



ENEMY

A film by Denis Villeneuve

Starring

Jake Gyllenhaal

Mélanie Laurent

Sarah Gadon

Isabelle Rossellini

Running time : 90 mins.

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Chaos is order yet undeciphered
- José Saramago

Pathé and Entertainment One present a Rhombus Media and Roxbury Pictures production, with micro_scope and Mecanismo Films, directed by Denis Villeneuve and starring Academy Award® Nominee Jake Gyllenhaal (*BROKEBACK MOUNTAIN*) in the thrilling feature film, *ENEMY*, based on the novel 'The Double' by Nobel Laureate José Saramago.

Also in the cast are Mélanie Laurent (*INGLOURIOUS BASTERDS*, *BEGINNERS*), Sarah Gadon (*ANTIVIRAL*, *COSMOPOLIS*), and Isabella Rossellini (*BLUE VELVET*, *THE SADDEST MUSIC IN THE WORLD*).

ENEMY tells the story of a university lecturer named Adam (Gyllenhaal) who is nearing the end of a relationship with his girlfriend Mary (Laurent). One night, while watching a film, Adam spots a minor actor who looks just like him. Consumed by the desire to meet his double, Adam tracks down Anthony, an actor living with his pregnant wife Helen (Gadon) and engages him in a complex and dangerous struggle. The film is a haunting and provocative psychosexual thriller about duality and identity, where in the end only one man will survive.

ENEMY marks the first English-language film for Academy Award® Nominated director Denis Villeneuve (*INCENDIES*, *POLYTECHNIQUE*) with a screenplay by Javier Gullón (*THE BOY WHO SMELLS LIKE FISH*, *HIERRO*). The film is an official Canada-Spain co-production, produced by Niv Fichman (*BLINDNESS*, *THE RED VIOLIN*) of Rhombus Media in Toronto and Miguel A. Faura (*HIERRO*, *AGNOSIA*) of Roxbury Pictures in Barcelona, with micro_scope in Montreal and Mecanismo Films in Madrid. Academy Award® Nominated production designer Patrice Vermette (*CAFÉ DE FLORE*, *THE YOUNG VICTORIA*), cinematographer Nicolas Bolduc (*WAR WITCH/REBELLE*, *NEXT FLOOR*), costume designer Renée April (*BLINDNESS*, *THE RED VIOLIN*), editor Matthew Hannam (*ANTIVIRAL*, *TRIGGER*), and composers Danny Bensi and Saunder Jurriaans (*MARTHA MARCY MAY MARLENE*, *MAGIC MAGIC*) complete the creative team.

Director's Vision

"As I read José Saramago's *The Double*, I experienced a strong sense of vertigo. Vertigo is always part of my worst nightmares, but I'm inexplicably drawn to it.

Saramago has a very unique way of approaching the weakness of human beings and the fragility of civilisation. His fantastic sense of humour and his proverbial intelligence always deeply touch me. When I closed the book, I knew instantly that it would be my next film.

I consider *ENEMY* to be, in a curious way, my most personal project to date. It's a film about the power of the subconscious, a subject that deeply concerns me

because it has such a strong influence on our personal lives and a real impact on society in general. If you aren't aware of this force and its side effects, you would never know who's making decisions - who's really in charge inside yourself.

A man who wants to leave his mistress and go back to his pregnant wife must confront his worst enemy: himself. Saramago decided, with all his ferocious humour, that this man should be in competition with another version of himself. As in my previous feature film *INCENDIES*, $1+1=1$ is a dreadful equation.

This movie is in fact a subconscious experience. In the dark spaces of his mind, Adam deals with an obsessive sexuality that cuts him off from intimacy and therefore any hope of true love. In order to be able to return to his regular life, his narcissistic side turns against the object of his sexual desire and destroys it.

From a director's point of view, I see *Enemy* as an existential erotic thriller where we follow a man who's spying on his doppelgänger across the landscape of an endless North American metropolis. That's why I would also consider *Enemy* a neurotic Spy Movie.

And if this spy movie has only one "gadget", it is a powerful one: when Adam meets Anthony for the first time, the audience will have to feel the total impact and weight of this surreal situation. It's all about presence. It is a huge cinematographic challenge for me to express the weight of such an encounter. To see yourself is a phenomenon that should have the same impact on a human being as a black hole does on a galaxy. A deep existential crisis must move slowly around Adam, like a shark around its prey in dark waters. This existential crisis, this depression, is part of the main character, even if it isn't mentioned in the dialogue. How unbearable is it to confront yourself, to totally recognize yourself in another being?"

- Denis Villeneuve

About the story

After winning over writer José Saramago with a screening of *BLINDNESS*, a film based on his novel of the same name, producer Niv Fichman asked the Nobel Laureate for the rights to another one of his books. Without hesitation, Saramago agreed and Fichman set his sights on 'The Double.'

The next step for Fichman was finding a director who could do justice to the novel. "I've always been really good friends with Denis and we've wanted to work together for a long time," says Fichman. "I thought he might be interested in a Saramago book and I was really looking for a director with substance..."

“At the end of *INCENDIES*, I called Niv and said, ‘okay it’s now or never - we must find a project together,’” recalls Villeneuve. “He had just gotten the rights to Saramago’s novel, ‘The Double’. As soon as I read the book I knew I wanted make a feature film from this wonderful piece of literature. The idea of exploring the identity and subconscious of a person in a relationship with his intimacy is a subject that deeply interests me. I also loved the notion of working with very few actors and having a lot of time with them to play with the *mise-en-scène*.”

As a fan of Villeneuve’s strong cinematic vision, Fichman was thrilled to have the opportunity to work with the director. “We have a strong bond and I was always absolutely convinced that he’s a brilliant filmmaker. I think he instinctively understood that I would totally support his unique vision,” states Fichman.

At the time Fichman was working with screenwriter Javier Gullón on another film and approached Villeneuve with the notion of having Gullón write the screenplay for *ENEMY*. Villeneuve took an immediate shining to Gullón and the two began work on adapting Saramago’s text.

“After talking with Niv about adapting the Saramago novel I had a beautiful meeting with Denis Villeneuve” recalls Gullón. “We immediately connected and felt we were almost the double of each other. We talked a lot about the tone, as this is one of the most important aspects of the movie.”

“To me a screenplay and a novel are completely different pieces of work but we tried hard to keep the soul of the book,” continues Gullón. “When you read a Saramago sentence, you can feel that he deals with words as a master. He knows what to do with words, so it’s very inspiring. On the other hand when you read the book, there are some moments that are not very cinematic. Because we are making a movie, I had to look for the image, for the visual impact. I had to look for the cinema.”

With the screenplay in place, the production team enlisted the talents of cinematographer Nicolas Bolduc and production designer Patrice Vermette to help work the visual sense and tone for the script.

“I am a huge fan of Denis’ award-winning short film, *NEXT FLOOR*”, explains Fichman, “which he made with Bolduc. I felt that film had many thematic connections to *Enemy*. So when the time came to choose a DP and Denis suggested Nicolas, I knew he was the right guy for the job. There is something about *NEXT FLOOR* that reminded me of what we’re trying to do here.”

Unlike Fichman’s previous Saramago adaptation, *BLINDNESS*, the author will unfortunately never have the gratification of seeing his words come to life. He sadly passed away in the summer of 2010, long before the film went into production.

“I think the screenplay we’re working from and the film that we’re making is a great tribute to Saramago’s work and to his words,” says Fichman. “I think the Maestro would be very proud.”

About the cast and characters

Knowing that a key part of making the kind of film that Villeneuve envisioned would lie in the casting, the production team set out to find an actor who could deliver the dual roles of Adam and Anthony convincingly.

“When Jake's name was first put on the table we immediately realized we needed him,” recalls Spanish producer Miguel A. Faura. “Not only is he an extremely gifted actor capable of delivering the wide range of subtleties needed for these two roles, but he has always showcased his taste and love for art and cinema in each role he has taken on. When he said yes, we felt not only lucky, but reaffirmed about the inner quality of our project.”

“In terms of finding a lead actor for these dual parts, I was looking for someone who I would be able to share creativity and collaborate with,” says Villeneuve. “In Jake I found someone that was highly intelligent and creative. He had a beautiful vision for the characters. It's always fantastic for a director when your lead actor is so good that you can just follow him instead of telling him where to go. I love that.”

“First and foremost I wanted to make this movie because I think Denis Villeneuve is an incredible filmmaker,” says Gyllenhaal. “I was really drawn to the incredible script which offered an interesting blueprint for what Denis wanted to do with this idea. When I first met with Denis and talked about the film, his idea of what it was and what he wanted it to be far surpassed what the script was saying.”

Jake Gyllenhaal had the unique task of playing two different characters that become entwined in each other's lives. As can be expected, there was a delicate dance involved in creating the similarities and differences between the two characters. Villeneuve and Gyllenhaal agreed early on that the differences between Adam and Anthony should lie in subtleties. “There are so many ways that you can go with this movie and I think probably the hardest one, the most interesting one, was making Adam and Anthony as close to each other as possible,” notes Gyllenhaal. “There's the world in which one character has a beard and the other one doesn't and one talks with a funny accent and the other one doesn't. That would have been an incredibly vain way of going about it and I think, in a way, that's exactly what this movie *isn't* about.”

“I made choices early on about the characters and, as a result, Adam and Anthony started to separate from each other. I knew that I had to fall in love with both of them and that there couldn't be any judgment for either of the characters even while being in the scene with the other one,” explains Gyllenhaal. “What's interesting about playing two characters in the same scene is the literal comparison of what you're doing. I actually created the character of Adam before Anthony even showed up on the scene and the first time I worked as Anthony was when he was right across from Adam.”

The film centers on Adam's psychological struggle and, as Gyllenhaal notes, the notion of struggle is very apparent in both Adam and Anthony. "These two characters are struggling with the same thing in a different way but inevitably one of them has to let go and give up in order for the other to survive. The question of which one it's going to be is ultimately what the movie is about," states Gyllenhaal.

Says screenplay writer Javier Gullón of the lead actor; "I think Jake is perfect for the dual role of Adam and Anthony. Once we met and I started to talk to him, I realized he had great ideas for the screenplay - he added a lot of emotionally rich levels to the characters."

French actress Mélanie Laurent was cast to play Adam's girlfriend, Mary. "She came in like a French storm and made herself very present in a way that Mary, the character she plays, makes herself present in Adam's life," recalls Fichman. "And I think she did great job. She swept into this incredible director-actor dynamic and thrived inside it."

Laurent was immediately intrigued by the role of Mary and had many questions about the character. "The first thing I said to Denis was I needed to know how long Mary and Adam had been together because we're seeing the end of the relationship when we start the movie, which can be a strange place to begin," says the actress. "We talked extensively about Mary and about her relationship with Adam, which really helped me with the part."

"Mary is a very vulnerable character, but not a victim," says Laurent. "I think she's still really in love with Adam but she realizes that the relationship simply isn't working."

Acting this emotionally draining role opposite Jake Gyllenhaal was both wonderfully difficult and unique. "One minute we're having violent sex, the next we're laughing and the next we're crying. Because it's the end of their relationship, it's really tense," recalls Laurent.

Gyllenhaal recognizes that the women in the script are integral to the story. "The incredible thing about this movie is that there are these three immensely strong female characters and three strong actresses who play them," says Gyllenhaal. "I think the women in the script define Adam and Anthony. With Mary, her spirit is what drives a large part of the Adam story and likewise with Helen in Anthony's life."

For the part of Anthony's pregnant wife Helen, the production team enlisted the talents of Sarah Gadon. "Sarah is extremely sensitive, emotional, and physically one of the most stunning women on earth I would say without exaggerating," says Fichman of the actress. "But also she's incredibly intelligent and mature."

"I wanted an experience where I felt pushed and challenged - that's why doing this project was so important to me," says Gadon. "I knew that working with

Denis would do that and I knew that working on a film like this would challenge me immensely.”

After reading the script and meeting with Villeneuve, Gadon understood that *ENEMY* would be a balancing act between high-art aesthetic and the realism of true-to-life character. Despite its style and panache, Gadon thought that the role also had much to do with real, human experience. “The way that I look at Helen and her situation with her husband Anthony is that she wants him to be the man that he isn't but one day he walks in the door and he is the man she has always wanted him to be,” says Gadon. “At that point nothing else matters because the man she wants to be with is now in front of her.”

In addition to acting, Gadon had to endure the idea of transforming into a pregnant woman and opted for a weighted belly to aid her performance. “I asked for a weighted belly because I wanted to feel the physical presence of the pregnancy,” says Gadon. “I knew there would be scenes that instinctually I'd want to move fast or I'd want to do a physical movement and if it didn't look real it would kill me. I wear the weighted belly underneath my clothes and then a prosthetic piece when I'm nude, which takes two hours to be put on.”

The third female character in the film is Adam's mother, Caroline, whom he visits in an attempt to get some clarity on his situation. The production team was thrilled when legendary actress Isabella Rossellini signed on for the role.

“Isabella Rossellini is just a magnificent royalty of cinema,” says Fichman. “She's also very strong and for us, was the perfect person to play this crazy kind of domineering, artistic mother.”

“I've worked with Niv Fichman on other films and we became very good friends. He produced a Guy Maddin film that I worked on called *THE SADDEST MUSIC IN THE WORLD*. Since then I have remained very close to Niv and have a great respect for him and his work,” says Rossellini. “Denis and I met at The Sundance Film Festival a few years ago and he was very charming, so when he called me to make this film, I gladly wanted to have the experience, even if it's a very small part.”

“Caroline is an artist,” says Rossellini. “She has authority with her son and is quite dismissive of him, isolating him even further in his anguish.”

On working with the legendary actress, Villeneuve says: “It was a massive privilege for me to work with Isabella Rossellini. She's one of my favorite actresses of all time and she was my first choice. I needed someone that would be able to bring this kind of narcissism and maternal presence to the part with a lot of humanity. And I knew that she would be perfect.”

About the production

Improvisation: The Acting Process

From the beginning, it was important to Villeneuve to form special relationships with his actors. Ultimately, these relationships involved mutual admiration and confidence. "You make a film for several reasons, but from an artistic point of view there's always a point where you want the process of making the film to help you evolve into being a better filmmaker," says Villeneuve. "For me, *ENEMY* is really about working with actors - finding new ways to work with actors, exploring dimensions that I hadn't any chance to explore in my previous films."

With this, he trusted and encouraged them individually and as a team, to play out some of the scenes as naturally as they could. In this light, the spirit of improvisation became a huge part of the production. "For me the screenplay was really about ideas. That's why sometimes the scripted dialogue that was more about Saramago's ideas had to be translated through improvisation in order to bring an emotional trajectory to the scene," says Villeneuve. "The logical point of view of the film needs to be blurry and daring - a challenge for the mind. But from the emotional point of view it's very important that there is a clear path and that's exactly what the actors were able to bring to the project."

"I've never seen a more intimate relationship between a director and a lead actor than I have between Denis and Jake," says Fichman. "They didn't know each other before making this film, but they quickly bonded and I think they both relied on each other so much."

In addition to having the confidence of the director, it was important for Gyllenhaal to be able to act opposite like-minded actors with whom he could collaborate. "In the spirit that Denis has made this movie, involving collaboration, trust and improvisation, you need a partner in the scenes that's going to provide answers and not just walk in and fill a space," says Gyllenhaal. "In terms of working with Sarah I think she has a real presence, a sense of integrity, and a desperation to want to be honest. I find there's a real like-mindedness with the way that we approach our acting, which I've really enjoyed."

"With a project like this, we shot so many different ways and you never knew how a scene would come together, but I do feel there are a lot of moments of true emotional authenticity in there," says Gadon. "The nature of the project speaks to a kind of improvisation and exploration. And that's what the creative process has been on this film. I really loved the improvisation because I think it led us to reach places that are so much more authentic than if we were simply saying lines on a page over and over again. And that's what it was for me - all about finding truth."

On working with Gyllenhaal, Gadon states: "It's been so incredible because, as a scene partner Jake is so giving. But he also pushed me, frustrated me, and tested me over and over."

Mélanie Laurent recalls the often-lengthy process of blocking scenes, rehearsing and improvising. "It depended on the scene of course," says Laurent. "I think we needed to find a way to fall in love with Adam and Mary as a couple, especially for the opening scenes. It's very difficult to write something that real on paper. It's amazing that everyone trusted us, as actors, to improvise and I think what we ended up with really worked."

"Mélanie has a spirit of improvisation and perpetual positivity, which I think is a large part of her character, Mary," says Gyllenhaal of his acting partner. "I think her skills as an actor in terms of being able to react to moments that didn't necessarily exist on the page, to create those moments and have me follow them and to be able to follow moments I create, is a perfect combination. She has been a wonderful acting partner."

On working with Isabella Rossellini, Gyllenhaal says; "I think with Isabella Rossellini, there was a strong sense of her being a real legend, particularly in movies in this sort of genre. She also has the unique quality of being able to exist in a world where there's not necessarily a concrete reason for things. That's a certain type of actor I think - a certain type of actor that is able to pull that off."

Gyllenhaal understands that this kind of camaraderie between actors, as well as the creation of a safe space for improvisation, doesn't happen without the guidance of a true leader. "Denis' leadership is inspiring. He is an auteur who is also a true collaborator," says Gyllenhaal. "He's taken pieces of my mind, pieces of Nico's mind (*Bolduc, the cinematographer*), and many others to influence his own vision. There's nothing better than feeling empowered as an actor to be involved in the storytelling. He's incredible to work with."

Duplicity

Shooting the scenes where Gyllenhaal had to act opposite himself presented both mental and technical challenges for all involved. Cinematographer Nicolas Bolduc recalls; "When I read the script I remember thinking, how the hell are we going to do the duplicity scenes? How are these characters going to be in the same scene at the same time? How is that going to feel? When we talked about doing the duplicity, our main concern was making it feel real."

The production brought in a special motion control system called the Mo-Sys, which can be programmed to repeat a precise camera movement more than once. This allows the team to shoot the same scene over and over in the exact

same way, making it possible to do one take with Gyllenhaal as Adam, then reset and do the exact same movement with the actor's other character, Anthony.

The biggest challenge with the duplicity scenes, however, was finding the best way for Gyllenhaal to interact with himself. For some scenes, an acting double was used to perform opposite Gyllenhaal. The double was then erased and replaced with the actor's other character. In other scenes, Bolduc would stand in as Gyllenhaal's other character. "Everything went really well with the use of the Mo-Sys but we realized that the most important part of Jake acting with himself was his eye line – he needed to appear as if he were looking right at the character opposite him," recalls Bolduc. "I used a C-Stand with a tennis ball as Jake's other character and would have to verify its position after watching the previous shot on the monitors. It's an incredible process because it was fairly simple, but Jake really had to trust the process and I had to trust what he had done previously with the other character."

"The thing about the complex technology, the complex way of acting and dealing with space for the duplicity scenes is that if the actor is not good, you don't believe it," says Villeneuve. "For me it's not so much about the technology itself, but about the way Jake is able to move within this technological realm. The scene becomes believable because Jake is fantastic. So in this way, it's not as much about special effects as it is about acting."

"With the duplicity scenes, there was always this strange sense of disorientation," says Gyllenhaal. "I knew that I'd have to be prepared to pretty much do anything or play either one of the characters at any point. I really enjoyed that mindset and being able to play both characters. I'm fascinated with stories about duality because I don't think we necessarily exist as one all the time. To explore that idea in a character or in a movie is exciting to me."

The Look

The identities in the story - Adam and Anthony – needed to each have a unique stamp, but also to share common ground. Aside from the distinct character voices in the writing as well as the performance, many other elements went into separating and connecting these identities, including shooting style and production design.

"I had many conversations with Nicolas Bolduc the DP and Patrice Vermette the Production Designer well before we started shooting. We did a lot of visual brainstorming, went through art books, photography books and watched films together to help us find a perfect aesthetic to accompany the script and create the kind of film we envisioned," says Villeneuve. "We worked with specific filters, lenses, camera movements, and lighting techniques. It was the same for the sets."

On the cinematography, Bolduc notes, “We knew we wanted to create a tension with the camera. There was something very straightforward about the script even though there were a lot of loops to create tension and bring the story to different levels. We wanted something really rock solid, technically, that could propel the film forward all the time.”

ENEMY has a specific colour palate that gives it a very stylized feeling. “We tried to create most of the colour in camera. I’m a big filter fan and, for me, the colour is so important to get right in the camera,” says Bolduc. “You can do a lot of stuff in post production to enhance the colour but this can sometimes be more difficult because skin tones react unpredictably in post production.”

“We had to assume these choices really, and it was fun because from the moment we found the right recipe for the filters, we realized that the film was coming together visually. There was something eerie about it,” continues Bolduc. “I love that creative process of trying to find the right tension.”

Production Designer Patrice Vermette, feels that the characters’ struggle for identity had to be reflected in the film’s design and always envisioned Brutalist architecture designs for the sets.

“For Adam’s apartment it was the lack of personality which gave the set personality. That apartment really works for a guy who’s searching for himself, searching for who he is,” notes Vermette.

“In many cities, nowadays, people buy condos and they all look the same – they don’t want to play any part in the design and in some cases, they don’t even want to furnish it themselves. I think Anthony is this type of guy, so that aspect is reflected in his choice of apartment,” says Vermette. “He doesn’t really have the best taste but is also a bit of a show off.”

Vermette worked closely with Bolduc in choosing his colour palate, knowing that the filter process would affect his design choices. “There were some colours we had to watch out for. I would look at my colours through Nico’s filter when I wanted to choose the perfect shade, just to see how they would react to those filters.”

Weaving the Web – The Spider Symbolism

The principal visual symbol of the spider in *ENEMY*, which does not appear in Saramago’s novel ‘The Double,’ raises many questions and is largely open to interpretation.

“The spider symbology can be interpreted in many ways,” says screenplay writer Javier Gullón. “In our film it is linked to motherhood but I feel that people will ultimately choose their own meaning. It will be different for each viewer.”

“I think the spider sets a tone,” says Gyllenhaal. “In this film it feels like some sort of truth that's always looming. If you weigh the fear of spiders against the reality of what they actually do, the fear outweighs that reality. People have been bitten and even killed by spiders and they're scary, but at the same time I think the fear of spiders is way bigger than the reality of what they are.”

“Spiders are perhaps a little scary, but fascinating and they can make these wonderful webs. They're great architects and they're capable of incredible things and yet they're just bugs,” says Isabella Rossellini. “So I think there's a sort of fascination and also a feeling of being repelled by them.”

“For me I was looking for a perfect image that would say something specific about sexuality and the subconscious. For that, in my mind, the spider was a perfect image,” says Villeneuve. “But I think this image will mean something different for everyone who watches and my hope is to leave this up to interpretation of the audience.”

About the cast

JAKE GYLLENHAAL (Adam/Anthony)

Academy Award® and Golden Globe® Nominee Jake Gyllenhaal, won BAFTA and National Board of Review awards for his poignant performance as 'Jack Twist' in Ang Lee's timeless classic BROKEBACK MOUNTAIN.

Gyllenhaal most recently starred in David Ayer's END OF WATCH, a gritty drama shot on the streets of South Central Los Angeles. The film, which premiered at the 2012 Toronto Film Festival, opened to both critical and box office success, and placed in several critics' Top 10 Films of 2012, including the National Board of Review's Top Ten Independent Films.

Coinciding with the fall opening of *END OF WATCH*, Gyllenhaal made his New York stage debut starring in *IF THERE IS I HAVENT FOUND IT YET* for the Roundabout Theatre Company, for which he received rave reviews. It was his first theatre performance since 2002 when he starred in Kenneth Lonergan's revival of *THIS IS OUR YOUTH*, in London's West End. For that performance he won an Evening Standard Theater Award for “Outstanding Newcomer.”

Working with some of Hollywood's greatest filmmakers in both independent and studio films, Gyllenhaal starred in Richard Kelly's cult hit *DONNIE DARKO*, Jim Sheridan's *BROTHERS*, David Fincher's *ZODIAC*, Sam Mendes' *JARHEAD*, John Madden's *PROOF*, Miguel Arteta's *THE GOOD GIRL*, Brad Silberling's *MOONLIGHT MILE*, Nicole Holofcener's *LOVELY AND AMAZING*, and Joe

Johnston's *OCTOBER SKY*. Gyllenhaal also starred in Duncan Jones' critically acclaimed sci-fi thriller *SOURCE CODE* and Ed Zwick's *LOVE AND OTHER DRUGS*, for which he received a Golden Globe nomination for "Best Performance by an Actor in a Motion Picture Comedy or Musical."

Gyllenhaal continues his collaboration with Denis Villeneuve on *PRISONERS*, a dramatic thriller in which he stars with Hugh Jackman, Melissa Leo, Paul Dano and Viola Davis. The film will premiere at the Toronto International Film Festival in September 2013.

MELANIE LAURENT (Mary)

Melanie Laurent is best known for playing Shosanna Dreyfus in Quentin Tarantino's award-winning feature, *INGLOURIOUS BASTERDS* alongside Brad Pitt and Academy Award® Winner Christopher Waltz. She also played Anna in Mike Mills' critically acclaimed feature *BEGINNERS* opposite Ewan McGregor and Academy Award® Winner Christopher Plummer. Both films garnered numerous awards at the Academy Awards and various film festival screenings, worldwide.

Melanie was first seen in the 1999 feature *UN PONT ENTRE DEUX RIVES (THE BRIDGE)* and went on to appear in films such as Michael Blanc's *EMBRASSEZ QUI VOUS VOUDREZ (KISS WHO YOU WANT)*, *RICE RHAPSODY*, *LE DERNIER JOUR (THE LAST DAY) DE BATTRE MON CŒUR S'EST ARRETE (THE BEAT THAT MY HEART SKIPPED)* *INDIGENES (NATIVES)*, *DIKKENEK*, and *JE VAIS BIEN NE TEN FAIS PAS (DON'T WORRY, I'M FINE)*.

Mélanie played lead rôles in the detective movie *LA CHAMBRE DES MORTS*, and the thriller *LE TUEUR*. She appeared in the short films *DE MOINS EN MOINS*, which was part of the official selection of Cannes 2008, and *A SES PIEDS* for Canal Plus.

Other credits include *JUSQU'A TOI*, *THE CONCERT*, *LA RAFLE*, and *LES ADOPTES*.

More recently, Mélanie appeared in *NOW YOU SEE ME*, opposite Morgan Freeman, Mark Ruffalo and Jesse Eisenberg as well as *NIGHT TRAIN TO LISBON*.

Melanie is also a talented signer and released her first album in 2011 on Atompheric.

SARAH GADON (Helen)

Actress Sarah Gadon has quickly moved into the spotlight as 'one to watch' due

to her ever-growing, impressive resume. In 2011 Gadon was officially named one of the Toronto International Film Festival's Rising Stars.

Gadon was recently seen in David Cronenberg's *COSMOPOLIS* and Brandon Cronenberg's feature film debut *ANTIVIRAL*, both of which opened at the 2012 Cannes Film Festival to rave reviews.

In 2011, Gadon appeared in David Cronenberg's *A DANGEROUS METHOD* as psychiatrist Carl Jung's rational and loyal wife Emma, opposite Michael Fassbender, Keira Knightley and Viggo Mortensen. The film had its premiere that year at the Venice International Film Festival.

Gadon first appeared on stage at age seven in the National Ballet School of Canada's production of "The Nutcracker." Since then she has worked consistently on television from *LA FEMME NIKITA* to *BEING ERICA*. A Canadian native, Gadon is also pursuing a degree in Cinema Studies at the University of Toronto.

ISABELLA ROSSELLINI (Caroline)

Moving easily from early forays into comedy and television reporting to roles in movies, television, and stage productions and from an illustrious international modeling career (as the face of Lancome for 14 years) and developing her own brand of cosmetics to writing and philanthropy, and after appearing in more than 40 films (*BLUE VELVET*, *DEATH BECOMES HER*, *THE SADDEST MUSIC IN THE WORLD*, *INFAMOUS*) and 25 made-for-television movies/series (*ALIAS*, *DISCOVERY ATLAS: ITALY REVEALED*, *ICONOCLASTS*, *30 ROCK*), Isabella Rossellini turned her eye to film making. Her debut was her mischievous and witty film; *MY DAD IS 100 YEARS OLD*, a pretend dialogue about her father, renowned Italian neo-classic director Roberto Rossellini, and the essence of cinema. In it, Ms. Rossellini appears as herself, speaks her father's words, and also brilliantly portrays Fellini, Selznick, Hitchcock, Chaplin, and her own mother, Ingrid Bergman, whom she strikingly resembles.

Ms. Rossellini recently wrapped production on Belgian director Vincent Bal's feature *ZIG ZAG KID* and French director Carine Tardieu's film *DU VENTS DANS MES MOLLETS. LATE BLOOMERS*, starring Ms. Rossellini and William Hurt, about a couple who react to their senior status in different ways, was released in 2011. Ms. Rossellini's film *ANIMALS DISTRACT ME*, which she both wrote and directed, debuted recently at the Sundance Film Festival.

In 2008 Robert Redford's Sundance Institute commissioned Ms. Rossellini to make a series of short films that address issues of the environment. She chose the mating habits of bugs and called her series *GREEN PORNO*. The series has been celebrated in film festivals here and abroad. In 2009, she won the Webby Award for "Best Individual Performance" for *GREEN PORNO*. For the second series, which involves sea creatures, she took courses in biology at New York

University. In addition to the shorts on the Sundance Channel, a book of *GREEN PORNO* was released including all three seasons of the shorts. <http://www.sundancechannel.com/greenporno/>

Ms. Rossellini is also a wildlife activist and dedicated trainer of Labrador puppies for the blind. She was recently honored by The Audubon Society for her work. She has written three books: "Some of Me," "Looking at Me," and "In the Name of the Father, the Daughter and the Holy Spirits: Remembering Roberto Rossellini." Between movie and film making projects, she lectures at performing arts centers throughout the United States and Canada.

About the filmmakers

DENIS VILLENEUVE (director)

Denis Villeneuve's first feature film, *UN 32 AOUT SUR TERRE*, was screened in Official Selection at Cannes, Telluride and Toronto Film Festivals. In 2000, his follow-up film *MAELSTROM* screened at Sundance, Toronto and received numerous international awards, including the FIPRESCI awards at the 2001 Berlinale. In Canada, the film received 9 Jutra and 5 Genie Awards, including Best Director and Best Film.

In 2008, Villeneuve's short film *NEXT FLOOR* received the Canal+ Award for the best short film presented at Cannes' Critics Week. It was also shown in more than 150 festivals around the world where it received more than 70 awards. In 2009, his third feature, the critically acclaimed *POLYTECHNIQUE* premiered at Cannes' Director's Fortnight. In Canada, *POLYTECHNIQUE* was honoured with the Best Canadian Film of 2009 Award by the Toronto Film Critics Association, and received 9 Genie and 5 Jutra Awards, notably for Best Director and Best Film.

Villeneuve's fourth feature film, *INCENDIES* was nominated for Best Foreign Language Film at the 83rd Academy Awards. The National Board of Review also named it among the five Best Foreign Films of 2011. The film received worldwide accolades and is considered by the New York Times as one of the 10 best movies of 2011.

Villeneuve continues his collaboration with Jake Gyllenhaal on his upcoming film *PRISONERS*, also starring Hugh Jackman, Melissa Leo, Paul Dano and Viola Davis.

NIV FICHMAN (producer)

Niv Fichman is one of the founding partners of Rhombus Media in Toronto. The company's 35-year history has yielded a rich compilation of feature films,

documentaries, performing art films and series television. Their dedication to excellence is reflected in the awards their projects have garnered: an Oscar, seven Emmys, numerous Genies and Geminis, Golden Pragues as well as a Golden Rose of Montreux and a Prix Italia.

Niv's most recent projects include *ANTIVIRAL* (2012) starring Caleb Landry Jones, which had its world premiere at this year's Cannes Film Festival, becoming one of the most talked about films at the festival. *HOBO WITH A SHOTGUN* (2011) starring Rutger Hauer, exploded onto the scene premiering in the Sundance Festival's midnight section. Fernando Meirelles' adaptation of Nobel Laureate Jose Saramago's *BLINDNESS*, written by Don McKellar and starring Julianne Moore, Mark Ruffalo, Danny Glover, and Gael Garcia Bernal opened the 2008 Cannes Film Festival. Paul Gross' World War I romantic epic *PASSCHENDAELE* was the top grossing Canadian film of 2008 and received the Best Picture Genie.

Fichman has previously produced renowned directors such as François Girard, Olivier Assayas, Guy Maddin, Don McKellar, Peter Mettler, Peter Wellington, Kevin McMahon, Marc Evans, as well as his partners at Rhombus Media Larry Weinstein and Barbara Willis Sweete. Other selected feature films include *THE RED VIOLIN*, *THIRTY TWO SHORT FILMS ABOUT GLENN GOULD*, *LAST NIGHT*, *THE SADDEST MUSIC IN THE WORLD*, *CLEAN*, *SNOWCAKE* and *SILK*. Selected television projects include *SLINGS & ARROWS*, *YO-YO MA: INSPIRED BY BACH*, *SEPTEMBER SONGS* and *LE DORTOIR*.

In June 2008, Niv Fichman was named the Canadian Producer of the Year by the CFTPA and was honoured by the Canadian Civil Liberties Association in 2011.

MIGUEL ANGEL FAURA (producer)

Since the late 90s, Miguel Angel Faura has developed an extensive freelance career working for the most relevant Spanish film production companies (Filmax, Lolafilms, El Deseo and Sogecine among them), as well as in international co-productions like Tom Tykwer's *PERFUME* and Peter Greenaway's *THE TULSE LUPER SUITCASES*. In 2005 he joined Arcadia Motion Pictures as head of development and executive producer of films such as *THE TOTENWACKERS*. He also acted as external analyst for C.D.A, I.C.I.C's Center for Catalonia's Audiovisual Development. In 2007 he created, alongside with his partner Isaac Torras, ROXBURY PICTURES, a film production company based in Barcelona, initiating a new stage in his career as an independent producer with the goal of producing films with local talent but with international appeal.

The first feature film produced by Roxbury was *HIERRO* (2009), written by Javier Gullón and directed by Gabe Ibáñez, in co-production with Telecinco Cinema (*PAN'S LABRYRINTH*) and with the participation of Wild Bunch. It was released

domestically by Paramount in 2010 and was selected for the Critics Week in Cannes 2009. The following effort was *AGNOSIA* (2010), co-produced with Telecinco Cinema, written by Antonio Trashorras (“The Devil’s Backbone”), directed by Eugenio Mira. It was released in 2010 by Aurum Alliance and enjoyed a successful international sales career, being sold by Filmax International to almost all territories.

Also noteworthy among Miguel Ángel’s films produced out of Roxbury is the documentary film *GUEST* (2011), directed by Jose Luis Guerin and co-produced with Versus Entertainment (“Buried”), which garnered critical acclaim in Venice, Toronto and San Sebastián in 2010, as well as the short films *BREED* (2008) by Antonio Trashorras, *YANINDARA* (2009) by Lluís Quílez and *THE GUILT* (2010) by David Victori.

Roxbury just premiered *BLIND ALLEY* (aka *EL CALLEJÓN*), directed by Antonio Trashorras at the Sitges International Film Festival. Set as a Spanish/Colombian co-production, it was co-produced with Antena 3 Films (“Vicky Cristina Barcelona”) and Dynamo. Miguel is currently handling post-production of *PAINLESS* (aka *INSENSIBLES*), co-produced with Tobina Film, Les Films d’Antoine and Fado Filmes, supported by Eurimages and Ibermedia and being sold internationally by Elle Driver. Upcoming projects include: *INERTIA*, Gonzalo Lopez-Gallego’s (“Apollo 18”) next film; *MINDSCAPE*, directed by Jorge Dorado and co-produced together with Ombra Films, Jaume Collet-Serra’s new production company.

SARI FRIEDLAND (co-producer)

For the past three decades, Sari Friedland has been an integral member of the Canadian film and television community contributing to some of its most highly-praised and well-loved projects.

Her credits include the groundbreaking *DEGRASSI SERIES*, *LIBERTY STREET*, and *RIVERDALE* all for Playing with Time and Epitome Pictures. For Rhombus Media, Friedland produced the touching-funny-smart drama series *SLINGS & ARROWS*, which, in its third and final season, captured a record breaking 14 Gemini nominations. *SLINGS & ARROWS* received the Best Dramatic Series Gemini twice. Other television credits include *MICHAEL: TUESDAYS & THURSDAYS* also for Rhombus, *LITTLE FILMS ABOUT BIG MOMENTS* and the Gemini-winning pilot *AN AMERICAN IN CANADA*.

Friedland is particularly proud of her achievement in co-producing *BLINDNESS* for Rhombus Media. Based on the novel by Portuguese Nobel Prize laureate José Saramago, starring Julianne Moore and Mark Ruffalo and directed by Brazilian Fernando Meirelles (*City of God*, *The Constant Gardener*), the feature opened the 2008 Cannes Film Festival.

Also for Rhombus, she co-produced *CLEAN*, written and directed by French filmmaker Olivier Assayas. The film premiered at the 2004 Cannes Film Festival earning Maggie Cheung the Best Actress Award. Friedland also produced Red Green's *DUCT TAPE FOREVER*.

An active member and on the Board of Directors of the Canadian Media Production Association, Friedland received the Kodak/CFTPA 2006 Lifetime Achievement Award.

LUC DÉRY (co-producer)

Formerly of Aska Film and Malofilm Distribution, Luc Déry joined Qu4tre par Quatre and began producing in 1997. Déry has extensive experience in film marketing, distribution and buying and selling films from around the world. He became involved in distribution after having obtained a MBA in 1992 specializing in media administration from York University in Toronto.

At Qu4tre par Quatre films, Déry produced with Joseph Hillel *LA MOITIE GAUCHE DU FRIGO (The Left-Hand Side of the Fridge)* by director Philippe Falardeau, as well as André Turpin's *UN CRABE DANS LA TETE (Soft Shell Man)*. In 2002 Déry set up his own company, micro_scope where he co-produced Gary Burns' *A PROBLEM WITH FEAR* and *TIRESIA*, which screened in the Cannes Film Festival's official competition in 2002.

Other credits to Dery's name include *FAMILIA* by Louise Archambault, *CONGORAMA* by Philippe Falardeau, *CONTINENTAL*, *UN FILM SANS FUSIL* by Stéphane Lafleur, *C'EST PAS MOI, JE LE JURE!* by Philippe Falardeau, and *INCENDIES* by Denis Villeneuve (winner of the Venice Days Best Film award and more than 30 awards around the international film festival circuit, sold in more than 50 countries and nominated for Best Foreign Language Film at the 83rd Oscar ceremony). Additionally, Dery produced *EN TERRAINS CONNUS* by Stéphane Lafleur (premiered at the Berlin Film Festival, winner of Best Film Award at the Los Angeles Film Festival and the Grand Jury Prize in the New Talent section at the Taipei Film Festival) and *MONSIEUR LAZHAR* by Philippe Falardeau (winner of the Audience Award and the Variety Piazza Grande Award at Locarno Film Festival, winner of more than 20 awards around the world and nominated at the 84th edition of the Oscar for Best Foreign Language Film).

Most recently Dery produced *INCH'ALLAH* by Anaïs Barbeau-Lavalette, *WHITEWASH* by Emanuel Hoss-Desmarais, and *GABRIELLE*, the second feature film for Louise Archambault.

JAVIER GULLÓN (writer)

Javier Gullón graduated in Audiovisual Communication from the University of Navarra in 2000. He has written several short films such as *ONANISMO* (Official

Selection Latino Film Festival 2004), *PARA TI, MUJER* (Notodofilmfest 2003) and *EL TIPO* (2^o Award Notodofilmfest 2002), as well as the feature film *GIRLS NEVER CALL* (Audience Award XVIII Peñíscola 2005 and Audience Award REC Tarragona 2005).

Additional writing credits include *EL REY DE LA MONTANA (King of the Hill)*, directed by Gonzalo López-Gallego (Toronto 2007, Sitges 2007, Silver Meliès Award Amsterdam 2007), *AL FINAL DEL CAMINO (Road to Santiago)*, directed by Roberto Santiago, which was one of the 10 most successful movies in Spain that year, and *HIERRO*, directed by Gabe Ibáñez (Critic's Week Cannes 2009, Best Actress Award Sitges 2009).

Most recently he penned the script for *THE BOY WHO SMELLS LIKE FISH*, produced by Rhombus Media (producer Niv Fichman), with Douglas Smith and Zoë Kravitz, and *INVASOR (Invader)*, directed by Daniel Calparsoro. Additionally, he just finished a collaboration with Lluís Quílez, who will direct *AGUAS ROJAS* produced by Participant Media and Dynamo.

NICOLAS BOLDUC (cinematographer)

Nicolas Bolduc has been working as a cinematographer since 1997 and has amassed a variety of credits and awards for feature films, short films, music videos and commercials.

Some of his feature length films include *REBELLE* (Academy Award nominee for Best Foreign Language Film, Screen Award, Jutra Award and Golden Frog Best Cinematography), *AVANT QUE MON COEUR BASCULE, FATAL, LA CITÉ* (best feature cinematography from the CSC), *LE BANQUET* (Genie nomination for cinematography), and *EVE AND THE FIREHORSE* (Special Jury Prize at The Sundance Film Festival, Genie Award for Best Canadian First Film, Audience Award at Vancouver International Film Festival). *EVE AND THE FIREHORSE* was also part of the official selection for the 2005 Toronto International Film Festival and toured worldwide.

Bolduc's short films include *KING CHICKEN, VICTOR GAZON* (Nominated for Best Live Action Short Drama at the 2009 Genie Awards), and *NEXT FLOOR*, which earned more than 30 awards internationally, including Best Short Film at the Grand Prix Canal+ in Cannes, Best Short Film at the Jutra and Genie Awards. Bolduc also received 4 prizes for cinematography for the film, including Best Dramatic Short Cinematography at the CSC Awards and Best Cinematography at the Manaki Brothers film fest. *NEXT FLOOR* was his first collaboration with Denis Villeneuve.

Bolduc has an extensive list of commercials to his credit including such brands as Adidas, Air Canada (CSC best commercial cinematography), Kruspy Kernels

(Bronze Lion in Cannes 2012), Rogers, Walmart, Volkswagon, Molson, Bell, and Desjardins.

PATRICE VERMETTE (production designer)

Over the past 21 years, Patrice Vermette has art directed 8 feature films, over 570 television commercials in Canada and abroad as well as over 40 music videos. His impressive feature film credits include *CAFÉ DE FLORE*, *THE YOUNG VICTORIA*, *C.R.A.Z.Y.*, *1981*, and *LA CITE*.

Additionally, he has art directed music videos for Metallica, Holly Cole, Shania Twain, and Martina Mc Bride. He has also worked on numerous commercials for such brands as Perrier, Time Warner, Air Canada, Pepsi, Bell Canada, and Mercedes to name a few.

Vermette has garnered many awards and nominations for his work including Genie nominations for Achievement in Production Design for *CAFÉ DE FLORE* and *1981*. He won this award for *C.R.A.Z.Y.* He was also won the DGC Award for Best Production Design for *1981* and was nominated for *LA CITE*.

RENÉE APRIL (costume designer)

Renee April has a long list of impressive credits and awards to her name. Some of her recent credits include *RISE OF THE PLANET OF THE APES*, *SOURCE CODE*, *PERCY JACKSON*, and *BLINDNESS*. She also designed costumes for *THE DAY AFTER TOMORROW*, *NIGHT AT THE MUSEUM*, *THE FOUNTAIN*, and *THE GREATEST GAME EVER PLAYED*.

Some of April's wide-ranging earlier works include *CONFESSIONS OF A DANGEROUS MIND*, *HEIST*, *WAKING THE DEAD*, *MOTHER NIGHT* and *AGNES OF GOD*. She has also served as costume designer of such telefilms as *THE AUDREY HEPBURN STORY* and *PRETTY POISON*.

She won three Canadian Genie Awards for her outstanding work on *GREY OWL*, *THE RED VIOLIN* and *THE BAT BOY*. In addition, she won three of Canada's Gemini Awards for her work on the television projects *TALES FROM THE NEVERENDING STORY*, *THE HOUND OF THE BASKERVILLES* and *MILLION DOLLAR BABIES*.

MATTHEW HANNAM (editor)

Matthew Hannam studied economics, theatre and film in Winnipeg before getting his start in the film business. Prior to attending the Canadian Film Centre, he had the pleasure of working on Guy Maddin's *MY DAD IS 100 YEARS OLD* and the award-winning feature, *MY WINNIPEG*.

Early in his career Matthew was fortunate enough to work with Bruce McDonald and Don McKellar on such projects as *THE TRACEY FRAGMENTS* and *PHONECALLS FROM IMAGINARY LOVERS*.

His work has screened at film festivals around the world including Berlin, Locarno, Karlovy Vary, Sundance, TIFF and Cannes.

In addition to feature films, Matthew has edited a number of award-winning shorts including Jamie Travis' *THE ARMOIRE* as well as such television series as McKellar's *MICHAEL: TUESDAYS & THURSDAYS*.

He received a Genie nomination for McDonald's *TRIGGER*, a Gemini nomination for the documentary series *THE RAWSIDE OF...* (which he also co-directed), and a DGC nomination for *OLIVER SHERMAN*.

Most recently he collaborated with Brandon Cronenberg on *ANTIVIRAL*, which had its world premiere in Un Certain Regard at Cannes in May 2012.

DANNY BENSI & SAUNDER JURRIAANS (composers)

Danny Bensi and Saunder Jurriaans are multi-instrumentalists and classically trained musicians. Bensi is an internationally regarded cellist and composer, while the mostly self-taught Jurriaans ("I had a few classical guitar lessons") dropped out of the Rhode Island School of Design and, after playing with a few pick-up bands and working some graphic construction jobs, reconnected with high school friend Bensi, with whom he formed the acclaimed rock band Priestbird.

Their band spent about six years recording (they have released five albums) and touring, evolving what can only be described as the 'dramatic, cinematic' blend of music to which both Bensi and Jurriaans are naturally attracted. By 2010, Priestbird had run its course, but the pair continued to hone their skills.

They began their film scoring career with Alistair Banks Griffin's *TWO GATES OF SLEEP* (Cannes - Director's Fortnight, 2010) and have since moved on to score various features and shorts, including Sean Durkin's *MARTHA MARCYMAY MARLENE* (Sundance, 2011 - winner Best Director, Cannes - Official Selection, 2011), Ruben Ostlund's *Play* (Cannes - Director's Fortnight, 2011), PBS *AMERICAN EXPERIENCE: THE AMISH*, and Antonio Campos' *SIMON KILLER* (Sundance, 2012). Later in 2012, among many other features, shorts, and documentaries, they scored Sebastian Silva's thriller *MAGIC MAGIC*, and Lance Edward's *BLUEBIRD*.

Bensi and Jurriaans also compose for documentaries, commercials, high-profile fashion videos, and the American Ballet Theater. Bensi is also the cellist and co-arranger for the well-regarded Diego Garcia, and they both perform frequently

with many other artists and composers. Bensi and Jurriaans are in the midst of putting together an album of new material, though no release date has been formalized.