



presents

A **MRB PRODUCTIONS** and **PISCES RISING** production  
In association with **Rooks Nest Entertainment** and **Producciones A Ciegas**

Present a **Francesca Gregorini** Film

the truth about  
**EMANUEL**

**Directed and written by Francesca Gregorini**  
**Story by Sarah Thorp and Francesca Gregorini**

Select theatrical release begins **January 10, 2014**

Available on VOD, iTunes, and other on demand platforms **November 26, 2013**

**Run Time: 96 Minutes**

**Rating: Not Rated**

**Press Materials:** <http://tribecafilm.com/press-center/tribeca-film/films/519e9eb1c07f5d1488000004>

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## **SYNOPSIS**

Emanuel (Kaya Scodelario), a troubled girl, becomes preoccupied with her mysterious, new neighbor (Jessica Biel), who bears a striking resemblance to her deceased mother. In offering to babysit her newborn, Emanuel unwittingly enters a fragile, fictional world, of which she becomes the gatekeeper.

## **Q&A WITH WRITER/DIRECTOR FRANCESCA GREGORINI**

### **Q: Tell us about the genesis of the film. What led you to embrace this story?**

*The Truth About Emanuel* is about loss and redemption and I think that is one of the quintessential struggles of the human condition. For starters, we are all going to die and everyone we have ever loved will too. Hate to be the bearer of bad news, but that's about the size of it. So, that puts the concept of loss pretty much front and center in all of our sub consciousness. Mortality is arguably the most difficult thing that we must come to terms with. Like all of us, I have experienced my share of loss, not just in the form of actual death, but in the form of: discovering that I am not able to have children, losing my mother to addiction for a decade of my childhood, romantic heartbreak, all these experiences of profound loss are a form of death and what interested me was mining where we go internally when faced with death. I think everyone's instinct is to avoid those feelings because they are so immensely sad, that you feel like you yourself might die and that's where coping mechanisms come into play...drinking, workaholism, etc... and then there is of course the tried and true: denial, a human favorite. Taken to the extreme that can have some pretty dire consequences and leave you living in, for lack of a better word, an altered reality, which is precisely what we are trying to achieve: alter our reality because it is too painful to withstand. None of us exist in a vacuum. We are all experiencing death and mini-deaths in the form of loss every day. It is that interaction, that human connection, how we carry each other, even when our own hearts are broken by loss that enables us to heal ourselves, our terrestrial version of salvation if you will. But, its underbelly can also be dark, in the form of collusion, carrying someone's lie and soon it becomes your own. It's this dance between hope and despair, seduction and fear, as we all hurtle towards our inevitable demise, which I find most moving, most death defying and worthy of spending years of your life to capture on film.

### **Q: Was it always your plan to direct the film?**

Yes, this is a topic very close to my heart, demons I needed to purge so I had to see it through from the beginning to end. No use in just cutting off the tail of the dragon. If you're going to step into the ring and grapple with these core issues, you best be prepared to slay the dragon, not just injure him or you might be worse off than when you started.

### **Q: What shape was the script for *The Truth About Emanuel* in when you first presented it to cast?**

I like to think it was in pretty decent shape or it would not have been able to attract the talent that it did, because I can assure you it was not the money. I kept working on the script even after it went out to cast and it certainly improved, but I made sure that it was pretty killer from the get go, because you only really have one chance at these folk and their agents and agencies, so you definitely don't want to blow it with a half cocked script. When in doubt, I say work and rework until it's undeniably good, because anything short of that will bring about failure. Firstly,

because it is such an over saturated market, everyone and I mean everyone has a script and secondly because even if you get your half-baked script financed, it is the foundation of your film, period. So if it's flawed, in any way, so is your film. If it has any weaknesses they will be magnified tenfold by the time they are transposed into film. Certain things you can re-write, patch up in edit, but certain flaws unless dealt with on the script level, will likely sink your ship.

**Q: It was definitely important to find the right actress to play Emanuel. Can you discuss a little bit about the casting process?**

I wrote *The Truth About Emanuel* for Rooney Mara, who Tatiana von Furstenberg and I cast as the lead in our film *Tanner Hall* (Toronto Film Festival, 2009) when she was still a complete unknown. Rooney and I became close friends and she became my muse for this role. However, it took several years for me to raise the funds to shoot it, by which point age-wise and schedule-wise, Rooney no longer seemed like the right choice to portray Emanuel. So, Deb Aquila, my fabulous casting director and I, set about finding Emanuel. I met with every young girl in Hollywood and auditioned a great many of them and even though they were for the most part great, some even amazing, none of them were Emanuel. And since the whole movie rides on her, I was at a loss as to what to do. We went into a holding pattern. Then Tatiana, traveling in Italy, severely injured her back, so I flew out there to be with her for the lengthy recovery. Once she seemed to be on the mend I excused myself for a couple days and went to London to continue my hunt for Emanuel. When Kaya sat down next to me on the couch of the hotel lobby that I was using as my "casting office" I knew I had found her. She has a toughness matched in equal parts by a heartbreaking vulnerability and a courage in her eyes that was unmistakable. Her cracks run deep, deep enough to let the light shine through. This was the girl who could and would go the distance. And there's nothing more that you can ask of someone as a director.

**Q: How did you prepare the actors for their roles?**

Firstly, I want to say that one of the biggest, possibly most important roles of the director is to cast the right person in the role. I make it a point to meet with them, not just audition them, because what I am looking for is their essence, because ultimately, other than their skill, that is what they are bringing to the role. So, that must be right, above all else. And that has nothing to do with you as a director or even them as an actor, the question is who are they, what are their secrets and frailties and strengths, because in some large part, beneath the talking and moving and costumes, that is what the camera is picking up. Each actor is different and therefore their process is different and what they require of you as a director is very different. Of course, one has their own directing style as it were, but really the important thing is to tailor yourself to the needs of each individual actor. Jessica Biel's part as Linda is quite tricky and could have gone in many different directions. We spent time talking things out, from her character, her background, the details of her condition, where she is at in different points in the film, her complex feelings towards Emanuel, etc. She needed to fully understand Linda and once she did, once her questions were answered, she owned it. She became her, fearlessly and flawlessly. There is naturalness to the way Jessica portrays Linda that makes a madwoman

seem very relatable, very human and touching. She found that delicate balance between the distance in Linda's eyes and the broken heart that needed to connect in order to re-tether herself to this world.

**Q: Tell us about the decision making behind some of the visual choices in the film.**

I fancy myself a very aesthetic person. It matters greatly to me how things look in my environment and especially on film because it is so informative to the experience as a whole. I take great care in framing up my shots to be exactly as I want them to be and the exact movement of the camera is just as critical to me. Polly Morgan, my amazing DP and I, spent a lot of time discussing exactly the way in which I wanted this film shot. We pulled tons of reference photos and discussed tone, mood and how the lighting and camera angles would change over the course of the film at length. I like to be ultra prepared so we have a plan, but then once I am in the space I often get inspired to try other things as well, which is hard on a DP because time is not our friend on set, but to Polly's credit, she gave me 150% at all times, because she is just as passionate and maniacal as I am about making the shots as amazing as possible. I think it was fun for her to work with a director who cared as much as I do about the look and feel and was so involved in the process. Anne Costa, my production designer, was also a huge asset in creating the Emanuel world. We discussed at length color palates and mapped the specific look of each house, down to the exact wallpaper in the dining room and the exact shade of green in Emanuel's bedroom. No decision is small as it all informs the frame and ultimately the story. It's no use having great framing, camera moves, blocking and lighting if what you're pointing your camera at does not sing in its own right.

**Q: Did it take a long time to find the two houses in the film or did you always know you wanted to shoot in that particular neighborhood?**

I ended up shooting in Los Angeles, which was not the plan at all. I had written *The Truth About Emanuel* to be set on the East Coast, because I wanted the houses to be Victorian and old, to have history to them, to have seen life and have secrets of their own. For reasons that are too laborious to get into, I ended up shooting in LA, but it doesn't look like LA at all. We took great care in achieving that with extensive location scouting and production design. To my surprise there are Victorian neighborhoods here. The most important thing was to find the two neighboring houses. Once we locked those in, we just made the rest work.

**Q: What were some of the challenges you faced during production?**

Lack of money to achieve exactly what I had in mind but, I'd say 90% of the time we found amazing, creative solutions and that's what indie filmmaking is about. Lack of time, which is the little brother of lack of money. Lack of experience of some of the "army" again a brother of lack of money, because when you are not paying very much at all, the folks you can hire are not super seasoned, so that brings challenges of its own. Our underwater sequence was very challenging, because it involved building a huge set and sinking it with a crane and pretty much

everything that could go wrong did, but you'd never know it seeing the film, so I have learned that in the end that's what matters. That's all that matters. That you spilled a couple gallons of blood to get things as they "magically" appear on screen is ultimately only for you to know.

**Q: What are you working on next?**

I am developing a couple scripts and a TV pilot. Many more stories to tell, but I am open to directing someone else's work, as I am eager to get back to set, sooner rather than later.

## CAST BIOS

### **KAYA SCODELARIO (Emanuel)**

Kaya Scodelario became a British household name after she was cast in the seminal role of Effie in Channel 4's controversial ground-breaking TV series "Skins." After completing 4 seasons as the female lead, Kaya made her feature film debut in Andrea Arnold's *Wuthering Heights* in which she played the older Cathy. This was quickly followed by *Now Is Good*, directed by Ol Parker, which she co-starred alongside Dakota Fanning and Jeremy Irvine.

This year will see Kaya make her London stage debut in the prestigious 24 Hour Plays at the Old Vic. Next year sees Kaya's US studio movie debut as the leading female role in *Maze Runner* directed by Wes Ball.

Kaya Scodelario is a native Londoner where she still lives.

### **JESSICA BIEL (Linda)**

Jessica Biel has become one of Hollywood's most coveted leading women. Biel was most noted for her critically acclaimed performance in film *The Illusionist* alongside Oscar® nominated actors Edward Norton and Paul Giamatti. Entertainment Weekly magazine was quoted saying "Jessica Biel pulls off her most impressive trick yet: transforming herself into a turn-of-the-century Austrian duchess – and a serious art house actress."

Biel recently began production on the indie thriller *Shiva & May*. She stars in the role of 'May' beside Zosia Mamet, Edi Gathegi and Joe Anderson. 'May' is a yoga instructor who finds herself behaving in ways she never imagined in an effort to protect her newly discovered sister Shiva (Mamet), who is a sex worker, from a less-than-savory boyfriend (Anderson).

In 2012, Biel was seen in Fox Searchlight's *Hitchcock* alongside Anthony Hopkins, Helen Mirren, James D'Arcy, and Toni Collette directed by Sacha Gervasi. Biel also starred in Len Weisman's version of *Total Recall* along with Colin Farrell, Kate Beckinsale and Bryan Cranston. The film grossed over \$183 million worldwide.

Previously, Biel starred in the New Line Cinema's star studded film, *New Year's Eve* alongside Halle Berry, Lea Michelle, Ashton Kutcher, Robert De Niro, Sarah Jessica Parker, Michelle Pfeiffer, Hilary Swank, Sofia Vergara and Zac Efron, amongst others.

In 2010 Biel was seen in 20th Century Fox film *The A-Team* alongside Bradley Cooper and Liam Neeson. The film, based on the popular TV series, focuses on a group of four Iraq War veterans who are looking to clear their name with the U.S. military who suspect they have committed a crime for which they were framed. Additionally that year, Biel was also seen in the Garry Marshall directed romantic comedy *Valentine's Day* along with Jennifer Garner, Julia Roberts, Anne Hathaway, Jessica Alba and Bradley Cooper. The Warner Bros. film has grossed \$212,949,019 worldwide.

Biel starred in the romantic dramedy, *Easy Virtue* opposite Colin Firth, Ben Barnes and Kristin Scott Thomas. She portrays an American who is in constant conflict with her new mother-in-law (Scott Thomas) after marrying a young wealthy Englishman on a spur of the moment trip to France. The film is based on the play by Noel Coward and adapted by writer/director Stephan Elliot. *Easy Virtue* premiered at the 2008 Toronto Film Festival to rave reviews and received an overwhelming positive response when screened again at the prestigious Rome, London and Tribeca Film Festivals

In 2007 Biel was seen in the Universal comedy, *I Now Pronounce You Chuck and Larry*, opposite Adam Sandler and Kevin James. The film follows two straight, New York firefighters, played by Sandler and James, as they pretend to be a married gay couple. Biel plays their lawyer as they battle the city to receive domestic partner benefits. The film opened #1 at the box office and grossed well over \$100 million domestically.

For her work in *The Illusionist*, Biel received numerous awards including Hollywood Life's Annual "Breakthrough Award", the "Shining Star Award" at both the Giffoni Film Festival and the Maui Film Festival, as well as the "Breakthrough Performance Award" at the 18th Annual Palm Springs International Film Festival.

As a child, Biel initially pursued a career as a vocalist, performing in musical theatre. Starting at age nine, she starred in productions such as *Annie*, *The Sound of Music* and *Beauty and the Beast*. A natural beauty, she soon turned to modeling and commercial work by competing in The International Modeling and Talent Association's Annual Conference in 1994.

In her feature film debut at age fourteen, Biel garnered acclaim for her portrayal as the rebellious daughter in Victor Nunez's acclaimed film *Ulee's Gold*, starring Oscar® nominee Peter Fonda. She then went on to appear in such films as Disney's, *I'll Be Home For Christmas* with Jonathan Taylor Thomas; Warner Bros.' romantic comedy, *Summer Catch*, co-starring Freddie Prinze Jr.; Lions Gate Films', *The Rules of Attraction*, for director Roger Avary; New Line's hit remake of *The Texas Chainsaw Massacre*; and New Line's, *Blade: Trinity* with Wesley Snipes, Kris Kristofferson and Ryan Reynolds; Cameron Crowe's  *Elizabethtown*, with Orlando Bloom, Kirsten Dunst and Susan Sarandon; and *Stealth*, starring alongside Josh Lucas and Jamie Foxx.

Biel has become involved in such charities as Serving Those Who Serve, Best Friends Animal Sanctuary and PETA. She was recently honored with the "National Impact Award" at the 2008 Heart of Los Angeles Gala and previously honored with the "Young Philanthropist of the Year" Award at the 2006 Golden Karma Awards for her charitable work. Biel's hobbies include ballet, soccer, running, yoga and hiking with her dog, Tina.

### **ALFRED MOLINA (Dennis)**

Alfred Molina is an accomplished London-born actor whose diverse and distinguished gallery of performances have led to a lengthy and triumphant career in film, television and the stage. He recently completed the feature film *Love is Strange* opposite John Lithgow for director Ira Sachs, and before that he starred in the TNT series "Monday Mornings" for writer/producer



David E. Kelley and followed that with a starring role in the feature film *Return to Zero* with co-star Minnie Driver which will be released in 2014.

In the 2010-2011 TV season he starred in NBC's "Law & Order: Los Angeles" for producer Dick Wolf, and in that year he also opened in the critically acclaimed movie *An Education* and filmed a TV comedy for the BBC, "Rog & Val Have Just Got In," opposite Dawn French. In late fall 2009, Molina opened in the UK in the highly celebrated Donmar Warehouse production of *Red* which opened on Broadway in April 2010 and for which Mr. Molina received rave reviews and a Tony nomination. And in the summer of 2012 he starred in *Red* at The Mark Taper Forum in Los Angeles.

In summer of 2010 Molina had two movies released, *Prince of Persia* opposite Jake Gyllenhaal and *Sorcerer's Apprentice*, where he co-starred with Nicolas Cage. In September 2011, Molina was seen in the Lionsgate feature *Abduction*, co-starring with Taylor Lautner and Sigourney Weaver and directed by John Singleton. Fall of 2011 he appeared in three episodes of "Harry's Law" for NBC starring Kathy Bates.

In 2002 Molina won rave reviews and nominations for the British Academy Award (BAFTA), the Screen Actors Guild Award, the Broadcast Film Critics prize and the Chicago Film Critics Association Award for his Best Supporting Actor turn as the hedonistic Mexican artist Diego Rivera in *Frida*, the docudrama about the life of Frida Kahlo starring Oscar nominee Salma Hayek. Other screen roles during this period include *Pink Panther 2*, opposite Steve Martin; *The Little Traitor*, an adaptation of the Amos Oz novel; *Panther In the Basement*, directed by Lynn Roth and produced by Marilyn Hall; and *The Tempest*, for director Julie Taymor in her version of the Shakespearian play in which the gender of Prospero has been switched to Prospera. The latter was released in late 2010.

Following Molina's education at the Guildhall School of Music & Drama in London, he quickly gained membership in England's prestigious Royal Shakespeare Company, where he performed both in classics like *Troilus and Cressida* and new original works like *Frozen Assets* and *Dingo*. In 1979, he won acclaim (and a Plays and Players Award as Most Promising New Actor) as The Maniac in *Accidental Death of an Anarchist* at London's Half Moon Theatre.

Two years later, Molina found himself on the big screen making his American debut in *Raiders of the Lost Ark*. And in Stephen Frears' 1987 drama, *Prick Up Your Ears*, Molina won great notices for his portrait of a vengeful, murderous Kenneth Halliwell, playwright Joe Orton's gay lover.

Molina's career continued to soar in the following decade, with roles as an unhappy upper class husband in Mike Newell's *Enchanted April*, the joyous painter Titorelli in David Jones' 1993 adaptation of Kafka's novel *The Trial* and the duplicitous Persian spouse in *Not Without My Daughter*. He re-teamed with director Donner in the comic western *Maverick* and played the small but pivotal role of a crazed drug dealer in Paul Thomas Anderson's Oscar-nominated *Boogie Nights* (1997). Molina joined Anderson once again for his epic ensemble drama *Magnolia* (1999), collecting SAG nominations for both as part of the films' ensemble casts. He also continued to display his ability to embody a variety of nationalities, playing a Cuban

immigrant in Mira Nair's *The Perez Family* (1995) and a Greek-American lawyer in Barbet Schroeder's drama *Before and After* (1996). Other films over this ten-year span include Roger Donaldson's sci-fi thriller *Species*, Jon Amiel's comic thriller *The Man Who Knew Too Little*, Bernard Rose's *Anna Karenina*, Woody Allen's *Celebrity* and Stanley Tucci's *The Impostors*.

During the current decade, Molina collected his third SAG Ensemble Cast nomination for Lasse Hallström's whimsical, Oscar-nominated romantic comedy *Chocolat* and reunited with Hallström opposite Richard Gere in *The Hoax*. He also turned heads as the villainous Dr. Otto Octavius, a.k.a. Dr. Octopus, in Sam Raimi's blockbuster sequel, *Spider-Man 2*. Molina co-starred in such films as *Identity*, Jim Jarmusch's *Coffee and Cigarettes*, Ron Howard's adaptation of one of the most popular books of all time, *The Da Vinci Code*, Isabel Coixet's *My Life Without Me*, Eric Till's biographical drama *Luther*, the bilingual suspense thriller *Crónicas*, Kenneth Branagh's Shakespeare adaptation *As You Like It*, François Girard's *Silk* and John Irvin's *The Moon and the Stars*.

Mr. Molina has also starred in two comedies for CBS. He played a washed-up writer sought out by his estranged daughter in "Bram and Alice" (2002), and Jimmy Stiles in "Ladies' Man," on which he also served as one of the producers. His other television work has included the acclaimed 1983 miniseries "Reilly: Ace of Spies," "Miami Vice," the BBC telefilm "Revolutionary Witness," Granada TV's "El C.I.D.," the BBC miniseries "Ashenden" (based on Peter Mayles' bestseller, *A Year in Provence*), the Hallmark Channel's "Joan of Arc" (as narrator), he also appeared in a TNT mini-series "The Company" produced by Scott Free Productions, and guest appearances on "Law & Order: Special Victim's Unit" and "Monk."

Despite his thriving film and television career, Molina has never wandered far from the stage for long. He returned to the RSC to give a much-praised performance as Petruchio in *Taming of the Shrew* (1985) and earned an Olivier nomination for his work in the British production of David Mamet's *Speed the Plow*. In his Broadway debut as the good-natured Yvan in Yasmina Reza's *Art* (1998, starring with Alan Alda and Victor Garber), Molina collected the first of his two Tony Award nominations (for Best Actor in a Dramatic Play). He made his Broadway debut as the Irish chatterbox Frank Sweeney in Brian Friel's play *Molly Sweeney* (1995-96), and most recently triumphed as Tevye in the 2004 revival of *Fiddler on the Roof*, for which he earned his second Tony nod (Best Actor in a Musical). He also completed a run at the Mark Taper Forum of *The Cherry Orchard* in 2006 opposite Annette Bening.

### **FRANCES O'CONNOR (Janice)**

After gaining acclaim in her native Australia, Frances O'Connor has gone on to capture the attention of audiences worldwide, demonstrating her versatility as an actress in all mediums including film, television and theater.

O'Connor just shot the second season of the acclaimed ITV / PBS series "Mr. Selfridge" opposite Jeremy Piven. Prior to that, she completed the Universal feature *Mercy*; the Billy Bob Thornton directed feature *Jayne Mansfield's Car* opposite Robert Duvall, Kevin Bacon, John Hurt and Billy Bob; the indie feature *Lumpy* with Justin Long and Tyler Labine and the US feature *Little Red Wagon* for director David Anspaugh.

She was last seen in the Aussie features *The Hunter* opposite Willem Dafoe and Sam Neill and *Blessed* opposite Miranda Otto and Deborah- Lee Furness for which she won Best Actress at the Australian Film Institute Awards (the Aussie equivalent of the Oscar). On TV she made a splash starring on the ABC series "Cashmere Mafia" executive produced by Darren Starr. She also received rave reviews for her title character performance in the West End production *Tom & Viv*. She was nominated Best Actress for her portrayal of 'Viv' by the Evening Standard Awards.

Upon graduating from the Western Australian Academy of Performing Arts in Perth, O'Connor joined the Melbourne Theatre Company. Soon after, she appeared on several Australian television series including "Halifax f.p." before her film debut in the Australian independent feature *Love and Other Catastrophes*. She starred opposite Radha Mitchell in this surprise hit which screened successfully at the Cannes Film Festival. O'Connor went on to star in *Kiss or Kill*, garnering the Best Actress Award at the Montreal Film Festival as well as a nomination by the Australian Film Institute for Best Actress. She then received a second nomination the same year by the Australian Film Institute for Best Actress for her portrayal in *Thank God He Met Lizzie*, opposite Cate Blanchett.

O'Connor came to international attention with her first non-Australian film in 1999 as Franny Price in Patricia Rozema's adaptation of *Mansfield Park*, opposite Embeth Davidtz and Alessandro Novola. In 2001, O'Connor received a Golden Globe nomination for Best Performance by an Actress in a Miniseries or Motion Picture Made for Television for her starring role in the BBC Miniseries, "Madame Bovary." These two remarkable performances caught the attention of Steven Spielberg who would later cast her to star opposite Jude Law in *A.I. Artificial Intelligence* as the mother of Haley Joel Osment.

O'Connor's other notable film credits include the acclaimed HBO feature *Iron Jawed Angels* opposite Hilary Swank and Angelica Houston; *About Adam* opposite Kate Hudson and Stuart Townsend, John Woo's *Windtalkers* with Nicolas Cage, *Bedazzled* opposite Brendan Fraser, and *The Importance of Being Earnest* with Colin Firth. On stage, she reteamed with Brendan Fraser in *Cat on a Hot Tin Roof* in the role of Maggie at London's West End in 2001.

### **JIMMI SIMPSON (Arthur)**

Jimmi can next be seen in a new lead role beginning on Season 2 in David Fincher's Netflix series "House of Cards" and was last seen in Roland Emmerich's Sony feature *White House Down* opposite Channing Tatum & Jamie Foxx. Previous to that, Jimmi starred in Timur Bekmambetov's FOX feature *Abraham Lincoln: Vampire Hunter* alongside Ben Walker, Dominic Cooper & Anthony Mackie. Past credits include the title role in the Aaron Sorkin's play *The Farnsworth Invention* on Broadway opposite Hank Azaria, *This Side of Truth* for Ricky Gervais, *Date Night* for Shawn Levy, and *Zodiac* for David Fincher. On the television side, Jimmi last starred in the A&E 1 hour drama series "Breakout Kings" and recurs on the FX comedy "It's Always Sunny in Philadelphia" as well as having recurred as "Lyle the Intern" on "Late Show with David Letterman."

### **ANEURIN BARNARD (Claude)**

Aneurin can currently be seen starring the new Starz series "The White Queen." He also just completed production on the Sky 1 miniseries "Moonfleet" opposite Ray Winstone. Most

recently in features, Aneurin wrapped the \$25 million British independent *Mariah Mundi and the Midas Box*, where he stars in title role opposite Michael Sheen.

In 2012, Aneurin played iconic fashion photographer David Bailey in the BBC's special presentation of *We'll Take Manhattan*. The film chronicles the love affair between Bailey and supermodel Jean Shrimpton. At this past year's SXSW film festival, Aneurin had two films make their domestic debut: *Hunky Dory*, where he stars opposite Minnie Driver, and *Citadel* for Sigma Films, which sold to Cinedigm. Among his other credits, Aneurin stars alongside James Purefoy and Paul Giamatti in the recently released *Ironclad*, as well *Elfie Hopkins* opposite Jaime Winstone and Ray Winstone.

In 2010, Aneurin won the coveted Olivier Award for his performance as "Melchior" in the smash-hit show *Spring Awakening* in the West End.

Aneurin graduated from the Royal Welsh College of Music and Drama in 2008.

## **CREW BIOS**

### **FRANCESCA GREGORINI (Writer/Director/Producer)**

Raised in Rome, Los Angeles and the English countryside, Francesca Gregorini brings a worldly, passionate and unique sensibility to her filmmaking. Her character-driven films are visceral and darkly humorous, stylistically bold, with undertones of the magical and surreal.

A Brown University graduate with a Theater Arts major, Francesca sold scripts to both HBO and Paramount before co-helming her directorial debut *Tanner Hall* with Tatiana Von Furstenberg. The film marked the screen debut of Rooney Mara in a lead role. Rooney alongside Brie Larson and Georgina King play a trio of boarding school girls entering their senior year. This coming of age drama focuses on the girls flirting with adulthood and the consequences that brings. The film was an official selection at the Toronto Film Festival (2009).

### **MATT BRADY (Producer)**

Emmy Award-winning Matthew Brady launched MRB Productions in 2001 and has quickly become one of Hollywood's go-to producers for top-notch television, feature, new media, and commercial content. Brady's feature film credits include *Grassroots* starring Jason Biggs and *Dahmer* starring Jeremy Renner. In the documentary space, Brady produced *I Trust You To Kill Me*, about California band Rocco DeLuca and the Burden and their tour manager, Kiefer Sutherland. This led to a partnership with Kiefer Sutherland on the Webby award winning web series for Best Drama, "The Confession."

In television, Brady and his MRB Productions has a decade of experience producing the pre-taped segments for ESPN's ESPY Awards in addition to executive producing three seasons of the Hero Dog Awards for the Hallmark Channel. Additional TV projects include two seasons of the mockumentary comedy show "Free Radio on VH1" and live TV specials for ESPN.

MRB and Brady's commercial division has created campaigns for brands like McDonalds, Mattel, ESPN, Footlocker, Disney, NHL and University of Phoenix. MRB is also responsible for the Just Dance Kids video series for Ubisoft.

## CREDITS

### CAST

Emanuel.....Kaya Scodelario  
Linda.....Jessica Biel  
Janice.....Frances O'Connor  
Arthur.....Jimmi Simpson  
Claude.....Aneurin Barnard  
Thomas.....Sam Jaeger  
Dennis.....Alfred Molina  
Emanuel's Mother.....Gabriela Dias  
Officer Ted.....Spencer Garrett  
Clerk.....Wolf Ross  
Ticket Collector.....Russell Steinberg  
Female Customer.....Anne Ramsay  
Sam.....Jonathan Schmock  
Man on Train.....Wil Philip  
Baby.....Charlie Bayer  
Baby.....Emery Eastburn  
Baby.....Siena Perez  
Officer Watson.....Kevin McCorkle  
Attorney.....Cooper Thornton  
Mother.....Lucy Walsh  
Stand-In.....Celeste Scalone Stoney

### CREW

Director.....Francesca Gregorini  
Screenplay by.....Francesca Gregorini  
Story by.....Sarah Thorp  
.....Francesca Gregorini  
Producers.....Matthew R. Brady  
.....Francesca Gregorini  
Casting.....Deborah Aquila, c.s.a.  
.....Tricia Wood, c.s.a.  
Executive Producers.....Jonathan Gray  
.....Paul Schiff  
.....Kenny Goodman  
.....Kevin Iwashina  
.....Michael Sackler  
.....Julia Godzinskaya  
.....Alex Sagalchik  
.....Alice Bamford  
.....Brent Stiefel  
.....Olga Segura  
.....Juan Carlos Segura G  
Director of Photography.....Polly Morgan  
Film Editor.....Antony Langdon  
Music.....Nathan Larson

Production Designer.....Anne Costa  
 Costume Designer.....Erica Nicotra  
 Music Supervisor.....Frank Palazzolo  
 Co-Producers.....Luke Watson  
 .....Sarah Thorp  
 .....Rooney Mara  
 .....Tatiana Von Furstenberg  
 Co-Executive Producers.....Peggy Case  
 .....Claudia Castillo  
 Line Producer.....Nick DeGaetano  
 Unit Production Manager/First Assistant Director..... Jim Charleston  
 Second Assistant Director.....Matt Baker  
 Associate Producer.....Nancy Valle  
 Associate Producer.....Grant Willsea  
 Additional Editor.....Heather Persons  
 Visual Effects Supervisor.....Jake Braver  
 Visual Effects by.....Prime Focus  
 In association with Motiv Films  
 Art Director.....Brittany Bradford  
 Set Decorator ..... Katie Wheelock  
 Prop Master .....Sarah Spencer  
 Dialect Coach .....Francie Brown  
 Dialect Coach .....Cynthia Blaise  
 Studio Teacher .....Amy Lavker  
 Production Supervisor .....Mykel Denis  
 Production Coordinator .....Brittany Progulske  
 Assistant Production Coordinator ..... Carlton Gillespie  
 Script Supervisor .....Katie Eastridge  
 Casting Associate .....Jennifer Smith  
 Script Consultant .....John Hindman  
 Steadicam Operator ..... Hugh Bell  
 1st Assistant Camera ..... Mike Valentine  
 1st Assistant Camera .....Rick Sharf  
 1st Assistant Camera ..... Patrick Blanchet  
 2nd Assistant Camera ..... Mike Dempsey  
 Digital Imaging Technician ..... Daniel Brown  
 Gaffer ..... Terry Meadows  
 Best Boy ..... Derek Hoffman  
 Lighting Technician .....Brice Bradley  
 Lighting Technician .....Daniel Franco  
 Lighting Technician .....David McCabe  
 Lighting Technician ..... Dimitri Andrade  
 Lighting Technician ..... Greg Simone  
 Key Grip .....Jason McCann  
 Best Boy Grip ..... Kemuel DePaula  
 Dolly Grip ..... Casey Slade  
 Company Grip .....Mason Semble  
 Company Grip ..... Rockwell Seebach  
 Company Grip .....Anthony Ryan

Sound Mixer .....	Chris Howland
Boom Operator .....	Kelly Ambrow
Assistant Editor .....	Sophie Dick
Assistant Editor .....	Bob Allen
Assistant Editor .....	Craig Hayes
Assistant Editor .....	Yon Van Kline
Art Director Underwater Unit .....	Kyle Kinsella
Prop Master Underwater Unit .....	Sean Nafziger
Prop Master .....	Erika Walters
Lead Person .....	Vincent Yague
Swing Gang .....	Zachary Gladwin
Swing Gang .....	Dustin Blankenship
Swing Gang .....	Kurt Myers
Scenic Artist .....	Jamie McElrath
Scenic Artist .....	Zoe Gopnik-McManus
Set Costumer .....	Paige Basham
Costume Department Supervisor .....	Lauren Warkentien
Key Hair Stylist .....	Lauren Kress
Department Head Make Up .....	Bill Myer
Key Makeup Artist .....	Michelle Chung
First Assistant Director .....	Cassandra Laymon
Key 2nd Assistant Director .....	Laura O'Keefe
Key PA .....	Paul Dahlke
Set PA .....	Kevin Volz
Set PA .....	Aaron Acosta
Set PA .....	Calvin Singh
Set PA .....	Gavin Pease
Set PA .....	Jonathan Levian
Set PA .....	Sam Mehrizi
Office PA .....	Michael Lawson
Art PA .....	Daniel Waldstein
Art PA .....	John Acosta
Intern .....	David Kramer
Intern .....	Domiqua J. Whitley
Intern .....	Litlit Alexandrian
Production Consultant .....	Brenda Bank
Office Coordinator .....	Marsha Carter
Script Coordinator .....	Tone Hoeft
Product Placement .....	Erica Weiss
Accounting Assistant .....	Christopher Grest
Accounting Assistant .....	Yolanda A. Banos
Assistant to Francesca Gregorini .....	Grant Willsea
Assistant to Matthew Brady .....	Katie DeLucco
Assistant to Jonathan Gray .....	Shannon Camperson
Assistant to Luke Watson .....	Heidi Ippolito
Stunt Coordinator .....	Katie Rowe
Stunt Safety Diver .....	Allen Robinson
Stunt Safety Diver .....	Dorenda Moore
Swim Coordinator .....	Joshua Baver



Swim Coordinator ..... Rachel Helm  
Location Manager ..... Melissa Areffi  
Location Scout Assistant ..... Joe Bonica  
Post Production Services by .....GrooveIN Productions  
Nancy Valle  
Stills/Prop Photographer ..... Annabel Mehran  
Still Photographer ..... Jihan Abdalla  
Caterer ..... Jose Enriquez/California Catering  
Caterer Crafty Caterer  
Craft Utility ..... Michelle Elaine Chaudry  
Assistant Craft Service .....Michael Chaudry  
Class A Driver .....Ricardo Mejia  
Behind The Scenes:  
Behind The Scenes Producer ..... Dee Farmand  
Behind The Scenes Production Manager .....Ava Yazdani  
Visual Effects Producer ..... Joe Hobiaca  
Senior Compositor..... Michael Clark  
Compositor ..... Franz Kol  
Visual Effects Lead Crative .....Merzin Tavarria  
Visual Effects Producer .....Upen Desai  
Visual Effects Supervisor ..... Shvam Gurumoorthy  
Visual Effects Line Producer ..... Neha Hooda  
Compositors .....Abhiit Patil  
Anil Agarwal  
Pranay Agarwal  
Paint Artists ..... Pavan Thorat  
Shivakant Gupta  
Sham Dinanath Chavan  
Rohan Bediskar  
Nivruit Arjun Shingole  
Yogesh Kimar  
Sumit Sarkar  
Visual Development & Concept Lead ..... Abhiit Mulve  
Tracking Supervisor ..... Atal Bachani  
Vipin Tripathi  
Nitin Shewale  
Hemant Valvi  
Dynamics Artists ..... Vishant Chari Mothkuri  
Amit Matha  
Modelling .....Ganesh Poojari  
Rigging ..... Yogesh Yadav Bhavsar  
Production Manager ..... Amol Dani  
Tathagata Banerjee  
Visual Effects by ..... Hoax Films  
Visual Effects Supervisor .....Rick Sander  
Visual Effects Producer ..... Alexis Nelson  
CG Supervisor ..... Abo Biglarpour  
Lead Compositor .....Scott Rose  
Visual Effects Coordinator ..... Gabriel Chui

	Michele Grinblat
CG Lead .....	Brian Westgate
Digital Composer .....	Alex Lewis
Visual Affects Artist .....	Neshant Kandakatla
Digital Compositor .....	Patrick Lomantini
	Kevin Desjardin
	Jonathan Yu
	Manuel Nino
	Lisa Tadeo
	Ristra Fajarwatv
CG Modeler .....	Yinglei Yang
Lighting .....	Joseph Briggs
Additional Visual Effects by .....	& Company
Visual Effects Supervisor .....	David Isyomin
Additional Visual Effects .....	Yale Kozinski
Digital Intermediate by .....	EFILM
Digital Colorist .....	Andrew Francis
DI Producer .....	Eileen Godoy
DI Editor .....	Lisa Tutunjian
DI Assistant Producer .....	Laura Holeman
Digital Opticals .....	Pat Clancey
Imaging Scientist .....	Christopher Julian
Titles by .....	Picture Head – Hollywood CA
Title Designer .....	Chris Ridlen
Audio Post by .....	Lotus Post – Santa Monica, CA
Supervising Sound Designer/Editor .....	Paula Fairfield, MPSE
Re-Recording Mixer .....	Gary J. Coppola, CAS
	Michael Perricone, CAS
Dialogue Editor .....	Mark Mangino, MPSE
Sound Effects Editor .....	Jeffrey Alan Pitts
	Casey Genton
Foley Editor .....	Robert Chen
ADR Mixer .....	Eric Maldin
	Laird Fryer
Director of Engineering .....	Cary Clark
Post Production Coordinator .....	Stephanie Anne Dunlap
Chief Operating Officer .....	David Marcus
Additional ADR Facilities .....	Banter Media
	Gigantic Post
	VOICEOVERSOHO
UNDERWATER MUSIC by .....	Sarah Lipstate and Nathan Larson
Original music performed by .....	Nathan Larson, Sarah Lipstate and Gerda Holnquist
Music Editor .....	Julie Pierce
	Production Counsel
	Gary Krauss Stratford Des Rochers LLP
	Jonathan Gray
	Nicole Compas
	Bianca Grimshaw
Legal Consultant .....	Anita First
	Leigh Leshner

“Moitié”  
Written by François Marry  
Performed by François & The Atlas Mountains  
Published by Domino Publishing Company of America Inc  
Courtesy of Domino Recording Company, Inc & Domino Publishing Company of America Inc

“Trumpet Voluntary”  
Written by Jeremiah Clark, Arranged by Jim Long  
Courtesy of Crucial Music Corporation and Point Classics

“Carmen, Act I: L'amour est un oiseau rebelle, ‘Habanera’”  
Performed by Ernman, Malena - mezzo-soprano , Bergstrom, Mats - guitar  
Courtesy of BIS by arrangement with Naxos of America, Inc.

“Ruhe sanft, mein holdes Leben from Zaide, K.344”  
Written by Wolfgang Amadeus Mozart  
Performed by Miah Persson and the Swedish Chamber Orchestra conducted by Sebastian Weigle  
Courtesy of BIS  
By arrangement with Source/Q and Naxos

“Laisse Tomber Les Filles”  
Written by Serge Gainsbourg  
Performed by France Gall  
Published by EMI Blackwood Music Inc. obo Editions Bagatelle (BMI)  
Courtesy of Universal International Music, B.V. under license from Universal Music Enterprises

“L'Eclipse”  
Written by Sean Lennon and Matthieu Chedid  
Performed by Sean Lennon and Matthieu Chedid  
Published by Usagi Music / Labo M Editions  
Courtesy of Capitol Records LLC  
Under license from EMI Film & Television Music

"High Definition"  
Written by Zachary Fried, Keenan Mitchell, Jake Aron, William Runge and Samuel Ubi  
Performed by Fort Lean  
Courtesy of Fort Lean  
By Arrangement with Secret Road Music Services, Inc.

"Hallelujah (Messiah)"  
Written by George Fredrich Handel  
Arranged by Christopher Todd Landor  
Published by Landor Music Publishing (BMI) and Willowview Publishing (BMI)  
By arrangement with Opus 1 Music

“Philharmonics”

Written and performed by Agnes Obel

Published by Kohaw Music (ASCAP) obo Wintrup Musikverlage (GEMA) c/o  
The Bicycle Music Company

Courtesy of Play It Again Sam, under exclusive license by [PIAS] America  
By Arrangement with Natural Energy Lab

“On Powdered Ground”

Written and performed by Agnes Obel

Published by Kohaw Music (ASCAP) obo Wintrup Musikverlage (GEMA) c/o  
The Bicycle Music Company

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By Arrangement with Natural Energy Lab

“Falling, Catching”

Written and performed by Agnes Obel

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The Bicycle Music Company

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By Arrangement with Natural Energy Lab