



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

— THE —

IMMIGRANT



WILD BUNCH and WORLDVIEW ENTERTAINMENT Present
A KEEP YOUR HEAD/KINGSGATE FILMS Production



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

THE

IMMIGRANT

MARION COTILLARD
JOAQUIN PHOENIX JEREMY RENNER

Directed By JAMES GRAY

Screenplay JAMES GRAY & RICHARD MENELLO

USA - FORMAT: SCOPE - SON: 5.1 - DUREE 1H57 - 2013

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*Modernity in cinema is less about
inventing something new - an idea which has
obsessed Hollywood for the last few decades -
than about returning to the past
to build upon cinema's foundations.
The films of James Gray both in their thought and
expression reinvent our conception of classicism.
They are, therefore, entirely modern.*

Jean Douchet, film historian

SYNOPSIS

1921. In search of a new start and the American dream, Ewa Cybulski and her sister sail to New York from their native Poland. When they reach Ellis Island, doctors discover that Magda is ill, and the two women are separated. Ewa is released onto the mean streets of Manhattan while her sister is quarantined. Alone, with nowhere to turn and desperate to reunite with Magda, Ewa quickly falls prey to Bruno, a charming but wicked man who takes her in and forces her into prostitution.

The arrival of Orlando - a dashing stage magician who is also Bruno's cousin - restores her self-belief and hopes for a brighter future, but she has not reckoned with Bruno's jealousy.



A NOTE ON *THE IMMIGRANT*

THE IMMIGRANT further explores James Gray's obsession with social class, in particular the immigrant experience that relates to his Russian Jewish heritage. The idea for the story germinated in part from old family photographs taken by his grandfather, who came to Ellis Island in 1923. The element of personal history also arises from stories told to the director by one of his great-grandfathers, who ran a bar during that era.

Gray's first period feature boasts an exceptionally talented creative team, reuniting him with some of his key collaborators. Its richly textured visual palette comes from Darius Khondji ASC, AFC (TO ROME WITH LOVE, AMOUR, SE7EN). The cinematographer was significantly influenced by Gray's references to paintings by George Bellows, celebrated for his realist portrayals of New York at the beginning of the 20th century, and Everett Shinn, who depicted the shady world of Manhattan's variety theaters during the same era. Together with photographs by the Italian architect and designer Carlo Mollino and in particular Robert Bresson's DIARY OF A COUNTRY PRIEST, they provided Khondji with a reference source for the lighting and texture that lends the film its religious aspect.

Filming took place over 34 days on location in New York and at the Kaufman Astoria Studios in Queens. The shooting schedule included two nights at historic Ellis Island, the symbol of the American immigrant experience. Historical authenticity was very important to Gray, so securing this real location was very important. Over 200 crew, 1,000 extras, cast and equipment were ferried back and forth across the island to recreate the arrival point for thousands of European immigrants in the first half of the century.

INTERVIEW WITH JAMES GRAY

How personal is **THE IMMIGRANT**?

This movie is very personal and has a lot of links to my own family, but it's not autobiographical at all. Personal means issues and emotions that are close to you, that you can understand deeply and know how to express, as opposed to autobiographical, which refers to facts of your life. My grandparents came over from Russia or Ukraine depending on what era you're talking about, from Ostropol, a town not too far from Kiev. My grandmother's parents were murdered during a pogrom by White Army troops. And in 1923, my grandpa and grandma came to the United States by way of Ellis Island. Of course, I heard many stories about Ellis Island and I became somewhat obsessed with it. The first time I went, in 1988, was before they had restored the island: it was almost as if it was frozen in time. It was haunting, with half-filled immigration forms on the floor... To me it seemed that it was filled with ghosts, the ghosts of my whole family. So I had wanted to make a picture that sprang from that. At the same time, on my mother's side, my great-grandfather ran Hurwitz's, a restaurant on the Lower East Side, and knew all kinds of unsavory types. I started reading about that and discovered a character named Max Hochstim who was a local pimp. That's how I put together the story of Bruno going to Ellis Island to recruit single women who weren't allowed into the U.S. for his harem. This was an interesting story coupled with the kind of wrenching dislocation that my grandparents felt coming from Eastern Europe to the United States. The immigration process was filled with a lot of longing and angst, and of course a lot of trepidation.

The big difference between your Russian Jewish family and Ewa - THE IMMIGRANT - is that she is a Polish catholic. Why did you make that change?

I did that for many reasons. First of all, I wanted Ewa to be out of place, even in the Lower East Side, where everyone was a Jewish immigrant. I didn't want her to fit in, not even in that way. And then there was the fact that the story is about the idea that no one is so low or awful as to be forgotten or hated. No matter how bad, I believe that everybody is worth examining. And that is a very Franciscan idea. I thought of Robert Bresson and *DIARY OF A COUNTRY PRIEST*, particularly for the confession scene. I wanted something austere and mythic. But the film was never meant only to be an homage to Bresson. It was also partly inspired by the traditions of opera and melodrama. Through outsized emotions and dramatic situations, there is a greater truth if you will. This is why the film is scored with Puccini, Gounod and Wagner.



A young woman arriving at Ellis Island - the inspiration for Marion Cotillard's character, Ewa Cybulska.

This is also why - for the first time in your career - you built your story around a female protagonist?

I had been very interested by an operetta by Puccini called SUOR ANGELICA. It focuses on a woman who is a nun and it's pure melodrama, an outsized dramatic situation that has the courage of its emotions. When done right, melodrama is the most beautiful thing because nothing is fake - the artist, when making the work, believed completely in the truth of the emotion. I saw this Puccini operetta in Los Angeles, it was directed by William Friedkin. I was in tears at the end. I really tried to push THE IMMIGRANT in this direction. And having a female protagonist enabled me to explore grand emotions without the macho component that's part of the male persona in Western culture. Ewa is both in control of her own destiny and a victim. She feels guilty about her own sins, perceived or real. She has a lot of strength.

Did you write the part for Marion Cotillard?

I did. I had not seen anything that she had been in but met her after Guillaume Canet befriended me. I went to dinner with him and Marion came along. I thought she had an amazing face, she reminded me of Renée Falconetti in Dreyer's THE PASSION OF JOAN OF ARC. I thought: this woman doesn't have to say anything. She's so expressive she could be in a silent movie. Of course I ended up giving her a ton of dialogue!

But I wrote the movie for her because it's about an immigrant and I thought she could convey a very non-verbal state of soul. I don't think I would have made the movie without her. The big challenge obviously was her Polish, which turned out to be fantastic. One day, I asked the actress who plays her aunt what she thought of Marion's Polish. She said it was excellent but she had a slight German accent. I confronted Marion and she said: "I know, my character is from Silesia, which is between Germany and Poland, I'm doing it on purpose." That's how precise she is! It knocked me out.

What about the enemy cousins, Joaquin Phoenix (Bruno) and Jeremy Renner (Orlando)?

I also wrote the part of Bruno for Joaquin. Joaquin and I are very much in sync. He always understands what I'm trying to express. I also think he's a great actor. He has the ability to convey such inner life in his characters, and the whole plan for the movie was that he would be elusive and mercurial as a manipulator... he's a pretty horrendous person in the film. But he remains desperate to survive, and even he feels some sense of love, however screwed up. He too can be redeemed. As for Orlando the magician, I wanted him to be a romantic hero who was also a troublemaker. I thought he should look both stocky and graceful. This character is based upon the magician and mentalist Ted Annemann.



Ted Annemann - the magician and mentalist who inspired the character of Orlando the Magician [Jeremy Renner]

Jeremy perfectly understood that Orlando was amazing in many ways, lighter than air, but also that he had a self-destructive component, that he was a homeless man, always on the move. There's something of the holy fool about him. Jeremy has tremendous ease in front of the camera. He's very inventive. I was really a big fan.

There's a great scene where Orlando does a show for the immigrants at Ellis Island. Did that come from your research?

Absolutely. They gave performances in the great hall for the immigrants. There is photographic evidence of a dance troop, for example. You see the great opera singer Caruso in that scene: he really performed there. I tried to make the show as authentic as I could, and asked the opera singer Joseph Calleja, who is considered the modern-day Caruso, to play him. It seemed to fit in with the operatic spirit of the piece. I was shocked when I found out that there had never been a movie made in Ellis Island for what it was, an immigration center. A handful of pictures have been shot there since its restoration, but they didn't recreate the old Ellis Island. Kazan recreated it for AMERICA, AMERICA, as did Coppola for THE GODFATHER PART II, but neither of those directors had the opportunity to shoot in Ellis Island. So I had what I felt was a pretty unique opportunity, and tried to make it as accurate as possible. I read many books, and of course looked through tons of photographs and my whole family's paperwork. When I went to Ellis Island with my grandfather, there was a woman on the tour with us who was crying. She didn't speak much English but my grandfather spoke with her, and apparently she and her sister had been separated there. I thought that was a good premise for a story.

THE IMMIGRANT is visually stunning. How did you work with your director of photography, Darius Khondji ASC, AFC?

I was trying to achieve a visual beauty that mirrored the operatic nature of the story. I worked very well with Darius, who is a man of great sensitivity. He was my brother for a year. We took trips to museums, we looked at paintings and also at autochromes - color photographs from the early 20th century. We also looked at Polaroids from the 1960s by the architect and designer Carlo Mollino: they are the closest thing achieved by modern technology to the autochromes in terms of the color saturation and the density of blacks. Darius and I just talked a lot about color and the frame itself, what part of the set would be lit and why. My other films were meant to be naturalistic. You could always sense where the light was coming from. I abandoned that because I wanted to tell a fable.

In what way is this movie a fable?

When you reach for myth or fable, you're trying to reach for a truth: what it means to try to survive and function in society. Ewa is a hero in classical terms, in the sense that she achieves something through great struggle. What impresses me so much about Bresson, Dreyer or Fellini, is their ability to get rid of the noise, to focus on what is basic, the struggle to be a person in this world. This is where I am now. Before THE IMMIGRANT, I didn't have the opportunity to make a film that didn't have any genre underpinnings. I wanted to lose genre, to make something that was its own genre, an opera translated to a movie.

Why are you so attracted to melodrama?

When you are trying to express emotions - and when you are trying to be honest, rather than simply ingratiating yourself with the audience - you must think: Am I being true to the situation? In other words, does the narrative's context justify what the actor is attempting to convey? Is he or she performing it with conviction, or condescending to the character? If the actor is totally in league with the character, there is no "over-the-top" or "underplaying". There is only a truth or an untruth, and this to me is the difference between melodrama and "melodramatic". If you commit to it, then it is not contrived or forced. And I thought it might be a bold thing to try to make a film using this idea of melodrama, with its full range of emotions, in order to depict the very modern psychological condition of codependency. A movie in which two people, however perversely, wind up needing each other. Life always seems to have a way of forcing us into inconvenient situations, and these scenarios are often marred by tragedy, but they are also precisely the ones that make for a good story.

And this idea of melodrama--was it constructed for a feminine perspective?

Well, in truth, American movies have long had a wonderful tradition of telling women's stories, particularly in the 1930's and '40's. And this is odd, because in so many ways, society was completely backward in its treatment of women back then. But sometimes I find that it pays to look back in order to move forward--and in doing so I thought of Bette Davis, and Barbara Stanwyck, and Greta Garbo, and so many others. I felt it was important to focus on her character, rather than the men. So the men remain by necessity somewhat elusive to us, because they would be elusive to her. She could never really trust anyone as long as she stayed in her position, and to me that was an incredibly powerful situation for a character.

MARION COTILLARD

Before you met him, what did you think of James Gray as a filmmaker?

I had seen *LITTLE ODESSA* because of the wonderful Tim Roth. I immediately responded to the visceral relationship that James has with his characters and the stories he tells. It's very important to me to feel that telling that particular story is a matter of life or death for a director, and I could immediately tell that that was the case with James. Later, I saw and loved all his movies, particularly *WE OWN THE NIGHT*. And he films women wonderfully.

How did *THE IMMIGRANT* come to you?

James and Guillaume Canet became great friends as soon as they met. They wrote a first draft of *BLOOD TIES* together, Guillaume's new film, in Paris. We met several times, shared good food and long talks about films. There were even some heated discussions when we disagreed about an actor... Some time after that, James sent me an email. He wanted to know if I would let him write a picture for me. It didn't make any sense! I have a list of all the filmmakers I'd dream of working with, and I can assure you James Gray is on that list. I should have been asking him. I can't express how I felt when I read his email.

What did you like about the story?

It's a very personal movie for James. And what's beautiful is that it's a costume drama built on the scale of this little lady. It could be a big epic about a Polish immigrant coming to New York. But it's an intimate work, a portrait, a character study.

The big challenge for you, who didn't speak Polish, was obviously the language?

When I want to make a movie, I focus on the beauty of the story and the character, that's why I didn't panic immediately! Then I had to start working, and it got tough. There is not a single word that sounds like English or French in Polish. And yet I had no choice. I had to do everything I could to speak Polish without the hint of an accent. I had very little time, just over a month between *RUST AND BONE* (Jacques Audiard, 2012) and *THE IMMIGRANT*. I worked with different coaches, one of whom was the actress who plays my aunt in the film. Mid-shoot, James came to me, startled, and said: "You sure have a lot of Polish dialogue!" He had just realized that he had written me twenty pages of Polish dialogue. Whenever I had a free minute on the set, I buried myself in my notebook. "I dreamed of it being perfect."

Ewa sounds very different from you in real life. Did you find her voice thanks to the language?

I always try to disappear into the character as much as possible, and to find a specific way for her to speak, even in French. Polish brings a different vocal pitch, which helps to give a specific identity to the character. Speaking English in a Polish accent was difficult, but it allowed me to use a different voice. I went through a lot of books at the Polish bookstore in Paris, and saw as many Polish films as I could to listen to the language. I knew where my character was from, and I needed to understand her social background and to know more about her life. Ewa is an educated woman who trained as a nurse. She went through horrendous things that gave her great resilience. What she wants is to make a life for herself in this new country, but not without her sister. She shows amazing strength to find her.

What was shooting on Ellis Island like?

Everyone in the crew was emotional, you could sense it, because their families had arrived there at some point. It was so inspiring: the technical crew, the extras, everyone had a moving story to tell. James himself shared a lot of memories of his family. There's a scene where Ewa doesn't know how to eat a banana. That's directly from his grandmother. In another scene, which is not in the final cut, she mistakes pasta for worms.

James Gray and Joaquin Phoenix have made four movies together. How did you find your place?

I certainly got mixed up with an old couple! They're both very generous and endearing. Sometimes, when I saw that they were going to keep talking for five hours, I'd tell them: "See you tomorrow! It sounds fascinating, but I have a kid and I have to get home." Their working relationship is wonderful to observe. And Joaquin is an impressive actor. We met every day before the shoot started, to discuss our characters. That's when I met him for the first time. He has impeccable instincts, like a wild animal. The character of Bruno was difficult for him, he struggled a lot, and it was very moving to see him fighting with himself. Sometimes, at the end of the scene, he would come up to me and ask me to forgive him for what his character was doing to mine. I had never met someone quite as touching.

What about Jeremy Renner?

He joined quite late, but immediately felt part of the family. The four of us were like brothers and sister. I realize now that we all share an extreme sensitivity and that we all have to struggle with it. It made us closer. For Ewa, who is drowning, Orlando looks like a lifeboat that could save her. Each time she sees him, she wants to believe that she will escape, and she's full of hope.

What memories do you keep today of THE IMMIGRANT?

It was a beautiful experience, with blessed times and others that were more difficult, because we didn't have all the necessary funds. I loved Ewa and her spirit. And I formed a bond with James Gray that goes deeper than any other I have had with a director.

JAMES GRAY ON RICHARD MENELLO

Richard Menello passed away on March 1, 2013. He worked with James Gray on the screenplay of TWO LOVERS (2008) before co-writing THE IMMIGRANT.

"Ric died not too long after I showed him THE IMMIGRANT. I'm so grateful that I got to show him the movie before he died. His death has been very difficult for me. He was very close to me and - I hope - I to him.

He had a great classical knowledge and a tremendous knowledge of movies but not just movies. He was the best person to have a dialogue with. He lived in New York and I live in Los Angeles. I would call him up and we would start to talk story. When the script was completed, that was when his participation in the film more or less ended. He never came to the set. Of course I would still call him up to tell him about an actor or a scene. And then I would just show him the film when it was done.

Last night I watched FIVE FINGERS with James Mason and I wanted to call him up to talk to him about it. I loved him very much."

ABOUT THE FILMMAKERS

JAMES GRAY (Producer/Writer/Director) made his directorial debut in 1994 at the age of 25 with *LITTLE ODESSA*, a widely acclaimed film that received the Critics Award at the Deauville Film Festival as well as the Silver Lion at the Venice Film Festival. That same year, he received nominations from the Independent Spirit Awards for Best First Feature and Best First Screenplay.

In 2000 Gray wrote and directed *THE YARDS*, his second feature and his first with Joaquin Phoenix, who would become a frequent collaborator, going on to star in Gray's next three films. The cast also included Mark Wahlberg, Charlize Theron, Faye Dunaway, Ellen Burstyn and James Caan. The drama premiered In Competition at the Cannes Film Festival in 2000.

Gray's New York crime drama *WE OWN THE NIGHT* (2007) starred Mark Wahlberg, Joaquin Phoenix, Eva Mendes and Robert Duvall. The film received a César nomination in 2008 for Best Foreign Film and screened In Competition at the 2007 Cannes Film Festival.

Gray's most recent feature, *TWO LOVERS* (2008) received nominations at the Independent Spirit Awards for Best Director and Best Female Lead. The Brooklyn-set drama starred Joaquin Phoenix opposite Gwyneth Paltrow, Vinessa Shaw and Isabella Rossellini. The film premiered In Competition at the 2008 Cannes Film Festival and went on to receive a César nomination for Best Foreign Film in 2009.

Born in New York City, Gray grew up in Queens and attended the University of Southern California School of Cinema-Television.

ANTHONY KATAGAS (Producer) has produced over 25 films in the last 10 years and worked with a slew of innovative and Oscar-winning filmmakers, including Steve McQueen, Andrew Dominik, Paul Haggis, John Singleton, Wes Craven, James Gray, Vadim Pereiman, Lasse Hallstrom, Ben Younger, Nanette Burstein, Deny Arcand, Michael Almereyda and Sofia Coppola.

Katagas has produced James Gray's Palme d'Or and Cesar nominated films, *WE OWN THE NIGHT*, *TWO LOVERS*, and *THE IMMIGRANT*.

Most recently, Katagas has produced Andrew Dominik's *KILLING THEM SOFTLY* starring Brad Pitt, Steve McQueen's *TWELVE YEARS A SLAVE* starring Brad Pitt, Michael Fassbender, and Chiwetel Ejiofor, and Rupert Goold's *TRUE STORY* starring Jonah Hill and James Franco.

GREG SHAPIRO (Producer) is the Academy Award® winning producer of *THE HURT LOCKER*, directed by Kathryn Bigelow, which received six Academy Awards® including Best Picture.

Shapiro was also executive producer on ZERO DARK THIRTY, also directed by Bigelow, which received five Academy Award® nominations, and THE RUM DIARY, directed by Bruce Robinson and starring Johnny Depp.

Other recent producing credits include THE CONSPIRATOR, directed by Robert Redford, DETACHMENT, directed by Tony Kaye, and the popular 'Harold & Kumar' franchise. He is currently in production on CHILD 44, directed by Daniel Espinosa.

CHRISTOPHER WOODROW (Producer) is Chairman and CEO at Worldview Entertainment, a leading independent motion picture production and investment company, which he co-founded.

Woodrow is currently financing and producing Guillaume Canet's crime thriller BLOOD TIES, starring Clive Owen, Billy Crudup, Marion Cotillard, Zoe Saldana and Mila Kunis, Atom Egoyan's biopic DEVIL'S KNOT, starring Colin Firth and Reese Witherspoon, David Gordon Green's drama JOE, starring Nicolas Cage, Eli Roth's horror thriller, THE GREEN INFERNO and Ti West's horror thriller THE SACRAMENT, presented by Eli Roth.

RICHARD MENELLO (co-writer). THE IMMIGRANT is his late second major feature working as co-writer with Gray, having previously co-written TWO LOVERS, starring Joaquin Phoenix and Gwyneth Paltrow. Prior to that he was consultant to the filmmakers on Gray's feature WE OWN THE NIGHT.

Earlier in his career, Menello worked as a creative consultant to actor/writer Owen Wilson on such films as THE WEDDING CRASHERS, BIG BOUNCE and STARSKY AND HUTCH, and creative associate on Larry Charles' HBO pilot "Burt and Dickie".

Menello began his career as a music video director, creating such seminal works as "Fight For Your Right to Party" and "No Sleep 'til Brooklyn" for the Beastie Boys, "Going Back To Cali" for LL Cool J, "Mother" for Danzig and "Children's Story" for Slick Rick.

The recipient of two RIAA Certified Gold Video Awards, and a two-time Billboard Music Video Awards nominee, he was honored with a screening of "Going Back To Cali" at a special program of influential early videos at the Los Angeles Film Festival. In addition, several independent features and short films he co-wrote have been screened at Slamdance, South by Southwest, the Atlanta Film Festival and the Just For Laughs Comedy Festival in Montreal.

A graduate of NYU with a degree in Dramatic Literature and Cinema, and two years postgraduate work in Cinema Studies, Menello wrote for several film magazines and contributed audio commentary for two DVDs of films by Claude Chabrol: CRY OF THE OWL and PLEASURE PARTY.

DARIUS KHONDJI ASC, AFC (Director of Photography) has collaborated with such acclaimed directors as Jean-Pierre Jeunet (DELICATESSEN, CITY OF LOST CHILDREN), David Fincher (SE7EN), Bernardo Bertolucci (STEALING BEAUTY), Alan Parker (EVITA), Roman Polanski (THE NINTH GATE), Danny Boyle (THE BEACH), Sydney Pollack (THE INTERPRETER) and Wong Kar-Wai (MY BLUEBERRY NIGHTS).

Most recently, Khondji shot the Palme d'Or winning AMOUR for Michael Haneke. The film also won the Academy Award® for Best Foreign Language Film and was nominated for Best Picture. The director and cinematographer had previously collaborated on FUNNY GAMES, starring Naomi Watts and Tim Roth. Khondji also shot Woody Allen's latest features - MIDNIGHT IN PARIS and TO ROME WITH LOVE.

It was Khondji's intense and beautiful work on DELICATESSEN that established his reputation globally, earning him a César nomination for Best Cinematography. Khondji went on to receive an Academy Award® nomination for Best Cinematography for his work on Alan Parker's EVITA.

As well as features, Khondji also collaborates with artists such as Philippe Parenno, Douglas Gordon and Shirin Neshat on art projects, and is in constant demand for commercials.

Born in Iran to an Iranian father and a French mother, he lived in France from an early age, and began making Super 8 films as a young teenager. Later, he moved to the United States to study at New York University and the International Center for Photography.

PATRICIA NORRIS (Costume Designer) is an award-winning Costume Designer and Production Designer who has worked on many significant American films. During her career Norris has been nominated five times for an Academy Award® for Costume Design, for films including DAYS OF HEAVEN, THE ELEPHANT MAN, VICTOR VICTORIA, 2010 and SUNSET.

Most recently she designed the costumes for Andrew Dominik's KILLING ME SOFTLY and THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD, both starring Brad Pitt.

Early in her career Norris designed costumes for THE ELEPHANT MAN for David Lynch. This led to a long-time collaboration with the director, including BLUE VELVET, for which she received her first credit as Production Designer. Norris went on to work with Lynch on LOST HIGHWAY, WILD AT HEART and THE STRAIGHT STORY, as well as the hit television series TWIN PEAKS.

Her earlier film credits include Brian De Palma's SCARFACE starring Al Pacino.

As well as her Academy Award® nominations and other awards, Norris was honored with a Lifetime Achievement Award for the Art Directors Guild in 2010.

HAPPY MASSEE [Production Designer]. In the past 25 years, Happy Massee's career has spanned theatre, commercials and feature films. During that time he has worked with some of the world's leading directors, including Wes Anderson, David Lynch, Nicolas Winding Refn, Rob Marshall, David Fincher, Michel Gondry, Michael Haussman, Mike Mills, Noam Murro and Mark Romanek.

Most recently, Massee marked his Broadway debut by joining Fisher Stevens and John Leguizamo on his new one-man show *Ghettoklown*.

Massee's film credits include *BROKEN ENGLISH* (Zoe Cassavetes), *WELCOME TO THE RILEYS* (Jake Scott), and *LOL USA* (Lisa Azuelos).

Massee was nominated for Best Production Design at the MVP Awards for Keith Richard's "*Wicked As It Seems*" and Jay Z's "*99 Problems*" for director Mark Romanek. He also received a nomination for Best Design at the MTV Music Video Awards for Madonna's "*Take A Bow*."

After receiving his MFA from the School of Applied Arts in Paris, Massee moved to New York where he has established himself as one of the top designers in the entertainment industry.

KAY GEORGIU [Hair] is an award-winning designer who began her career on the stage working under various designers for the National Theatre in London. Most recently she was nominated for a BAFTA Award and a Critics Choice Award for Steven Spielberg's critically acclaimed *LINCOLN*. Further film credits include *TITANIC*, *TRUE GRIT*, *OCEAN'S ELEVEN*, *THE DEPARTED* and recently *IRON MAN* and *IRON MAN 2*.

EVELYNE NORAZ [Make-up] has been working as a make-up designer for the past 17 years. During that time she has worked with many notable directors including Robert Rodriguez, Brett Ratner, Gary Winick, Jonathan Demme, Joel Schumacher, Bennett Miller and John Singleton.

Born in France, she trained in Paris before relocating to the United States.

In 2010, Noraz was awarded a Primetime Emmy for her work on the television pilot "*Boardwalk Empire*."

JOHN AXELRAD, A.C.E. [Editor] first worked with James Gray on *WE OWN THE NIGHT* and went on to edit *TWO LOVERS*. Most recently he cut *GONE*, starring Amanda Seyfried, and *SOMETHING BORROWED* for director Luke Greenfield.

Axelrad began his career mentored by some of the finest editors in Los Angeles. He assisted Anne V. Coates on *ERIN BROCKOVICH*, *OUT OF SIGHT* and *UNFAITHFUL*, worked with Debra Neil-Fisher on *UP CLOSE AND PERSONAL* and assisted Bruce Green on *HOME ALONE 3* and *WHILE YOU WERE SLEEPING*. During that time he edited a number of independent features, including *CHANGING HEARTS* (Martin Guigui), *TOO SMOOTH* starring Neve Campbell and *THE AUTEUR THEORY* (Evan Oppenheimer).

ABOUT THE CAST

MARION COTILLARD (Ewa Cybulski) won a Best Actress Academy Award® for her performance in *LA VIE EN ROSE*.

This summer she will begin production on Jean-Pierre and Luc Dardenne's *TWO DAYS, ONE NIGHT*.

Most recently, Cotillard was seen in Jacques Audiard's *RUST AND BONE*. Adapted from the acclaimed book of short stories by Craig Davidson, the film premiered at the 2012 Cannes Film Festival. Cotillard's performance garnered widespread critical acclaim including Best Actress BAFTA, Golden Globe, César Award, Screen Actors Guild and Critics' Choice Award nominations.

In 2008, Cotillard became the second French actress to win an Oscar®, and the first to win an Academy Award® for a performance in the French language. The worldwide critical acclaim came for her riveting portrayal of legendary French singer Edith Piaf in *LA VIE EN ROSE*. Cotillard received a Best Actress BAFTA, Golden Globe and César Award as well as Screen Actors Guild and Critics' Choice Award nominations. In addition, she was named Best Actress by critics' organizations worldwide, including the Los Angeles Film Critics Association and the London Film Critics' Circle.

Cotillard's credits include the successful French *TAXI* film series, written by Luc Besson; Yann Samuell's *LOVE ME IF YOU DARE* and Tim Burton's *BIG FISH*. She garnered her first César Award for Best Supporting Actress, for her performance in Jean-Pierre Jeunet's *A VERY LONG ENGAGEMENT*, and went on to star in Ridley Scott's *A GOOD YEAR*, Michael Mann's *PUBLIC ENEMIES* and Rob Marshall's *NINE*, the screen adaptation of the hit musical. Her performance in the film brought her Golden Globe and Critics' Choice Award nominations, and she also shared in a SAG Award® nomination for Outstanding Motion Picture Cast Performance. Further credits include Woody Allen's *MIDNIGHT IN PARIS*, Steven Soderbergh's *CONTAGION*, Christopher Nolan's *INCEPTION* and *THE DARK KNIGHT RISES* and Guillaume Canet's *LITTLE WHITE LIES*.

In 2010, Cotillard was named a Knight of the Order of Arts and Letters, for her contribution to the enrichment of French culture. Born in Paris, she studied drama at Conservatoire d'Art Dramatique in Orléans.

JOAQUIN PHOENIX (Bruno) is a three-time Academy Award® nominee - for *GLADIATOR*, *WALK THE LINE* and *THE MASTER*.

He will next be seen in Spike Jonze's *HER*, a sci-fi romance co-starring Rooney Mara, Samantha Morton and Olivia Wilde. This summer we will see him shooting *INHERENT VICE*, Paul Thomas Anderson's adaptation of the Thomas Pynchon novel of the same name, a project that reteams the actor and director for a second time.

Phoenix was most recently honored with an Academy Award® nomination for Best Actor for Paul Thomas Anderson's *THE MASTER*, opposite Phillip Seymour Hoffman. The film's two stars were the joint recipients of the Best Actor prize at the Venice

Film Festival. Phoenix also won the Actor of The Year Award at the London Critics' Circle Film Awards and the Best Actor Award at the Los Angeles Film Critics Awards, and received nominations for BAFTA, Golden Globe, SAG and Broadcast Film Critics' Choice awards.

In 2008 Phoenix starred in James Gray's *TWO LOVERS*, opposite Gwyneth Paltrow and Isabella Rossellini - his third collaboration with the director. Around the same time the actor reportedly announced his retirement from film, which turned out to be part of his acting role in the mockumentary *I'M STILL HERE*, directed by his brother-in-law, actor Casey Affleck. The film debuted at the Venice Film Festival and the Toronto International Film Festival.

In 2007 he starred in *WE OWN THE NIGHT* for James Gray opposite Mark Wahlberg, and *RESERVATION ROAD*, which reunited him with director Terry George. These films followed his compelling performance as legendary singer-songwriter Johnny Cash in James Mangold's *WALK THE LINE*, for which he collected an Academy Award® nomination for Best Actor, and won the Golden Globe as Best Actor in a Musical as well as receiving nominations for BAFTA, SAG, BFCA and Chicago Film Critics awards.

Phoenix earned his first Academy Award® nomination in 2000, co-starring opposite Russell Crowe in Ridley Scott's Best Picture Oscar®-winning *GLADIATOR*. In addition to nominations for Golden Globe and BAFTA awards, he received awards as Best Supporting Actor from the National Board of Review and The Broadcast Films Critics' Association.

Other notable film credits include *IT'S ALL ABOUT LOVE* opposite Claire Danes, *BUFFALO SOLDIERS* opposite Ed Harris, *LADDER 49* opposite John Travolta, Terry George's *HOTEL RWANDA*, M. Night Shyamalan's, *SIGNS* and *THE VILLAGE*, Philip Kaufman's Oscar® - nominated *QUILLS*, for which he won the Broadcast Film Critics' Best Supporting Actor Award, James Gray's *THE YARDS*, *RETURN TO PARADISE*, opposite Vince Vaughn, *CLAY PIGEONS*, Joel Schumacher's *8MM* and Oliver Stone's *U-TURN*.

Born in Puerto Rico, Phoenix began his acting career at the age of eight in television. He appeared in the features *SPACECAMP* and *RUSSKIES*, before Ron Howard casted him as Dianne Wiest's son in his popular family comedy *PARENTHOOD*. His breakthrough role came with his critically-acclaimed performance opposite Nicole Kidman in Gus Van Sant's *TO DIE FOR*.

A social activist, Phoenix has lent his support to a number of charities and humanitarian organizations, notably PETA. He narrated the film *EARTHLINGS FOR NATION EARTH*, a video about the investigation of animal abuse in factory farms, for which he was awarded the Humanitarian Award at the San Diego Film Festival. He has also directed music videos for Ringside, She Wants Revenge, People in Planes, Arckid, Albert Hammond, Jr and the Silversun Pickups.

JEREMY RENNER [Orlando]. Two-time Academy Award® nominee Jeremy Renner starred in the 2010 Best Picture winner *THE HURT LOCKER*, directed by Kathryn Bigelow. For his role as Sgt. James, Renner was awarded the Breakthrough Actor Award at the Hollywood Film Festival, the Spotlight Award at the Savannah Film Festival and received Best Actor nominations from the 2008 BAFTA Awards and Independent Spirit Awards. He also garnered nominations for Breakthrough Actor and Best Ensemble Performance at the Gotham Awards, nominations for Leading Actor and Best Ensemble from the SAG Awards, and of course, a nomination as Best Actor from the Academy of Motion Picture Arts and Sciences.

In 2013 Renner will star in *HANSEL AND GRETEL: WITCHHUNTERS* opposite Gemma Arterton. He will also begin filming the untitled David O. Russell movie with Christian Bale, Bradley Cooper and Amy Adams.

2012 was a big year for Renner at the box office. He starred as Aaron Cross in the third installment of the 'Bourne' franchise, *THE BOURNE LEGACY*, opposite Rachel Weisz and Edward Norton, directed by Tony Gilroy. He also starred as Hawkeye in Joss Whedon's *THE AVENGERS*, the third highest grossing film ever.

Renner was nominated for an Academy Award® as Best Supporting Actor in 2011 for *THE TOWN*, directed by Ben Affleck, and received Supporting Actor nominations from both the Screen Actors Guild Awards and the Golden Globes. That same year Renner co-starred opposite Tom Cruise in the global hit *MISSION: IMPOSSIBLE - GHOST PROTOCOL*, directed by Brad Bird.

In 2007, Renner's credits included *THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD*, *28 WEEKS LATER* and *TAKE*.

In 2006 Renner won the Best Actor Award at the 11th Annual Palm Beach International Film Festival for his role in the independent feature *NEO NED*. Other notable credits include *12 AND HOLDING*, which earned him an Independent Spirit Award Nomination, *NORTH COUNTRY*, *A LITTLE TRIP TO HEAVEN*, *THE HEART IS DECEITFUL*, *ABOVE ALL THINGS*, *LORDS OF DOGTOWN*, *LOVE COMES TO THE EXECUTIONER* and *S.W.A.T.*

The role that initially put Renner on the map and earned him an Independent Spirit Award nomination was his portrayal of Jeffrey Dahmer in the indie hit *DAHMER*. With a background in theater, Renner starred in and also co-directed *SEARCH AND DESTROY*, which was produced by Barry Levinson and received stellar reviews.

Renner is also a co-partner in The Combine, a production company that will be creating, developing and producing high-quality, character-driven content for mainstream audiences.

DAGMARA DOMINCZYK (Belva) is a television, theatre and film actress. Originally from Poland, she pursued the arts in New York City, first at Laguardia High School of Performing Arts as a teenager and later at Carnegie Mellon University. On Broadway, she has performed in such productions as CLOSER, THE VIOLET HOUR and ENCHANTED, while her Off-Broadway credits include THERE ARE NO MORE BIG SECRETS and RED ANGEL with Eric Bogosian at Williamstown Film.

Dominczyk's television appearances include 24, FIVE PEOPLE YOU MEET IN HEAVEN, BEDFORD DIARIES, and LAW & ORDER: SVU. In addition to her role as Annika in HIGHER GROUND, film credits include TRUST THE MAN with David Duchovny, LONELY HEARTS opposite Salma Hayek, THE COUNT OF MONTE CRISTO, ROCK STAR and Ryan Murphy's RUNNING WITH SCISSORS. Most recently she filmed PHANTOM with Ed Harris.

Currently, Dominczyk is balancing motherhood with work, and is finishing her first novel, which will be published by Random House imprint, Spiegel & Grau.

ANGELA SARAFYAN (Magda) was launched into the global spotlight, with her portrayal of Tia, in THE TWILIGHT SAGA: BREAKING DAWN - PART 2 the finale in the billion-dollar franchise. She will shortly be seen in Relativity Media's corporate espionage thriller PARANOIA, opposite Liam Hemsworth, Gary Oldman and Harrison Ford, and LOST & FOUND IN ARMENIA, in which she will play a young woman who falls for the son of a U.S. senator (Jamie Kennedy).

Sarafyan has also recently joined the cast of the independent drama movie NEVER, written and directed by Brett Allen Smith. She also starred in AMERICAN ANIMAL, which premiered at the March 2011 SXSW Film Festival and graced the small screen in 2010 in the Fox television show THE GOOD GUYS.

Sarafyan has been acting for over a decade. Past film credits include REPO CHICK, THE INFORMERS opposite Billy Bob Thornton and Mickey Rourke, KABLUEY with Lisa Kudrow and Teri Garr and ON THE DOLL. Past television credits including EASTWICK, IN PLAIN SIGHT, THE MENTALIST, COLD CASE, 24, THE SHIELD, BUFFY THE VAMPIRE SLAYER, and JUDGING AMY.

Sarafyan, who is of Armenian descent, currently resides in Los Angeles, CA.



CAST

MARION COTILLARD	Ewa Cybulski
JOAQUIN PHOENIX	Bruno Weiss
JEREMY RENNER	Orlando the Magician
DAGMARA DOMINCZYK	Belva
JICKY SCHNEE	Clara
YELENA SOLOVEY	Rosie Hertz
MAJA WAMPUSZYC	Edyta Bistricky
ILIA VOLOK	Voytek Bistricky
ANGELA SARAFYAN	Magda Cybulski

CREW

Directed By	JAMES GRAY
Screenplay by	JAMES GRAY RICHARD MENELLO
Director of Photography	DARIUS KHONDJI, ASC, AFC
Costume Designer	PATRICIA NORRIS
Production Designer	HAPPY MASSEE
Art Director	PETE ZUMBA
Set Decorator	DAVID SCHLESINGER
Film Editor	JOHN AXELRAD, A.C.E
Stills Photographer	ANNE JOYCE
Music Supervisor	DANA SANO
Original Music	CHRIS SPELMAN
Sound Mixer	TOM VARGA
Casting By	DOUGLAS AIBEL
Produced By	GREG SHAPIRO CHRISTOPHER WOODROW ANTHONY KATAGAS JAMES GRAY
Executive Producers	AGNES MENTRE VINCENT MARAVAL BRAHIM CHIOUA MOLLY CONNERS MARIA CESTONE SARAH JOHNSON REDLICH HOYT DAVID MORGAN BRUNO WU LEN BLAVATNIK JACOB PECHENIK
Production companies	KEEP YOUR HEAD/ KINGSGATE FILMS/ WILD BUNCH WORLDVIEW ENTERTAINMENT

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