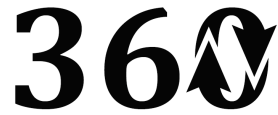


BBC Films, The UK Film Council, ORF, Unison Films, Gravity Pictures and Hero Entertainment present
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A Revolution/Dor Film/Fidélité Films production in co-production with O2 Filmes in association with Muse Productions



Anthony Hopkins, Ben Foster, Dinara Drukarova, Gabriela Marcinkova, Jamel Debbouze
Johannes Krisch, Jude Law, Juliano Cazarré, Lucia Siposová, Maria Flor,
Marianne Jean-Baptiste, Mark Ivanir, Moritz Bleibtreu,
Rachel Weisz, Vladimir Vdovichenkov

Casting by
Leo Davis

Director of Photography
Adriano Goldman

Production designer
John Paul Kelly

Costume designer
Monika Buttinger

Hair and make-up designer
Daniela Skala

Editor
Daniel Rezende

Screenplay by
Peter Morgan

Directed by
Fernando Meirelles

Produced by
Andrew Eaton and David Linde,
Emanuel Michael, Danny Krausz, Chris Hanley,
Marc Missonnier, Olivier Delbosc

Executive Producers
Christine Langan, Klaus Lintschinger, Peter Morgan, Fernando Meirelles,
Jordan Gertner, Paul Brett, Tim Smith, David Faigenblum, Graham Bradstreet,
Michael Winterbottom, Steven Gagnon, Nikhil Sharma, Chris Contogouris

360 is a modern and stylish kaleidoscope of interconnected love and relationships linking characters from different cities and countries in a vivid, suspenseful and deeply moving tale of romantic life in the 21st century. Starting in Vienna, the film beautifully weaves through Paris, London, Bratislava, Rio, Denver and Phoenix into a single, mesmerizing narrative.

Directed by Academy Award® nominee Fernando Meirelles (*City of God*, *The Constant Gardener*, *Blindness*), from an original screenplay by Academy Award® nominee Peter Morgan (*Frost/Nixon*, *The Queen*, *The Last King of Scotland*), **360** features an international ensemble cast of some of the world's finest established actors and rising stars from their respective countries.

Amongst the cast are Academy Award® winner Anthony Hopkins (*Thor*, *The Rite*, *Silence of the Lambs*), Academy Award® nominee Jude Law (*Sherlock Holmes*, *Cold Mountain*, *The Talented Mr Ripley*), and Meirelles is reunited with actress Rachel Weisz (*Dream House*, *The Whistleblower*, *Agora*), following their award-winning partnership on *The Constant Gardener* for which she received the Academy Award® for Best Supporting Actress, in addition to Ben Foster (*The Mechanic*, *The Messenger*, *3.10 to Yuma*), Jamel Debbouze (*Out of Law*, *Asterix and Obelix meet Cleopatra*, *Amelie*), Marianne Jean-Baptiste (*Without a Trace* (TV series), *Takers*, *Secrets and Lies*), Moritz Bleibtreu (*The Baader Meinhof Complex*, *Run Lola Run*), Dinara Drukarova (*Gainsbourg*), Vladimir Vdovichenkov, the star of over 40 feature films in his native Russia, Maria Flor, Mark Ivanir, Johannes Krisch, Juliano Cazarré, Lucia Siposová and Gabriela Marcinkova.

360 is produced by Andrew Eaton and David Linde, with Emanuel Michael, Danny Krausz, Chris Hanley, Marc Missonnier and Olivier Delbosc, and brings together an international creative team that includes director of photography Adriano Goldman (*Jane Eyre*, *Sin Nombre*), production designer John Paul Kelly (*The Guard*, *The Other Boleyn Girl*) and editor Daniel Rezende (*Tree of Life*, *City of God*), with a selection of original music composed by Sir Anthony Hopkins.

The worldwide sales agent for **360** is Wild Bunch.

360
SYNOPSIS

360 is a gripping, modern, stylish kaleidoscope of interconnected love and relationships linking characters from different cities and countries in a vivid, suspenseful and deeply moving tale of romantic life in the 21st century. Starting in Vienna, the film beautifully weaves through Paris, London, Bratislava, Rio, Denver and Phoenix into a single, mesmerizing narrative.

From a simple decision made by one man - to remain faithful to his wife - springs a series of events which ripple round the globe with dramatic consequences, eventually returning **360** to the place of his initial decision.

360 was conceived and written against the backdrop of international banking crisis, the domino-effect of the Arab Spring, the threat of global flu pandemics and Euro-Zone instability. Put simply, it's never been clearer how the world is interconnected.

From uplifting, beautiful and romantic moments through to desperate, confused and conflicted interludes, each protagonist in **360** has their own vivid, entertaining, funny, tragic narrative as their stories weave and entwine across the globe.

With a respectful tip of the hat to Viennese playwright Arthur Schnitzler and his classic *Der Reigen* of almost 100 years ago, **360** takes the audience on a circular journey of romantic contagion, crossing eight borders, and performed in seven languages.

We are all connected.

LONG SYNOPSIS

A wise man once said, if there's a fork on the road take it.

He failed to mention which way to turn.

A beautiful Slovakian woman is in a makeshift photo studio embarking nervously on a new career. As MIRKA (Lucia Siposová) is photographed by sleazy Austrian pimp ROCCO (Johannes Krisch) for her online profile as an escort, her younger sister ANNA (Gabriela Marcinkova), who always has her head buried in a book, sits in the background quietly observing.

MICHAEL DALY (Jude Law), a British businessman, is to be Mirka's first client but as they are about to meet in a hotel bar he is distracted by a colleague, a German SALESMAN (Mortiz Bleibtreu), who wants to discuss business. The salesman notices Mirka sitting at the bar alone and surmises she is a prostitute. Michael, feeling uncomfortable with the unfolding situation and coming to the realisation that spending the night with her is not the path he wishes to take, makes the decision to leave the bar alone. The German salesman discovers Michael had booked Mirka and blackmails him into signing a deal with his company.

Michael returns to London to his wife ROSE (Rachel Weisz) and their young daughter. Rose has been engaged in a passionate affair with a young Brazilian photographer, RUI (Juliano Cazarré), but she has decided she must end it. In the meantime, Rui's Brazilian girlfriend, LAURA (Maria Flor), has uncovered his infidelity and when he returns to the flat he shares with her she has left him to return to Brazil.

In Paris, an ALGERIAN MAN (Jamel Debbouze), a lonely widower, wrestles with his desire for his married employee, a Russian woman called VALENTINA (Dinara Drukarova), and his devotion to his Muslim faith. He seeks council and advice from his Imam and a therapist as he struggles with his internal dilemma.

A heartbroken Laura decides to get drunk on her flight home and engages in conversation with the British OLDER MAN (Anthony Hopkins) she is sat next to. He explains his daughter has been missing for many years and he is travelling to Phoenix as a body which matches

her description has been found. They arrive in Denver but a huge blizzard strands them and grounds all flights overnight.

Amongst the hundreds of other passengers is a young American man TYLER (Ben Foster), a convicted sex offender just released from a secure prison and on his way to a halfway house. He is nervous in a public environment and calls his prison psychologist FRAN (Marianne Jean-Baptiste) to request her help. As he returns to the airport restaurant he finds Laura sitting at his table waiting for the Older man.

Unbeknownst to the Algerian man, Valentina is unhappily married and shares the same strong feelings for him, as he does for her. When she returns to Paris from a trip to visit her sister in Phoenix she finds her Russian husband SERGEI (Vladimir Vdovichenkov) organizing a business trip to Vienna for his rich BOSS (Mark Ivanir), which includes collecting him from the airport in his expensive car, carrying his gun and booking a prostitute for him. Whilst waiting outside the Viennese hotel in the car Sergei meets a young woman reading a book, and they develop an instant rapport.

They are all connected.

FROM PAGE TO SCREEN

*I guess I am asking
Was I always going to be here,
Asking these questions.*

At the heart of **360** are themes of love. We all have options and we all make choices, but how many chances do we have? Which path to take? To turn right, and then at the last moment turn left? What if a decision we make is changed by the deed of another? How many of our actions are based on good intentions towards others, or on a deeper level according to our own secret wants and desires? How did we get to be where we are today? Are our lives a web of coincidences, or is it all mapped out for us?

360 is an expression of the world's interconnectedness, and interdependence - and not just through the miraculous internet which connects the world. Peter Morgan's idea for the original screenplay came about as financial crises spread from one country to the next, toppling banks and governments in a sequence of dominoes – and a flu pandemic raged in such a way that each corner of the world was connected to its polar opposite.

Morgan, as befits his profession as an multi-award winning screenwriter with scripts which have been set, and shot, in locations across the globe, spends a great deal of time travelling, in particular moving between Vienna, London, New York and Los Angeles. As he explains, this life he leads along with the global events he watched unfurl influenced the foundations of the script, "In many ways **360** is a reflection of the way I live and that I spend far too much time in airports and on the move. If you put yourself in a jet lagged haze and imagine life in those four cities that are all metropolitan centres filled with multinational communities and you combine that with the impact of the internet - you can't help noticing the degree to which boundaries have become obsolete and that modern 21st century life has become one global community. I wanted to write something that would reflect that, and the fact that all actions have consequences. The fact that the economic actions of one country, or bank, or Government can so dramatically affect others – the fact that one person carrying a virus in New York get on a plane and pass it to someone in Mongolia 24 hours later – the fact that a stock price falls in Tokyo making people redundant in Stockholm - that people are playing online poker with somebody in a different time zone and different country – the extent to which we would become – and already have, become one community. I wanted to write a

story to reflect that. But I didn't want to write it head on, I wanted to write it as a metaphor. And what better subject to channel it through – than love, romance, sex and relationships.”

David Linde, a globally respected producer and executive who has been responsible for numerous groundbreaking, award-winning and commercially successful films involving some of the world's most talented filmmakers, knew when the script for **360** came to him exactly who he had to send it to. As Linde elaborates, “Like many people I was very strongly affected by Fernando Meirelles' *City Of God*. I was running Focus Features at the time and made every attempt to try and find a way to work with a filmmaker who seemed so in sync with what we were trying to accomplish at Focus, which was to concentrate on directors' whose perspective towards material really defined the film. *The Constant Gardener* proved to be that chance and it was a tremendous experience to see that film come to life in his hands. When I came on to produce **360**, I sent the script to him precisely because of his real interest in people and global culture and how they interact. I think of Fernando as a director who really cares about his characters and he has an almost unbelievable ability to make them feel personal to our own interests, fears, and emotions. In **360**, we really relate to each character's experience, no matter who they are, and that's what makes the film so special.”

360, a film which spans several continents with seven different languages spoken as the stories intersect and collide, found its perfect director in international filmmaker Fernando Meirelles. Meirelles has been honoured with critical praise, awards and plaudits the world over for his visceral style of filmmaking from the moment his seminal feature *City of God* hit screens and opened the world's eyes to the pain and the beauty of life in the slums of Brazil told through the lives of two young men. This made him the perfect choice to direct **360** with his tour de force of intelligence, energy and enthusiasm, and his understanding of humanity, which meant he could bring a realistic quality to the contemporary lives of the central protagonists.

The attraction for Meirelles was the script that Morgan has created and the fact that, in his eyes, there is an underlying theme that connects all of the characters, as he explains, “I think what connects the stories for me, and what I like about them, is that they are about people trying to do their best, trying to do good things and be good people, but they are not always capable of doing it. It means it is a very human story as it is about impulses and desires, and the fact that sometimes something inside you can take you in a different direction. I thought that was fascinating and I wanted to explore it.”

For Andrew Eaton, the prolific award-winning independent producer, who is highly respected and recognised for actively seeking challenging projects to bring to the big and small screen explains, it is the interlinking stories zigzagging across the world, and the very different protagonists and situations that exist within each, that give the audience the opportunity to connect with at least one individual in one way or another, “I think people will see parts of themselves when they see this film, parts of experiences they’ve had in their own lives, and I think it’s that normality, but told in a larger than life way that’s really attractive about it. I think it is about hopefulness, that despite the mistakes we make in our relationships that life does go on.”

The process of writing a script from the initial ideas through to the final result is a process which involves instinctive decisions, and as Morgan explains the script in itself became a journey for him as he developed the series of relationships based on modern society, “The journey that you go on when you write a script and the changes of direction and forked roads, I prefer that, you know. I was constantly going into directions I never expected.”

Eaton observed the close collaboration between Meirelles and Morgan, and he describes it as an organic process which led to subtle moments unfolding onscreen as the stories gradually come to life, “Watching the process between Fernando and Peter has been fascinating for me because Peter’s a genius writer, and with such an interconnected story I think Fernando’s taken it to another level. If you look at his work, like *City of God* and *Constant Gardener*, they’re quite complicated structures that move back and forward in time, and with **360** Fernando has done the same with subtle little changes, like not finding out that Rose is married before you see her having sex with another man, so he’s actually over emphasised the surprise which I think is a good thing.”

For Meirelles, the decision to take on this delicate, complex piece about relationships which takes the audience in many directions was in part due to the milieu of differences between the stories, which greatly excited him, as well it being a unique opportunity to play with genres and settings within one film. As he explains, “There are several tones to the film and I think that’s what I enjoy because the story of Rachel Weisz and Jude Law is about this couple where one is cheating the other, it’s not a romance, it’s a romantic tragedy I would say. Then we have a bit of romance between Jamel Debbouze and Dinara Drukarova in Paris, it’s a very sad romantic film, and then we have a bit of thriller in Vienna with the Russians and some guns and people chasing the other, and a bit of comedy with Moritz Bleibtreu. What I’m really enjoying about the film is every new story, every time I start a different story it feels a bit like a different film, or it’s a different feeling. When I was shooting

in Paris I was telling a sad story, and in Vienna there's a lot of action so there's a different base and I enjoy that a lot."

As Morgan explains, the hope is the recognition of the shared experiences of humankind will come to the surface when watching **360**, "I am always encouraging myself to take risks in my writing because I believe that all human struggles and all human emotions, it's a pallet we all share. And I think the feelings that I have, the struggles that I have are yours. I am constantly shocked by how I may think that a particular predicament I have, or an emotional challenge is one that is unique to me. It's absolutely not the case and you know we are all in the same old mess and we all have the same struggles."

For Linde, **360** illustrates how people are constantly looking for ways to connect in today's modern world, as he explains, "It seems pretty clear that we more interested in each other than ever before. Facebook is a key example. The movie speaks to that really beautifully, even though you never see anyone turn on their computer to lchat. We are looking to connect, to discover and to experience, and these characters are incredibly brave and really inspirational, finding their way to love each other and themselves in an increasingly complicated world. Our world."

ABOUT THE CAST

360, a film which spans the globe with English, Viennese German, French, Russian, Arabic, Slovakian and Brazilian Portuguese all spoken, required a truly international cast to bring the central protagonists to life. The narrative of **360** is driven by the characters and their scenarios, and each story strand stands up in its own right. The universal link to each, and the theme that runs throughout, is that we are privy to just a fleeting moment in their lives and have no knowledge of these individuals before this moment in time. The decisions they make, which may or may not be for the greater good, leads to each of them being redeemed in some way within their own story.

The appeal of developing a fully fledged three dimensional character within their story arch that could carry a whole film, when in reality it forms just a small part of an ensemble piece, was for the cast in no small way influenced by the opportunity to work with Meirelles. The chance to work with him, and knowing that he was helming an intelligent piece written by Morgan, was both an exciting and challenging combination.

Meirelles is very calm and methodical, and also collaborative, in the way he works with his actors, allowing them to improvise within the structure of the script and experiment. His warm approach leads to a relaxed vibe on set, where the cast feel they have had the opportunity to fully explore and develop their characters. This coupled with Morgan's script with the detailed characters, each drawn in a very distinct way, and the overall structure was extremely appealing for the actors. They all met with Meirelles, and in some cases they then needed to spend some time researching the background of their type of character, and each actor created a back story in their minds to breathe life in to these individuals. Once the camera started rolling, with most of the cast having just few days on screen, they had a brief but significant opportunity to play protagonists that were both authentic and realistic, and to convey the emotional truth in that moment for their characters within the circle of **360**.

The catalyst for the chain of stories and events which unfold stems from the moment Jude Law's character, Michael Daly, makes the decision not to go through with his frisson with the prostitute Mirka. However fleetingly, from this point onwards the consequences of his choice reverberate throughout all of the stories connecting or linking them in some way.

Jude Law and Rachel Weisz play the married couple Michael and Rose Daly. On the surface they appear to be two beautiful people who have worked hard to create a perfect home for their young daughter. Yet somehow you get the impression they are no longer communicating, and that affection and intimacy has fallen away from their relationship.

Jude Law describes his character thus, "Something Fernando said to me before I started, which really warmed me to this project was that everyone in it is trying to do the right thing. Michael is a normal, regular, flawed human being. He's a father who perhaps knows he should be at home a little more to see his daughter growing up. He's working hard but at the same time kind of missing his life. And he wants to do right by his family and wants to do right by himself. But there's nothing particularly special or spectacular about him. He's just a regular Joe. It's more about the rhythm of how your life can affect other peoples."

For Rachel Weisz, having won plaudits and awards for her role in Meirelles' *The Constant Gardener* it was the opportunity to work with him again and the written material, as she explains, "I love the script and the idea that it's a true ensemble, everyone does their little story and then they pass the baton on to the next actor that comes along. The chance to spend five days with Fernando, someone I hugely admire, and the Peter Morgan script is really wonderful and unusual. In some ways it's easy and light, and in some ways it's challenging because you don't have as much time to establish your character you just have to dive straight in."

Anthony Hopkins character is the Older man, John, who is en route to Phoenix to a mortuary to discover if the unidentified girl that has been found is his long missing daughter. She ran away from home many years ago after she uncovered her father's affair and they argued. Hopkins explains his take on his character, "We all get caught up in relationships and in life with things we don't expect. And we're only human. We can make a lot of mistakes. And I think that's what I like about this guy. He's an ex-drunk and he's made a lot of mistakes in his life and he'll still go on making them. But he's learned something about himself. He's learnt something about life."

Maria Flor, plays Laura who heartbroken and alone boards a flight home to Brazil and sits next to the Older man. They share a connection that helps them both move forwards in significant ways even if they do not quite realise it at the time. Flor interprets her character and situation as, "I think Laura looks naive and fragile, but that she is strong and she has the power to change her life. She is really sad and distressed, and totally alone at this point, so

when she finds the older man it is good because he's warm to her like a father, he's someone she can trust, and I think he is really important for her at that moment in her life."

Flor also shares some powerful scenes with Ben Foster, as he plays a sex offender who has spent the past six years behind bars and is about to restart his life. For Foster the opportunity to work with Meirelles was one which he immediately knew he wanted to be a part of before he had even turned a page of the script, "You start with the script, and it's a gift to have material as thoughtful and interested in the human beings rather than the exposition of moving story forward, although that's handled beautifully. It's about people trying to make choices, and not always making the right choices, and sometimes there are very dark circumstances but I believe every character in this film is attempting to make the right choice."

Marianne Jean-Baptiste plays Fran, the psychologist, who has been treating Tyler and has been working towards this moment with him when he will be gradually released back into the world through a rehabilitation program. Jean-Baptiste explains the appeal of **360** for her as, "For me what I found really striking is you get a glimpse of these people at a point in their lives where they are faced with a choice. And you just kind of go "Oh, what are they going to do, is he going to go this way, or that way." Which I thought was a really beautiful thing and I really enjoy that element. You start with something very simple and raw and they all end up back in a place where things are really simple and raw."

Moritz Bleibtreu, plays the salesman who uncovers Michael Daly's proposed liaison with the prostitute. He was delighted to have the opportunity to be a part of this ensemble and explains his interpretation of the script as, "It's about hope and keeping hope alive. It is about certain people who give up hope and say 'No, there is no hope.' and others that say 'No, hope is still there, even though everything is bad and my life is f**ked up- hope is still there', and I think that's what this movie does. You are going to end up seeing a film where you come out saying, with every dark side that a human being has and all the sinister areas that this movie shows and reflects - there is hope and love is going to survive."

It is desire and love, along with being young and ambitious, that propels Juliano Cazarré's character, the photographer Rui, in to a relationship with Rose. He is not in his own country and in Rose he finds someone he is extremely attracted to her, who knows his profession and has influence within it, and she could be the key to everything he aspires to, even though it means risking his relationship with Laura as his feelings for Rose become deeper. Cazarré explains his take on his character, "I think this is a very plausible situation, that this

could happen. You have a girlfriend from your own country, you're young and different things happen in life, new people can come into your life. I think Rui would stay with Rose but he doesn't know what to do with Laura because he is responsible for her, he convinced her to come to London, so I think this is his dilemma and as a lot of men do, he is just you know, pushing things and not deciding them. He's not making a decision, he's trying to live the best of both sides."

Dinara Drukarova plays Valentina, a character who appears fragile with a complex past. She is stuck in an unhappy marriage and is considering a life changing decision as she travels back to her adopted home, Paris. She describes **360** as, "A really very contemporary view of our world, with all of these people crossing paths, their religions, their nationalities, it's really a mirror of society nowadays and that's what exciting about this film."

Johannes Krisch, who plays the pimp Rocco, uses technology to access international businessmen who are looking for female company. His website with online profiles and reviews for each girl and his mobile phone are his tools as he arranges appointments and keeps tabs on his girls and clients. He views **360** as showing how small our world is becoming, "We are always talking about globalisation and a global community, the planet is getting smaller and smaller with all the communications that we have so this is really a big chance to show how small and big life is at the same time."

Mirka and Anna, the Slovakian sisters, are very close being best friends as well as sisters, supporting and trusting each other. Lucia Siposova, who plays Mirka, interpretation of her character is thus, "What I liked about Mirka is that she's not a prostitute who wants to become a prostitute, she thinks, 'Ok I'm going to do this so I can fulfil my dreams,' because she is kind of naïve in a way, she thinks maybe she can make enough money to make her life as she wants it to be later. I think she is street-smart and brave and she just takes her chances. She's not oversensitive about it, but also its not like she really wants to do it, she's quite pragmatic."

Anna, played by newcomer Gabriela Marcinkova, muses on the significance of **360** and the stories which populate it, "**360** is a circle. Circles are something that are never ending, kind of like life is never ending. So within **360** there are so many stories, so many different characters, so many different countries exactly like life and throughout the world, and it makes the circle of life, it runs and runs, and we are not so important each of us, but collectively we are very interesting."

360

ABOUT THE DESIGN

The overall look of **360** is quite simple in the way that it came from the storytelling idea of not knowing too much about the characters, and as a way of showing uniformity and creating the feeling of one piece, it made sense that all the environments were as natural and realistic as possible in relation to the protagonists lives as they wander across the globe.

Meirelles is renowned for being an incredibly visual director, in terms of his ideas and the style in which he shoots, along with the palpable emotion and passion which he brings to the forefront of the screen. He is open to being influenced by the moment and the surroundings he is filming within, much like the premise of **360**, which in terms of filming can lead to decisions being made instinctively between himself and his team.

In terms of camera style Meirelles and his director of photography, Adriano Goldman, had a fluid dialogue as they worked together, and both being naturally observant were very aware of their surroundings, as they constantly looked for interesting frames to translate the characters and their moods. As Meirelles explains, "We play a lot with the focus because we are talking about our mind, almost seeing the story from inside the character's heads and so we don't want a very precise image and everything clear, so we play with the focus and reflections. It is like we are a bit confused and mixed up at times, which is reflective of the characters state of minds."

The world of **360** is transient, with the stories zigzagging across the globe in taxis, cars, buses, airplanes and on foot. The motif of an airplane weaves throughout the film, as the action takes place in anonymous bars and restaurants, vast airports and indistinct hotel rooms, intimate apartments and houses, tourist spots and dark side streets. The characters, and the camera which at times moves 180 and 360 in time with their plights, are constantly moving as their paths cross and intertwine throughout the film.

For John Paul Kelly, the production designer for **360**, collaborating with Meirelles was an opportunity he undertook with relish, as the design of the film from the sets, through to the costume and camera work became a journey in itself as it moved between the various locations and countries, and evolved further in an instinctive fashion as the camera rolled, very much led by Meirelles.

As Kelly explains, “Fernando loves suggestions and we all developed the look of the film and the worlds that people inhabit very much as a team. Monica (costume designer) and I were really involved with the colour movements throughout the film, along with Adriano, and we found something coherent and cohesive to get across the ideas we wanted to. Fernando is fantastic to work with as he gets very excited by the environment he’s in, so he doesn’t start with an idea saying ‘I think it should look like this’. Instead he may have an idea of what it might start with and then it gradually turns into something, and the benefits of that outweigh any disadvantages of suddenly on the day deciding ‘Oh, we look up that street’ because it becomes part of the progression, inhabiting the worlds that we are creating. Maybe on the day he’ll say ‘Oh maybe you should go through that door, or out through those stairs’ and it really kind of adds to what we’re building as a piece.”

The colour palette chosen for the film reflects the seasons that pass through it and it gradually changes between each city, beginning with a wintry look and feel, before moving towards spring as the film comes full circle as the characters pass through various locations with colour accents subtly picked out, either in costume or through the environment, for example Valentina with her distinctive red beret.

ABOUT THE LOCATIONS

Filming for **360** took place during the Spring of 2011 on location in London, Paris and Vienna.

Meirelles objective, seeing the world as he does from a realistic perspective rather than an idealised version, was that he wanted to show the cities the characters are part of in their natural state, as places where real people live and not just focusing on the tourist spots. He did not want to shoot wide beauty shots of the infamous postcard images of famous cities which are familiar to so many people. To make the stories appear as natural as possible onscreen he wanted to shoot in real environments, seeking reality not glamour, particularly when filming outside on the streets to make the journeys of the protagonists as believable as possible.

Filming took place in recognisable locations but also backstreets and hidden corners, a world that we do not normally see on film and it links all the cities in an interesting way. As the director of photography, Adriano Goldman, explains, "We looked for special framings to translate Vienna, it's not about rich people in Vienna, or Paris, or London, it's about normal people, it should be about real places. In Paris for instance, Fernando saw a street market that was being wrapped for the day, there was trash all over the street and he said 'I want to shoot here, right now! Bring me the camera, bring me Jamel, let's make Jamel walk on this dirty street'. And the result is really beautiful and you've never seen Paris like that."

London locations included Shoreditch, as well as Dalston a lesser known part of the city, Triton Square Mall which stood in for Berlin and for which artist Julian Opie created a walking woman piece of wall art, parts of North and South London, and London Underground, as well as Ascot Racecourse which stood in for Denver airport.

Filming took place in recognisable locations on the streets of Vienna making the most of the stunning architecture, and also at the popular market area, the Naschmarkt, as well as at the cities hotels including the Steigenberger, Savoyen and Le Meridien, in addition to the international airport, bus terminals and lesser known streets. The infamous 'ring' road that circles the city, and influenced the title of the film, features as Sergei and Anna drive around the city.

Paris locations included the bustling streets which are full of life and character, along with Charles de Gaulle airport, the Palais Brongniart which is the former Paris Stock Exchange, of which the interior was transformed by the art department in to a mosque, as well as private apartments and a dental surgery.

A Brazil beach features briefly as Laura walks along the shore.

ABOUT THE CAST

Anthony Hopkins (Older man)

Anthony Hopkins received an Academy Award® for his performance in *The Silence of the Lambs* (1991), and was subsequently nominated in the same category for his performances in *The Remains of the Day* (1993) and *Nixon* (1995). He was also given the Best Actor Award by the British Academy of Film & Television Arts for *The Remains of the Day*. In 1993, he starred in Rich Attenborough's *Shadowlands* with Debra Winger, winning numerous critics awards in the U.S. and Britain. In 1998, he was nominated as Best Supporting Actor for his performance in *Amistad*.

In 2001, Hopkins starred in the sequel to *Silence of the Lambs*, *Hannibal*, in which he starred with Julianne Moore. Directed by Ridley Scott, the blockbuster film grossed over \$100 million domestically. He also recorded the narration for the 2000 holiday season's hit film *Dr. Seuss' How The Grinch Stole Christmas*.

In 1998, he starred in *Meet Joe Black*, directed by Martin Brest and *Instinct*, directed by Jon Turteltaub, and in *Titus*, Julie Taymor's film adaptation of Shakespeare's *Titus Andronicus* with Jessica Lange.

In 1992 he appeared in *Howard's End* and *Bram Stoker's Dracula* before starring in *Legends of the Fall* and *The Road to Wellville*. He made his directorial debut in 1995 with *August*, an adaptation of Chekhov's *Uncle Vanya* for which he composed the musical score and also played Vanya. He starred in the title role in *Surviving Picasso* and with Alec Baldwin in *The Edge*, a dramatic adventure written by David Mamet and directed by Lee Tamahori. *The Mask of Zorro*, directed by Martin Campbell and co-starring Antonio Banderas and Catherine Zeta-Jones, was released in July 1998, and *Amistad*, directed by Stephen Spielberg, was released in December 1997.

Earlier films include *84 Charing Cross Road*, *The Elephant Man*, *Magic*, and *A Bridge Too Far*. *The Bounty* and *Desperate Hours* were his first two collaborations with Dino De Laurentis Company. In American television, he received two Emmy Awards for *The Lindbergh Kidnapping Case* (1976) in which he portrayed Bruno Hauptmann, and *The Bunker* (1981) in which he portrayed Adolph Hitler.

Born December 31, 1937 in Margum near Port Talbot Wales, he is the only child of Muriel and Richard Hopkins. His father was a banker. He was educated at Cowbridge Grammar School. At 17, he wandered into a YMCA amateur theatrical production and knew immediately that he was in the right place. With newfound enthusiasm, combined with proficiency at the piano, he won a scholarship to the Welsh College of Music & Drama in Cardiff where he studied for two years (1955-1957).

He entered the British Army in 1958 for mandatory military training, spending most of the two-year tour of duty clerking the Royal Artillery unit at Bulford.

In 1960, he was invited to audition for Sir Laurence Olivier, then director of the National Theater at the Old Vic. Two years later, Hopkins was Olivier's understudy in Strindberg's "Dance of Death." Hopkins made his film debut in 1967, playing Richard the Lionheart in *The Lion in the Winter*, starring Peter O'Toole and Katherine Hepburn. He received a British Academy Award nomination and the film received an Academy Award® as Best Picture.

American television viewers discovered Hopkins in the 1973 ABC production of Leon Uris' QBVII, the first American mini-series, in which he played the knighted Polish-born British physician Adam Kleno who is ultimately destroyed by his wartime past. The following year, he starred on Broadway in the National Theatre production of "Equus," and later mounted another production of the play in Los Angeles where he lived for 10 years, working extensively in American films and television.

After starring as Captain Bligh in *The Bounty* (1984), he returned to England and the National Theatre in David Hare's "Pravda," for which he received the British Theatre Association's Best Actor Award and The Observer Award for Outstanding achievement at the 1985 Laurence Olivier Awards. During this time at the National he starred in *Antony and Cleopatra* and *King Lear*.

Hopkins also appeared in the feature adaptation of Stephen King's *Hearts In Atlantis* for director Scott Hicks, the action comedy *Bad Company*, co-starring Chris Rock, and the box-office hit prequel to *Silence of the Lambs*, *Red Dragon*, co-starring Ed Norton, Ralph Fiennes and Emily Watkins and in Miramax Films' adaptation of the Phillip Roth novel *The Human Stain*, opposite Nicole Kidman and directed by Robert Benton.

He also starred in Miramax Films' *Proof*, opposite Gwyneth Paltrow, *The World's Fastest Indian*, for director Roger Donaldson, *All The King's Men* for director Steven Zallian and co-

starring Sean Penn, Jude Law, and Kate Winslet, and the crime thriller *Fracture*, opposite Ryan Gosling. He wrote, directed and composed the score for his debut independent feature film *Slipstream*, which premiered at the 2007 Sundance Film Festival, and was most recently seen in Warner Bros./Newline Films thriller *Rite*, Paramount Pictures' film adaptation of the Marvel Comic *Thor*, Robert Zemeckis' adaptation of *Beowulf*, for Paramount Pictures, Universal Pictures' *Wolfman*, opposite Benicio Del Toro, and Woody Allen's *You Will Meet A Tall Dark Stranger* in which he co-starred with Josh Brolin and Naomi Watts.

In addition to his busy filming schedule, Anthony Hopkins is also an accomplished composer, whose work has been performed by the Dallas Symphony Orchestra. In 2009, he participated as a composer in the "Festival Del Sole" in Cortona Italy.

In 2004 Hopkins started painting, quickly gaining recognition as a prolific contemporary artist. His work is currently being exhibited in fine art galleries, and has been acquired by prominent art collectors around the world (to view visit anthonyhopkinsart.com).

Ben Foster (Tyler)

Ben Foster continues to establish himself as one of the most versatile actors of his generation. His television work includes the cult hit *Freaks and Geeks* as the mentally handicapped student Eli, and in *Six Feet Under* as Russell, the bi-sexual art school boyfriend of Claire Fischer. In 2007, Foster had a starring role in Nick Cassavettes' *Alpha Dog* as a crystal meth-addicted skinhead. In 2008, he impressed audiences and critics alike with his inspired portrayal of outlaw Charlie Prince in James Mangold's *3:10 To Yuma*. In 2009, he starred opposite Woody Harrelson and Samantha Morton in Oren Moverman's critically acclaimed *The Messenger*.

2011 saw two new and completely diverse Ben Foster film performances, *The Mechanic*, a remake of the Charles Bronson classic, and the Sundance Film Festival Premiere of *Here*, from director Braden King. *Here* is the first feature length, English language American film to be shot entirely in Armenia.

Foster recently completed shooting *Rampart*, reuniting him with the team of writer/director Oren Moverman and actor Woody Harrelson, (which also marks Foster's debut as a film producer) and *Contraband* opposite Mark Wahlberg for Universal.

Foster lives in New York, and is the older brother of actor Jon Foster.

Dinara Drukarova (Valentina)

Dinara Drukarova made her first cinema appearance at the age of 12 in 1988 with *It Was Near Sea*, but she was properly discovered two years later in Vitali Kanevski feature film *Bouge pas, meurs, ressucite* which won over the Cannes Festival and was awarded the Camera d'Or. She was reunited with the Russian director in 1990 for *Une Vie Independent* and the documentary *Nous, Les Enfants du XXeme Ciele*.

In 1998, she featured in *Of Freaks And Men* directed by Aleksei Balabanov, before heading to France to continue her acting career. She learnt French in 1995 whilst filming Pascal Aubier's *Fils de Gascaogne* in Paris, in which she co-starred alongside Macha Meril and Marina Vlady.

She went on to appear in Pascal Bonitzer's 2003 film *Petites Coupures* and in that year she received attention for her role in *Depuis Qu'Otar est Parti*, a portrait of three generations of women in Georgia directed by Julie Bertolucci. She won The Michel Simon Prize for her performance and in 2004 she was nominated for a César for Most Promising Young Actress.

She has since worked with Pascal Bonitzer in *Je Pense A Vous* and has worked with highly regarded and well established artists including Laetitia Masson and on the projects of young directors, such as Lea Fehner and her acclaimed film *Qu'un Seul Tienne et les Autres Suivront*, as well as Joann Sfar for *Gainsbourg, Vie Heroique*, which won the Best Film Award at the 2011 Cesars.

Gabriela Marcinkova (Anna)

Gabriela Marcinkova is a drama student at the Academy for Musical and Dramatic Arts in Bratislava (Slovakia). She began her TV and film acting carrier in the Czech Republic, playing leading roles and working with renowned Czech directors. *360* is her feature film debut and she is currently filming her second film in Slovakia.

As a theatre actor she has starred as Desdemona in *Othello* and Elaine in *Absolvent*.

Jamel Debbouze (Algerian man)

In 1995, Jamel Debbouze was noticed by Radio Nova's directors, Jacques Massadian and Jean-François Bizot and started his career in radio with his program *Le Cinéma de Jamel*.

In 1996-1997, he starred on the French TV channel Paris Première with a broadcast produced by Radio Nova.

In 1996, he began his first one man show called *C'est tout neuf*. In 1998, he initiated the TV Version of *Cinéma de Jamel* on the TV Channel Canal +. He then featured in the film *Zonzon* directed by Laurent Bouhnik and a year later he was offered his first major role in a feature film called *Le ciel, les oiseaux et .. ta mère* by Djamel Bensalah.

In 1999, he was back on stage with his second one man show *Jamel en scène*. He also played Jamel Dridi, in the famous French hospital TV series *H*, alongside fellow the French comedians, Eric and Ramzy, for four seasons until 2002.

In 2000, he launched his new show *Jamel Show* in the French mythical theater L'Olympia, and the following year he took a part in the movie *La Balle* directed by Mathieu Kassovitz. He portrayed the role of Lucien in the highly successful *Le Fabuleux destin d'Amélie Poulain* directed by Jean-Pierre Jeunet, for which he was nominated for the César Award of Best Actor in a Supporting Role.

In 2002, he continued his cinematic career with two comedies *Le Boulet* by Alain Barberian, and the box office hit movie *Astérix et Obélix, Mission Cléopâtre* directed by Alain Chabat.

In 2003, he returned on stage with his third one man show *100 % Debbouze*. For three years this show played in the top Parisian theaters; Casino de Paris, Bataclan, Zenith and Olympia. He then went on tour throughout France. This tour did not stop him from continuing his acting career and he featured in Spike Lee's *She Hate Me* in 2004, and in 2005 he had the leading role in *Angel.A* directed by Luc Besson.

In 2006, he played one of the most important parts of his career in the film *Indigènes (Outside the Law)*. He shared the prize for the Best Male performance at the Cannes Film Festival with his costars Samy Naceri, Roschdy Zem, Sami Bouajila and Bernard Blancan. The film represented France at the Academy Awards®.

In July 2006, he became hosted a new TV program named *Jamel Comedy Club* which ran for three seasons. On this show, he offered 12 gifted comedians the opportunity to perform on stage every week. The troupe performed at the Casino de Paris and toured throughout France.

In 2007, he featured in the film *Parlez-moi de la pluie* directed by Agnès Jaoui.

In 2009, he opened his own theater in Paris *Le Comedy Club*, for a new generation of French comedians and a new TV series *Inside Jamel Comedy Club* which was broadcast on *Canal +*. In the same year, he played the part of Saïd in Rachid Bouchared's movie, *Hors la loi*, which presented in the official competition at the Cannes Film Festival the following year.

In 2010 he released a DVD, *Made in Jamel*, which featured guest stars such as Gad Elmaleh, Florence Foresti, Elie Semoun and Stromae.

In 2011, after a 7 year absence, he made his return to the stage with a new show entitled *Tout sur Jamel*, which he performed at the Casino de Paris, French Zenith Theater and the Palais des Sports.

Debbouze will next be seen in *Poulet aux prunes* by Marjane Satrapi & Vincent Paronnaud (*Persepolis*), the comedy *Hollywoo* by Frédéric Berthe and Pascal Serieis, and *Les aventures du Marsupilami* by Alain Chabat.

Jude Law (Michael Daly)

Two times Oscar nominee and BAFTA winner Jude Law is one of the most sought after talents in the acting world, winning awards for both his film and theatre work.

For his early performance as Bosie in the film *Wilde*, opposite Stephen Fry and Vanessa Redgrave, he won the London Film Critics Circle Award and the Evening Standard Award. His American film debut was in the futuristic *Gattaca* opposite Uma Thurman and Ethan Hawke.

It was his performance as the charmed and charming Dickie Greenleaf in the late Anthony Minghella's *The Talented Mr Ripley* that brought him to the attention of a worldwide audience and garnered him his first Academy Award and Golden Globe nomination, for Best Supporting Actor. He won the BAFTA Award for the role. He worked with Minghella in two further films: *Cold Mountain* for which he was again nominated for Golden Globe and Academy Awards, this time as Best Actor, and the small-scale and intimate *Breaking and Entering*.

Other films include Sam Mendes' *Road To Perdition*, David Cronenberg's *Existenz*, Clint Eastwood's *Midnight in the Garden of Good and Evil*, Jean-Jacques Annaud's *World War II*

epic *Enemy at the Gates*, Mike Nichols' *Closer*, based on the original play by Patrick Marber, opposite Julia Roberts, Clive Owen and Natalie Portman. He starred in *Sky Captain and the World of Tomorrow* with Gwyneth Paltrow, and played *Alfie* for director Charles Shyer. In addition, Law played supporting roles as Errol Flynn in Martin Scorsese's Oscar-nominated epic *The Aviator*, and in *I Heart Huckabees* directed by David O Russell. He starred with Sean Penn in *All the King's Men* and with Cameron Diaz in *The Holiday*. In 2007 he produced and starred in *Sleuth* with Michael Caine, directed by Kenneth Branagh and scripted by Harold Pinter and in 2008 he starred with Norah Jones in Wong Kar Wei's first English language film, *My Blueberry Nights*.

Also in 2008 he completed work on *Repo Men*, a futuristic thriller in which he starred with Forrest Whitaker for director Miguel Sapochnik. He stepped into the late Heath Ledger's role in Terry Gilliam's *The Imaginarium of Dr Parnassus*, a role he shared with Johnny Depp and Colin Farrell.

He played a telling cameo as a cross-dressing model in Sally Potter's film *Rage* which premiered at the Berlin Film Festival in 2009 and in 2009/2010 had a huge success as Dr Watson in Guy Ritchie's *Sherlock Holmes*, starring Robert Downey Jr as Sherlock Holmes. The film was a huge commercial and critical success and a sequel is in production.

He will next be seen in Steven Soderbergh's *Contagion*, Martin Scorsese's *Hugo Cabret* and will voice a role in the DreamWorks' animation *Guardians*.

Law's theatre work has been critically acclaimed. In 1994 he created the role of Michael in Jean Cocteau's play *Les Parents Terribles* for which he was nominated for the Ian Charleson Award for Outstanding Newcomer. The play was renamed *Indiscretions* when it moved to Broadway and where he received a Tony nomination for Outstanding Supporting Actor.

He has worked with director David Lan at London's Young Vic Theatre where he starred in *Tis Pity She's a Whore* and also starred in Christopher Marlowe's *Dr Faustus* in a highly acclaimed performance. In 2005-2006, Law was closely involved in the fund-raising efforts for the major refurbishment of the Young Vic Theatre. In 2009 he took on *Hamlet* for the Donmar Theatre's season in the West End, directed by Michael Grandage. The production, and his performance were critically acclaimed and the play transferred to Broadway in September 2009 where it broke box office records for a production of Shakespeare. In February 2010 Law won the London Critics' Circle award for the Best Shakespearean

Performance and was nominated for both an Olivier and a Tony Award as Best Actor. In 2011 he returned to the stage at the Donmar in Eugene O'Neill's *Anna Christie* to critical acclaim.

In 2007 Law was awarded the prestigious French Chevalier des Arts et des Lettres medal and in the same year won a César Award for his contribution to cinema. He is an Ambassador for the charity Peace One Day.

Johannes Krisch (Rocco)

Johannes Krisch was born in Vienna, Austria. Following an apprenticeship as a carpenter it soon became clear that his vocation was acting. After private acting lessons and completing the State Commission Stage Tests he joined the famous Vienna Burgtheater, where he is still an ensemble player today. He has worked with directors such as Claus Peymann, Jürgen Flim, Hans Neuenfels and Klaus Maria Brandauer.

His most noted feature film performance to date was his portrayal of Alex in Goetz Spielmann's, *Revanche*, which was nominated for the Best Foreign Language Film at the 81st Academy Awards®.

His other film credits include; *Die Vaterlosen* a film by Marie Kreutzer, which was shown at the L.A. Film Festival; *Isenhart* directed by Hansjoerg Thurn; *In Another Lifetime* directed by Elisabeth Scharang. In 2009 he was nominated for the prestigious Austrian Nestroyaward in the category Best Actor in a Supporting Role.

His next project will be *Where I Belong In London*, a film by Fritz Urschitz, the story of an immigrants daughter living in England in the late 1950 with her embittered father.

In addition, Krisch has appeared in a number of Austrian and German television productions.

Together with Andy Radovan and his Band, he has played at the Vienna Akademietheater and they released a CD entitled *Mirrors*, featuring new arrangements of the music of Lou Reed and of legendary band The Velvet Underground.

Juliano Cazarré (Rui)

A graduate in arts from the University of Brasilia (UNB), Julian Cazarré began his artistic career in the theatre. He acted in seven plays and rose to prominence with *A obscena senhora*, a text by Hilda Hilst and directed by Catarina Accioly, for which he was nominated

for the Teatro SESC Candango Award for Best Actor. His technique and ability eventually called the attention of producers and filmmakers, which explains his successful movie career, with more than ten feature films. Amongst the most important are *Elite Squad* by José Padilha; *A Febre do Rato* by Claudio Assis; and *VIPs* directed by Toniko Mello, and produced by Fernando Meirelles. His outstanding performance earned him a nomination for Best Actor at the Rio Film Festival. Cazarré is currently playing a role in the soap opera *Insensato Coração*, from TV Globo.

Lucia Siposova (Mirka)

Lucia Siposova graduated from the Conservatory in Bratislava, Slovakia. She started her career as a singer in a music band before hosting her own music TV show, as well as appearing in drama and musical theatre productions.

In 2004 she moved to New York, where she worked as a waitress and took acting classes at HB studio.

She moved back to Europe when she received some film offers from Prague and her film career commenced with the action movie *At Your Own Risk* directed by Filip Renc, followed by the horror movie *Dark Spirits* by Huck Keppler. She was reunited with Renc for the period piece *Guard 47* together with Czech star Karel Roden, and she was awarded the Best Actress award at the International Tiburon Film Festival.

On television she has starred in the Slovakian sitcom *Radio Fresh*, the Czech TV series *Wild World*, and the German historical documentary, *August*.

Siposova wrote a book that became a Slovakian bestseller, and she has written and co-produced the upcoming criminal comedy *Tigers in Town*.

Maria Flor (Laura)

Maria Flor made her movie debut in *Diabo a Quatro*, directed by Alice de Andrade, starting an impressive career in cinema with ten feature films to date. She has appeared in films such as *Cazuza – O Tempo Não Pára* by Sandra Werneck; *Quase Dois Irmãos* by Lúcia Murat; *Proibido Proibir* by Jorge Duran; and *Chega de Saudade* by Laiz Bodanski. Her most recent films were *O Bem Amado*, by Guel Arraes and *A Suprema Felicidade* by Arnaldo Jabor.

On TV, Flor has performed in four soap operas; *Cabocla*; *Sinha Moça*; *Belíssima* and *Eterna Magia*. In 2009, she played a role in the Brazilian version of the Canadian series *Slings and*

Arrows, aka *Som e Fúria*, produced by o2 Filmes and directed by Fernando Meirelles. Recently, Maria Flor starred in the series *Aline*, based on the comics by Adão Iturrusgarai.

Marianne Jean-Baptiste (Fran)

Marianne Jean-Baptiste received Academy Award, Golden Globe and British Academy Award nominations for her feature-film debut role in Mike Leigh's *Secrets and Lies*. She will next be seen in the independent feature *Violet & Daisy* opposite James Gandolfini, Saoirse Ronan, and Alexis Bledel, directed by Geoffrey Fletcher, Academy Award winner for Best Writing, Screenplay Based on Material Previously Produced or Published for *Precious*, and opposite Maggie Gyllenhaal and Viola Davis in *Steel Town*, a film about two women making a stand to change an elementary school against all odds.

Other film credits include in *Takers* (Screen Gems) opposite Matt Dillon, Paul Walker, and Hayden Christensen, *City of Ember* (Fox) opposite Tim Robbins, Martin Landau, and Bill Murray, *The Cell* (New Line) opposite Vince Vaughn and Jennifer Lopez, *28 Days* (Columbia) opposite Sandra Bullock, *The 24 Hour Woman* (Artisan) opposite Rosie Perez, and *Spy Games* (Warner Brothers) opposite Robert Redford.

For seven years Jean-Baptiste was seen on *Without A Trace* portraying FBI agent Vivian Johnson. She and her cast mates were nominated for the SAG Award for Best Ensemble in a Drama Series in 2004. She was nominated for a NAACP Award for Outstanding Supporting Actress in a Drama Series three years in a row.

Other television credits include *Sons of Anarchy*, *Secrets in the Walls*, *Silent Hearts*, *The Murder of Stephen Lawrence*, *The Man* and Oprah Winfrey's mini-series *The Wedding*.

A writer and composer, Jean-Baptiste wrote the score for Mike Leigh's feature film *Career Girls*. She has written and performed with British jazz musicians, including Jason Rebello, for whom she wrote and recorded four tracks on his album *Keeping Time*.

Her directing talents shine in *Ink*, a short film that she wrote and directed. Her directorial credits also include the *Without A Trace* episode *Wanted*.

Jean-Baptiste is a graduate of the Royal Academy of Dramatic Art and has starred in the Royal National Theatre productions of *The Way of the World* and *Measure for Measure*. She starred in The Public Theater's Shakespeare in the Park production of *The Winter's*

Tale and *The Merchant of Venice* in repertory opposite Al Pacino, and Peter Brook's production of *Le Costume* in Paris.

Mark Ivanir (The Boss)

Mark Ivanir has been working as a professional film and television actor in Los Angeles since 2001. His first major film role was in Steven Spielberg's 1993 Academy Award winning® epic *Schindler's List*. He has reunited with Spielberg twice since then, first for a cameo appearance in *Terminal*, and for the much-anticipated *The Adventures of Tintin*. A pivotal role in Robert De Niro's 2006 film, *The Good Shepherd*, landed him a role in Barry Levinson's *What Just Happened*, this time acting alongside De Niro.

He will next be seen in *Johnny English Reborn* with Rowan Atkinson, *Everybody Loves Whales* with Drew Barrymore, and *A Late Quartet* with Philip Seymour Hoffman,

He has booked over 35 guest star and guest lead roles on television shows such as: *24*, *Monk*, *CSI NY*, *Law and Order*, *Fringe*, *CSI Miami*, *Nikita* and many others.

Ivanir's road to Hollywood was circuitous at best. Born in the communist Ukraine (former USSR), he immigrated to Israel with his family in 1972. While serving in the Israeli Army he participated in the then clandestine mission to bring Ethiopian Jews to Israel. His military experience and expertise has been tapped for various TV and Film roles.

After completing his stint in the Military, Ivanir turned down several job offers from Israel's Secret Service, and gave up studying medicine to pursue a higher vocation-clowning. He completed two years in a Circus school, travelled throughout Europe performing on the streets, and ended up working in a Parisian Circus - Cirque Pawelles. After leaving the circus, he entered into formal theatrical training, studying at Israel's top acting school Nissan Nativ, later co-founding a theatre company made up of actors from the former USSR called Gesher Theatre.

Within two years, Gesher became Israel's top theatrical outfit and was hailed by the London Times as "one of the six best theatre companies in the world." Ivanir has performed many different roles, translated and adapted eight plays for the company and performed everywhere from Lincoln Center to the National Theatre in London as well as major stages in Paris, Rome, and Berlin.

After being cast in *Schindler's List*, Ivanir moved to London to study with Philippe Gaulier and the actors of the Theater De Complicite. During this stint, he landed roles in *The Man Who Cried* with Johnny Depp and *Secret Affair* which encouraged him to relocate to Hollywood. Tapping his

command of Russian, English, French, Arabic, German and Hebrew, he has been working consistently in major studio film and television projects in eclectic roles spanning from a Russian spy to an Israeli producer to a German elephant trainer. He lives in LA with his wife and two daughters.

Moritz Bleibtreu (Salesman)

Moritz Bleibtreu grew up in Hamburg and started performing in the theatre. After studying in Italy, France and the United States he returned home to start working in television. His breakthrough part in a feature film was playing a dyslexic goon in Til Schweiger's debut as a producer *Knockin' on Heaven's Door*.

Since then he has concentrated on working in feature films and starred in some of the most internationally acclaimed German films such as *Run Lola Run* by Tom Tykwer, *The Experiment* by Oliver Hirschbiegel, *Elementary Parts* by Oskar Roehler, *Der Baader Meinhof Komplex* by Uli Edel and *Soul Kitchen* by Fatih Akin.

His international productions include *Taking Sides* by Istvan Szabo, *Munich* by Steven Spielberg, *Les Femmes de L'Ombre* by Jean-Paul Salome and *Vallanzasca* by Michele Placido.

He will next be seen in Dennis Gansel's East European thriller *The Year of the Serpent*.

Rachel Weisz (Rose)

Academy Award-winning actress Rachel Weisz, who is known for portraying women of incredible spirit and intelligence, continues to seek out challenging projects and roles both on screen and on stage.

In 2005 Weisz received overwhelming critical praise as well as a Screen Actors Guild Award, Golden Globe and an Academy Award for her performance in Fernando Meirelles' film adaptation of the best-selling John le Carre novel, *The Constant Gardener*.

Most recently, Weisz has been seen in the indie political drama *The Whistleblower*, directed by Larysa Kondracki. Based on a true story, the film chronicles the trials of a female cop from Nebraska (Weisz) who serves as a peacekeeper in post-war Bosnia and exposes a United Nations cover-up of a sex trafficking scandal.

Weisz will next be seen in Jim Sheridan's thriller *Dream House* opposite Daniel Craig and Naomi Watts, and David Hare's *Page Eight* alongside Bill Nighy and Ralph Fiennes for BBC.

Following that, Weisz will appear with Tom Hiddleston in Terence Davies *The Deep Blue Sea*, a film adaptation of Terrence Rattigan's play. Also in the pipeline for 2012 is a starring role in an as-yet-untitled Terrence Malick (*Tree of Life*, *The New World*) project alongside Javier Bardem, Rachel McAdams and Ben Affleck.

Weisz is currently filming Sam Raimi's *Oz: The Great and Powerful*, co-starring Mila Kunis, James Franco and Michelle Williams, which is slated for a 2013 release by Walt Disney Pictures. Weisz will then begin production on a starring role in Tony Gilroy's *The Bourne Legacy*, the fourth installment of the franchise, which co-stars Edward Norton and Jeremy Renner and will hit theaters in 2012.

In 2009 Weisz received critical acclaim for her performance in Alejandro Amenabar's ancient Egyptian epic *Agora*, which premiered at the Cannes Film Festival and co-starred Max Minghella. Weisz's previous film credits include Rian Johnson's international con man adventure *The Brothers Bloom* opposite Mark Ruffalo and Adrien Brody, Wong Kar Wei's *My Blueberry Nights*, Peter Jackson's *The Lovely Bones*, Adam Brooks' romantic comedy *Definitely Maybe* opposite Ryan Reynolds, David Dobkin's *Fred Claus* opposite Vince Vaughn and Paul Giamatti, Darren Aronofsky's sci-fi/romantic fantasy adventure *The Fountain* opposite Hugh Jackman, Francis Lawrence's hit thriller *Constantine*, Gary Fleder's *Runaway Jury*, James Foley's *Confidence*, and Chris and Paul Weitz's *About a Boy*. She is known to audiences worldwide for her lead role opposite Brendan Fraser in Stephen Sommers' blockbuster movies *The Mummy* and *The Mummy Returns*. Weisz also starred in Jean-Jacques Annaud's *Enemy at the Gates*, Michael Winterbottom's *I Want You*, David Leland's *The Land Girls*, Beeban Kidron's *Swept from the Sea*, and Bernardo Bertolucci's *Stealing Beauty*.

In 2010, Weisz won the Laurence Olivier Award in the category of "Best Actress" for her performance as Blanche DuBois in the West End revival of Tennessee Williams' *A Streetcar Named Desire*. Weisz received critical acclaim for Focus Features *The Shape of Things*, which also marked her first venture into producing. She had previously starred in writer/director Neil LaBute's staging of his original play of the same name, in both London and New York City. Her performance in Sean Mathias' U.K. staging of Noel Coward's *Design for Living* garnered her the London Drama Critics Circle Award for Outstanding Newcomer. She also starred in the West End production of *Suddenly Last Summer*, directed by Mathias.

Weisz began her career as a student at Cambridge University where she formed the Talking Tongues Theatre Group, which performed numerous experimental pieces and won the prestigious Guardian Award at the Edinburgh Festival.

Vladimir Vdovichenkov (Sergei)

Vladimir Vdovichenkov was born in Gusev, the Kaliningradskaya region of Russia. After leaving a school he entered The 42th Nautical school in Kronstad and served in the Navy in Baltic and Northern seas before entering the National State Cinematography Institute, from which he graduated in 2001.

Vdovichenkov started acting in films whilst still a student. He has appeared in more than 40 films and is highly respected within the Russian cinema industry.

Amongst his credits are; *Brigade*; *Bummer*; *A Time To Gather Stones Together*; *Devils*; *The Second Film*; *Paragraph 78*; *A Heavy Sand*; *Taras Bulba*; *Forbidden Reality*; *A Man Near The Window*. He was nominated and awarded The Golden Aries for Best actor for *A Time To Gather Stones Together* and *Bummer*.

In 2003 he acted with the Vakhtangov State Academic Theatre playing Earl Orlov in *Royal Hunt*, Gustav in *Wind In The Poplar* and Astrov in *Uncle Vanya*, for which he received awards.

In 2005 he was invited by Declan Donnellan to play Duke Orsino in *Twelfth Night* produced by him within the bounds of International Confederation of Theatrical Unions, which was successfully performed in countries including Alaska and Australia.

In 2008 he dubbed the main character in animation film *Bolt* by Walt Disney Animation Studios for the Russian audience.

ABOUT THE CREW**Fernando Meirelles (Director)**

Fernando Meirelles was born in São Paulo, Brazil, and graduated with a degree in Architecture from São Paulo University. He began to achieve recognition in the film industry when he began to make experimental videos whilst still a student.

In the beginning of the 1980's, he and Paulo Morelli formed the production company Olhar Eletrônico (Electronic Look) with some friends, which creatively went on to provide a much needed breath of fresh air to Brazilian television during the rest of the decade. The group spent 10 years producing a series of TV programs for various networks, including Antenas, 23a Hora, Crig Rá!, and O Mundo No Ar amongst others, but principally for TV Mix, which launched a new generation of TV presenters and directors in Brazil. From television they moved to advertising and with the departure of several partners, the independent production company turned into O2 Filmes under the command of partners Fernando Meirelles, Paulo Morelli and Andrea Barata Ribeiro. O2 Filmes is considered today to be one of the most creative and important Brazilian production companies in the world market, making independent productions and co-productions with large international studios and television networks.

In 1997, Meirelles had his first feature film experience co-directing the children's project *The Wacky Wacky Boy* with Fabrizia Pinto. In 2000 he shot the feature *Maids*, co-directed with Nando Olival. After that came *City of God*, a film which won more than 52 awards around the world and received four Academy Award® nominations including for Best Director. He followed this with the critically acclaimed and multi-award winning, *The Constant Gardener*, an adaptation of John le Carré's novel starring Ralph Fiennes and Rachel Weisz, which received four Academy Award® nominations, and for which Weisz received the Academy Award® for Best Supporting Actress as well as a Screen Actors Guild and Golden Globe awards, plus numerous other plaudits, and for which Meirelles was awarded a Golden Globe for Best Director. The film went on to receive a BAFTA for Best Editing, in addition to nine other BAFTA nominations, plus London Critics Film Circle Awards, British Independent Film Awards, Evening Standard Film Awards and European Film Award nominations.

Meirelles then directed *Blindness*, a film based on the novel by José Saramago, starring Julianne Moore and Mark Ruffalo, which premiered at the Toronto Film Festival.

Peter Morgan (Screenplay)

Peter Morgan's first stage play *Frost/Nixon*, the dramatic retelling of the post-Watergate television interviews between the British television host, David Frost, and former US president, Richard Nixon, debuted at the Donmar Warehouse in 2006. Two years later, Morgan served double duty performing the roles of both writer and executive producer when director Ron Howard took the play to the big screen to critical acclaim. The film starring Michael Sheen and Frank Langella garnered five Oscar® nominations, including for Best Screenplay. In addition, Morgan received Golden Globe, BAFTA, and WGA Award nominations for Best Screenplay, as well as nominations from numerous critics associations, and he went on to be awarded the San Francisco Film Critics Circle Award for Best Adaptation for his own stage play and a Satellite award.

In 2006, Morgan was nominated for Oscar® and BAFTA Awards for Best Original Screenplay for Stephen Frears', *The Queen*, starring Helen Mirren and Michael Sheen. In addition to winning Golden Globe, British Independent Film and Evening Standard British Film Awards, he was also honoured with awards for Best Screenplay from the 26th Venice Film Festival, The Writers Guild, Toronto Film Critics Association, New York Film Critics Circle, National Society of Film Critics, Los Angeles Film Critics Association, London Critics Circle, and Chicago Film Critics Association, and a European Film Award nomination. In the same year, Kevin MacDonal's *The Last King of Scotland*, starring Forest Whitaker and James McAvoy, won Morgan the BAFTA, British Independent Film, and Evening Standard British Film Awards for Best Screenplay.

Most recently Morgan's work as a writer and executive producer was seen onscreen with the Academy award® nominated, *Hereafter*, which was directed by Clint Eastwood and starred Matt Damon and Cécile De France. His other feature credits include *The Damned United* and he serves as an executive producer on the much-anticipated *Tinker, Tailor, Soldier, Spy*, an adaptation of John le Carré's novel, starring Gary Oldman, Colin Firth, Tom Hardy and John Hurt.

Morgan's next project which is due to commence filming in early 2012 is *Rush*. It is about the Formula 1 champion drivers Niki Lauda and James Hunt, and the 1976 crash which almost claimed Lauda's life. The film will be directed by Ron Howard and produced by Andrew Eaton.

Amongst his much-lauded television work is *The Deal*, the first part of his Tony Blair Trilogy, which won a BAFTA Award for Best Drama. His writer/executive producer television credits include the HBO dramas *The Special Relationship*, which garnered five Emmy nominations, including Best TV Movie and Writing and *Longford*, which won the 2007 BAFTA Award and Humanitas Prize for Best Writing, The Royal Television Society Award for Best Drama, as well as Emmy and BAFTA nominations for Best TV Movie; and *Henry VIII*, which won an International Emmy for Best TV Movie. His short film, *Dear Rosie*, directed by Peter Cattaneo, was nominated for a BAFTA and Oscar® in the Live Action Short Film category.

Andrew Eaton (Producer)

Andrew Eaton co-founded Revolution Films in 1994 with film director Michael Winterbottom.

During Eaton's prolific career in the independent film sector he has received seven BAFTA nominations and won the award twice for his work in film and television. His feature credits include; *Genova*, starring Colin Firth, Catherine Keener and Hope Davis, which was awarded the Silver Conch at the San Sebastian Film Festival; *A Mighty Heart* starring Angelina Jolie, Daniel Futterman and Irrfan Khan, for which Jolie received numerous award nominations and for which the film received an Independent Spirit Award amongst others; *Road to Guatanamo*, which was awarded the Best Documentary at the Independent Spirit Awards and the Silver Bear at the Berlin Film Festival, as well as Best British Documentary at the British Independent Film Awards; *A Cock and Bull Story*; and *In This World*, which was awarded the BAFTA for Film Not In The English Language, the Golden Bear at the Berlin Film Festival, and also received a European Film Award nomination.

Eaton and Winterbottom have also served as executive producers on other Revolution productions, including *Heartlands*, directed by Damien O'Donnell as well as writer/director Stephen Fry's debut feature *Bright Young Things*.

Eaton produced the critically acclaimed *Red Riding* trilogy for Channel 4. Directed by James Marsh, Anand Tucker and Julian Jarrold, the three feature-length television films were based on novels by David Peace and adapted for the screen by Tony Grisoni. Samantha Morton's directorial debut *The Unloved*, which he executive produced, and was also written by Tony Grisoni, was screened on Channel 4 the same year, and went on to be awarded a BAFTA for Best Single Drama.

Eaton's recent credits include *The Shock Doctrine*, based on the best-selling book of the same name by Naomi Klein and directed by Michael Winterbottom and Mat Whitecross; *The*

Killer Inside Me, a thriller based on the novel by Jim Thompson that received its premiere at the Sundance Film Festival and screened in competition at the Berlin Film Festival; and *The Trip* a six-part BBC2 comedy series set in and around the Lake District and North Yorkshire starring Steve Coogan and Rob Brydon. The feature film version of the series screened at the Toronto Film Festival and will receive a worldwide release later this year.

Together with Winterbottom, Eaton is also working on *7 Days*, a drama about an imprisoned man and his family, shot in real time over a number of years starring John Simm and Shirley Henderson.

Eaton will next produce the Peter Morgan screenplay, *Rush*, which is due to commence filming in early 2012. It is about the Formula 1 champion drivers Niki Lauda and James Hunt, and the 1976 crash which almost claimed Lauda's life. The film will be directed by Ron Howard.

Eaton has served as Deputy Chair of the UK Film Council and Chair of the Leadership on Diversity Forum, and in 2000 he was awarded Producer of the Year at the British Independent Film Awards.

David Linde (Producer)

In his 20 year career as a producer, executive and entrepreneur, David Linde has been responsible for groundbreaking and commercially successful films involving some of the world's most talented filmmakers. His career spans multiple genres and all parts of the globe. From critically acclaimed, independently produced, films to studio blockbusters, Linde's unique perspective maintains a balance between creativity and what is necessary to bring a feature film from the page to cinemas around the world. Formed in 2011, he is currently the CEO of Lava Bear Films, a company he conceived to not only produce and finance motion pictures, but also to innovate in how motion pictures are distributed around the globe. Lava Bear enjoys ties to major studios and distributors as well as companies that are rapidly shaping the future of film, including Lava Bear's primary equity participant, Reliance Entertainment.

As he built Lava Bear over the course of 2010, in addition to producing **360**, which will premiere at the Toronto International Film Festival, Linde also served as Executive Producer of Alejandro's Gonzales Inarritu's Oscar® nominated *Beautiful* and Executive Producer of Zhang Yimou's upcoming *Heroes Of Nanking* starring Christian Bale.

As an Executive, he most recently served as Chairman of Universal Pictures, where he played an integral role in transforming Universal's business strategy by championing a much broader outlook regarding family entertainment and international productions and distribution. During his tenure, Universal significantly grew its' international distribution platform across all media and successfully launched Universal's family/animation banner, Illumination Entertainment. During his tenure, Universal enjoyed several of the most profitable years in its history, producing global smashes such as Paul Greengrass' *The Bourne Ultimatum*; Ridley Scott's *American Gangster*; Justin Lin's *Fast And Furious*; Phyllida Lloyd's *Mamma Mia*; and Judd Apatow's *Knocked Up* alongside such culturally significant hits as Joe Wright's *Atonement* and Quentin Tarantino's *Inglorious Basterds*.

Prior to Universal, Linde simultaneously served as Co-President of Focus Features and President of its genre production unit, Rogue Pictures. Linde oversaw a diverse and highly acclaimed slate that featured Roman Polanski's *The Pianist*; Sofia Coppola's *Lost in Translation*; Fernando Mereilles' *The Constant Gardener*, as well as Ang Lee's *Brokeback Mountain*. During Linde's tenure at Focus, the company was honored with 53 Oscar nominations resulting in 11 Academy Awards®. In 2008, Linde oversaw the successful sale of Rogue Pictures to Relativity Media.

Linde served as both Co-President (and Partner) of the acclaimed production company Good Machine, Inc. and President and founder of Good Machine International (GMI), beginning in January 1997. GMI handled the international distribution of such critical and commercial successes as Ang Lee's *Crouching Tiger, Hidden Dragon* (of which Linde was Executive Producer); Alfonso Cuarón's *Y Tu Mamá También* (of which Linde was Executive Producer); Joel and Ethan Coen's *The Man Who Wasn't There*; and Todd Field's acclaimed *In the Bedroom*. Films distributed by GMI earned six Academy Awards from 22 nominations, including two for Best Picture; and five Golden Globe® Awards from 18 nominations. While at Good Machine, Linde also executive produced Todd Solondz's *Happiness*. In 2002, Linde and his partners sold the Good Machine companies to Universal Pictures and created Focus Features.

Linde joined Miramax Films in 1991 as Vice President of Acquisitions before being promoted to Executive Vice President and Head of Sales as the founding executive of Miramax Films International. While at Miramax, he oversaw the international distribution of such box-office bull's-eyes as Quentin Tarantino's *Pulp Fiction*; Woody Allen's *Mighty Aphrodite*; Wes Craven's *Scream*; and Anthony Minghella's multi-Academy Award-winning *The English Patient*.

Early in his film career, Linde directed the sales of more than 300 independently produced film, documentary and television titles as Vice President at Fox/Lorber. He also supervised sales of select international theatrical rights at Paramount Pictures.

Throughout his career Linde has consistently been recognized for numerous awards including The Will Rogers Motion Picture Pioneer of the Year, General Electric's Chairman's Award for Performance Turnaround, the Anti-Defamation League's Distinguished Entertainment Industry Award, the 21st Israel Film Festival - Visionary Award, New York Magazine: Best Of The Industry Award and the Gotham Award For Distinguished Achievement, among others.

Danny Krausz (producer)

Danny Krausz is managing director, producer and head of the national and international feature film department of Dor Film which he founded together with Milan Dor in 1988, and has managed together with Kurt Stocker since 1995.

In 1998 he founded Dor Film-West in Munich and Dor Film Köln in 2009. He has collaborated on more than hundred productions, mainly feature and television films.

Some highlights of the earlier years are *Hinterholz 8*, the Austrian box office hit of the last twenty years by Harald Sicheritz, *The Inheritors* by Academy Award® winner Stefan Ruzowitzky, *Blind Spot* and *Hitler's Secretary* by André Heller and Othmar Schmiderer to name a few.

He has co-produced award-winning international films like *Želary* by Ondrej Trojan (Foreign Language Film Award Nomination 2004), *Comedian Harmonists* by Joseph Vilsmaier, *Sunshine* by Istvan Szabo, *Gripsholm* by Xavier Koller, and *Red Violin* by François Girard.

Commercially Dor Film's ranking is top in Austria. Dor Film has also a long tradition in television productions concentrating mainly on fiction and series, recently increasing the work with documentaries too. Furthermore Dor Film is known as a 'developer for new talent', with a quarter of the feature films directed by first time directors.

Producer Awards: Saarbrücken '96, Romy '99 and '11, Diagonale '02 und '09

Emanuel Michael (Producer)

Emanuel Michael is a founding partner of Unison Films, a production and distribution company based in New York. He was honoured as one of MovieMaker Magazine's 10 Moviemakers Making A Difference, along with other honourees such as Matt Damon and Natalie Portman.

His upcoming releases in addition to *360* include: *A Late Quartet* written and directed by Yaron Zilberman (*Watermarks*) starring Academy Award® winner Philip Seymour Hoffman, Academy Award® winner Christopher Walken, and two-time Academy Award® nominee Catherine Keener to be distributed by RKO Pictures; *Boy* written and directed by Academy Award® nominee Taika Waititi (whose first film, the Miramax release *Eagle vs. Shark*, was another Unison production). *Boy* premiered in competition at the Sundance Film Festival and the Berlin Film Festival where it won the Grand Prix, Best Feature Film (Generation), and also won the Audience Award for Best Foreign Film at the AFI Film Fest and has become New Zealand's highest grossing box office film of all-time. Paladin will domestically release *Boy* early in 2012; and *Inocente* the upcoming feature documentary from the Academy Award® nominated and Sundance Best Director winners Sean and Andrea Fine (*War Dance*).

Chris Hanley (Producer)

Chris Hanley is a celebrated producer of independent cinema. His production company, Muse Productions, is best known for critically acclaimed cult favourites such as Mary Harron's *American Psycho*, Sofia Coppola's directorial debut *The Virgin Suicides*, and director Vincent Gallo's *Buffalo 66*. Hanley has demonstrated a sophisticated and prolific approach to filmmaking, with over 30 feature films produced across the span of his 20 year career.

The son of a dentist and a dancer with the New York City ballet (Hanley is as notorious for his freeform dancing as producing fiercely independent films), Hanley was educated at Amherst in English literature and philosophy. Engaged there in pioneering research on the effects of music on neural pathways, Hanley seamlessly migrated to music production, forming Intergalactic Music in New York during the early 1970s. In addition to building an inventory of 200,000 of the world's most collectable guitars supplied to the world's most prominent musicians, Hanley brought Intergalactic to the forefront of music production recording artists such as The Ramones, Keith Richards, Bob Dylan, Afrika Bambaata, and Bobby Brown, to name a few.

While in New York, Hanley became an art collector and dealer and close friends with Andy Warhol whose work he amassed, later paying associates and even raising funds for movies in Warhol art. The influence of Warhol, Basquiat, and others in the New York art scene became apparent as Hanley segued from music to music video production with his company Rock Videos International. In 1991, Hanley formed Muse Productions with his wife Roberta Hanley. It's first outing was the sci-fi actioner *Split Second*, starring Rutger Hauer and Kim Cattrall, and featuring special effects by Stephen Norrington, the film (directed by *The Burning's* Tony Maylam) has gone on to achieve cult status.

In 1995, Chris Hanley partnered with Nich Wechsler on Steve Buscemi's directorial debut *Trees Lounge* for which Hanley, the director, and producer Brad Wyman received Independent Spirit Award nominations in 1997. The partnership also led to introductions to former Mystic Knights of the Oingo Boingo bassist Matthew Bright and to Oliver Stone. The resulting project was *Freeway*, an updating on Little Red Riding Hood, which starred Reese Witherspoon and Kiefer Sutherland. Hanley received another Independent Spirit Award nomination in 1999 (shared with Gallo) for *Buffalo '66*.

Following, he produced *Two Girls and a Guy*, *Bully*, *Spun*, *The Heart is Deceitful Above All Things*, *Edmond*, and *Downloading Nancy*. In addition to *360*, his most recent films as producer are *The Killer Inside Me* (Michael Winterbottom), *South of the Border* (Oliver Stone) and *Yellow* (Nick Cassavetes).

Adriano Goldman (Director of Photography)

Most recently, São Paulo-born Adriano Goldman lensed *Jane Eyre*, which stars Michael Fassbender and Mia Wasikowska, and marks his second collaboration with director Cary Fukunaga. They first partnered on the immigrant thriller *Sin Nombre* that earned Goldman his first Independent Spirit Award nomination and the Excellence in Cinematography Award at the 2009 Sundance Film Festival. Goldman also shot Tony Goldwyn's *Conviction*, starring Hilary Swank, which received a number of nominations and awards.

The award-winning Goldman got his start as a camera operator for director/producer Fernando Meirelles' company and soon after directed and photographed his first short, *Is Reinaldo Still Swimming* which won top prizes at both the Sao Paulo Fotoptica Video Festival and the Festival Internacional del Nuevo Cine Latinoamericano in Havana, Cuba. Over the next decade, he earned his stripes in the commercial and music video world by forging a strong relationship with MTV Brazil, where he directed the inaugural acoustic program *Unplugged* for the popular music network as well as Sepultura's rendition of

Orgasmatron, which took home the International Viewer's Choice Award at the MTV Video Music Awards. Goldman's musical prowess enabled him to capture the raw spontaneity on the live concert films *Memories* and *Chronicles and Declarations of Love* for acclaimed female vocalist Marisa Monte, and *Kaya N'Gab Daya* for Brazilian superstar Gilberto Gil.

In 2002, he reteamed with Meirelles to shoot the first of eventually four seasons of the TV Globo/O2 Filmes smash hit television series *City of Men*, based on the visionary filmmaker's *City of God*. Goldman's dazzling work in spotlighting two teens living in the favelas of Rio de Janeiro earned him the ABC Trophy for Best Cinematography in a Television Series. The team embarked on the feature film version helmed by Paulo Morelli in 2006, which was released domestically by Miramax and served as a fitting coda for the 35 million faithful viewers. Goldman's color-infused, handheld camerawork was instrumental in depicting the emotional plight of these sympathetic characters.

Amongst his other credits are the Brazilian version of the popular Canadian Shakespeare series *Slings & Arrows* for Fernando Meirelles, and two high-profile series for HBO Latin America: the 13-episode arc *Alice* and the Cao Hamburger-helmed *Sons of the Carnival*, for which Goldman garnered his second ABC trophy. Other notable films include *Romance* by Guel Arraes, *Casseta & Planeta: The Cup is Ours* directed by Lula Buarque, Bruno Barreto's *Romeo and Juliet Get Married*, and Hamburger's *The Year My Parents Went On Vacation*, which netted Goldman his third ABC trophy win for Best Cinematography, this time for a feature film.

John-Paul Kelly (Production designer)

John-Paul Kelly was raised in Rosslare, Ireland. He was educated at Clongowes Wood College outside Dublin before moving to London to complete a BA in Architecture at Kingston University. Kelly then attended the Royal College of Art in London where he graduated with an MA in Design for Film and Television.

Since leaving the RCA, Kelly has worked between London and Dublin, consistently designing for both film and television. He has won a BAFTA and an Emmy award for his work.

He most recently designed *The Guard* directed by John Michael McDonagh. His other credits include; *The Other Boleyn Girl* directed by Justin Chadwick, starring Natalie Portman, Scarlett Johansson and Eric Bana; the Academy award® nominated *Venus* starring Peter O'Toole, which was directed by Roger Michell, whom Kelly previously collaborated with on

Enduring Love; *Lassie* directed by Charles Sturridge; Michael Winterbottom's *Tristram Shandy: A Cock and Bull Story* based on Lawrence Sterne's classic novel; *I Capture the Castle* directed by Tim Fywell; *Bloody Sunday* directed by Paul Greengrass, which won The Golden Bear at the Berlin Film Festival and the Audience award at the Sundance Film Festival; *The Last Yellow* directed by Julian Ferino; and *24:7* directed by Shane Meadows, which was awarded both the European and the International critics prizes at the Venice Film Festival.

The first film Kelly designed was Carine Adler's *Under the Skin*, winner of Best British Film at the Edinburgh Film Festival and the Critics Award at the Toronto Film Festival. Prior to this he art directed a number of films in Ireland including *Last of the High Kings* and *Trojan Eddie*.

His numerous television credits as production designer include HBO's recent adaptation of Caryl Churchill's *A Number*, and in the past such major BBC period costume dramas as *Byron* directed by Julian Ferino, for which Kelly was nominated for the Best Production Design Royal Television Society Award and the highly acclaimed *The Lost Prince* directed by Stephen Poliakoff, for which he won the BAFTA award for Best Production Design and the Primetime Emmy award for Art Direction for a Miniseries or Movie, and the series also picked up the Emmy for Best Miniseries. His other credits include, *Madam Bovary* directed by Tim Fywell and *Shooting the Past* directed by Stephen Poliakoff, which was awarded the Prix Italia and Best Drama at the Royal Television Society Awards, and for which Kelly was once again nominated for the Best Production Design Royal Television Society Award.

Monika Buttinger (Costume Designer)

Costume designer Monika Buttinger's prolific feature film credits span over thirty-five films. They include Götz Spielmann's *Revanche*, Arash T. Riahi's *For a Moment Freedom* and Erwin Wagwnhofers *Black, Brown, White*.

She made her debut as a costume designer with *Gelbe Kirschen*, and for her second film *Vollgas* she won the Femina award at the Berlinale.

Daniela Skala (Make-up and hair designer)

Daniela Skala was born in Vienna and began her career as a make-up and hair artist for the Vienna Folk Opera House and ORF.

She later went on to become a make-up and hair artist, and designer, for numerous features and television films including; *Medicopter 117*; *Dead in 3 Days*; *Jew Süß: Rise and Fall*; *The Counterfeiters*, which won the Academy Award® for Best Foreign Language film; Lasse Hallström's *Casanova*; *Perfume: The Story of a Murderer* and *Northface*.

In 2000, Skala opened her own professional make-up supply and wig store makeupandmore.at in the centre of Vienna where Austrian makeup artists can find a collection of professional products from all around the world and handmade wigs. Skala specializes in period hair and make-up, and wigmaking, as well as HD airbrush make-up. She is currently working on founding a professional make-up school in Vienna.

Her latest work as a make-up and hair artist includes Roland Emmerich's *Anonymous*, as make-up and hair supervisor for Paul W. Anderson's *The Three Musketeers 3D*, and the forthcoming *Cloud Atlas* with Tom Hanks and Halle Berry.

Daniel Rezende (Editor)

A native of São Paulo, Brazil, Daniel Rezende, studied advertising at ESPM. Following this he began working as an editor on numerous television commercials and music videos. He received an Academy Award® nomination and won a BAFTA Award and the Cinema Brazil Grand Prize for his work on Fernando Meirelles' *City of God*, a film which was nominated for four Academy Awards® and the first feature film Rezende worked on as editor.

Rezende went on to work with Walter Salles on *Motorcycle Diaries* and *Dark Water*, before reuniting with Fernando Meirelles on the English-language feature *Blindness*. Rezende then returned to Brazil to edit *The Year My Parents Went on Vacation*, *City of Men* and *The Elite Squad*, which won the Golden Bear at Berlin Film Festival. *The Elite Squad 2* became the highest grossing film of all time in Brazil.

Rezende most recently worked with director Terrence Malick as one of the editors on *Tree of Life*, starring Brad Pitt and Sean Penn.

Revolution Films

Revolution Films is one of the longest standing, most reputable and prolific production companies in the United Kingdom. Since being founded in 1994 by director Michael Winterbottom and producer Andrew Eaton, Revolution Films has produced 28 films.

Michael Winterbottom and Andrew Eaton collaborated for the first time as director and producer on the award-winning BBC television serial *Family* written by Roddy Doyle. In 1995 Revolution Films produced *Go Now*, which premiered at the Edinburgh Film Festival before going on to Toronto and Venice, winning Revolution's second Prix Europa in Berlin and a British Academy Award. This was followed by *Jude* and *I Want You*, which premiered in competition at the 1998 Berlin Film Festival, winning a Special Award for Cinematography.

With or Without You was followed by *Wonderland*, which was in competition at the 1999 Cannes Film Festival, won a British Independent Film Award and was nominated for a British Academy Award. This was followed in 2001 by *The Claim*, which was selected for competition at the Berlin Film Festival and the Paris Film Festival. *24 Hour Party People*, which was completed the following year, traced the formation of Factory Records by Tony Wilson in Manchester in the 1980's.

In This World, a road movie that follows the hazardous, overland journey two young Afghans take from Pakistan in order to start a new life in London, was completed in 2003. Selected for competition at the Berlin Film Festival, it won the Golden Bear, the Peace Prize and the Ecumenical Jury Prize. Nominated for three European Film Awards, it also won two Independent Film Awards, a South Bank Show Award, a British Academy Award and was nominated for The Alexander Korda Award for the outstanding British film of the year.

In 2003, *Code 46* premiered at the Venice Film Festival. 2004 saw the production of two low budget films, *Top Spot* and *9 Songs*. *A Cock and Bull Story*, made a year later, is an adaptation of Laurence Sterne's celebrated 18th Century novel *Tristram Shandy* and stars Steve Coogan and Rob Brydon. Revolution's next film *The Road to Guantanamo*, told the story of the Tipton Three who were captured in Afghanistan and detained for two years in the U.S. prison in Cuba. The film premiered at the Berlin Film Festival, winning the Silver Bear for Best Direction. It was transmitted on Channel 4, and simultaneously released in Cinemas, on DVD and by online download. It was the first ever multi-platform release in the UK.

A Mighty Heart told the story of Daniel Pearl, the Wall Street Journal reporter who was kidnapped and murdered in Karachi in 2002. Angelina Jolie was nominated for a Golden Globe for her performance in the role of Daniel's wife Marianne Pearl. Next came *Genova*, starring Colin Firth, which told the story of a father and his two daughters trying to come to terms with the tragic loss of their mother. The film was screened at the Toronto, London and San Sebastian Film Festivals – where it won the Silver Shell for Best Direction.

Eaton and Winterbottom have also been Executive Producers on other Revolution productions, including *Heartlands*, directed by Damien O'Donnell in 2002; *Bright Young Things*, Stephen Fry's 2003 debut feature; and *Snow Cake*, directed by Marc Evans in 2006. *The Red Riding Trilogy*, three films based on the novels by David Peace and adapted by Tony Grisoni, were screened on Channel 4 in 2009 to great critical acclaim. The films were directed by Julian Jarrold, James Marsh and Anand Tucker and went on to win a South Bank Show Award for Best Drama Serial, alongside RTS Award and BAFTA nominations. In the same year, *The Unloved*, Samantha Morton's directorial debut, also written by Tony Grisoni, premiered on Channel 4 and later screened at Toronto Film Festival.

Revolution Films produced *The Shock Doctrine* in association with Renegade Pictures and Channel 4. Co-directed by Michael Winterbottom and Mat Whitecross, this Feature Documentary was based on Naomi Klein's worldwide best-selling book about the rise of disaster capitalism and screened at both Berlin and San Sebastian Film Festivals in 2009.

2010 saw the release of *The Killer Inside Me*, directed by Michael Winterbottom and produced by Andrew Eaton; a thriller based on the novel by Jim Thompson about a West Texas deputy sheriff starring Casey Affleck, Jessica Alba and Kate Hudson. The film premiered at Sundance 2010 and screened in competition at the Berlin Film Festival 2010. In the same year, Revolution Films produced *The Trip*, which was both broadcast as a six-part comedy series for the BBC and cut into a film. This screened at the Toronto Film Festival and London Film Festival in autumn 2010. Revolution Films are also working on *Seven Days*, which is being filmed in parts over five years. Based around the lives of an imprisoned man and his family, the film stars John Simm and Shirley Henderson.

Revolution's 2011 slate, in addition to *360*, includes the much-anticipated *Trishna*, based on Thomas Hardy's *Tess of the D'urbervilles*, adapted and directed by Michael Winterbottom, which was shot on location in India.

Dor Films

Danny Krausz is managing director, producer and head of the national and international feature film department of Dor Film which he founded together with Milan Dor in 1988, and has managed together with Kurt Stocker since 1995. In 1998 he founded Dor Film-West in Munich and Dor Film Köln in 2009.

Some highlights of the earlier years are *Hinterholz 8*, the Austrian box office hit of the last twenty years by Harald Sicheritz, *The Inheritors* by Oscar® winner Stefan Ruzowitzky, *Blind Spot* and *Hitler's Secretary* by André Heller and Othmar Schmiderer to name but a few.

Other recent productions include; *Želary* by Ondrej Trojan (Foreign Language Film Award Nomination 2004); *Comedian Harmonists* by Joseph Vilsmaier; *Sunshine* by Istvan Szabo; *Gripsholm* by Xavier Koller; *Red Violin* by François Girard; *The Unintentional Kidnapping of Elfriede Ott* by Andreas Prochaska (Austrian Film Award for Best Film, Best Screenplay, Best Music, 3 Romys, Best Film by Austrian Filmcritics); *The Poll Diaries* by Chris Kraus (4 Lolos, 3 Bavarian Film Prizes and numerous international awards) in co-production with Kordes & Kordes Film (D), Amrion (Est); *Hexe Lilli/ Lilly The Witch* after the bestselling children's book series by Knister; *The Dragon and the Magic Book* directed by Oscar® winner Stefan Ruzowitzky; *The Journey to Mandolan* by Harald Sicheritz, a co-production with Blue Eyes Films, Trixter, Buena Vista, Babelsberg Film (D), Steinweg Emotion Pictures (E), Classic (I); *Desert Flower* by Sherry Hormann based on the autobiographic bestseller by Waris Dirie, a co-production with Desert Flower Productions (D) ; *North Face* by Philipp Stölzl, the tragic story of the attempted first ascent of the Eiger in the 1930's, starring Benno Fürmann, Johanna Wokalek, Florian Lukas, Ulrich Tukur a.m.o. (Locarno 08, Piazza Grande), a co-production with Medienkontor, Majestic(D), Triluna (CH); *Der Knochenmann/ The Bone Man* by Wolfgang Murnberger, the third sequel of the successful adaptations of the books written by Wolf Haas starring Josef Hader, Josef Bierbichler, Birgit Minichmayr (Berlinale 09, Panorama Special).

Furthermore, Dor Film is known as a 'developer for new talent', with a quarter of the feature films directed by first time directors.

O2 Filmes

Fernando Meirelles and Paulo Morelli graduated with degrees in Architecture. They achieved recognition in the film industry when they made their first experimental videos while they were still students. In the beginning of the 1980s, they formed the production company Olhar Eletrônico (Electronic Look) with some friends, which creatively went on to provide a much needed breath of fresh air to Brazilian television during the rest of the decade.

The group spent 10 years producing a series of TV programs for various networks, including Antenas, 23a Hora, Crig Rá!, and O Mundo No Ar among others, but principally for TV Mix, which launched a new generation of TV presenters and directors in Brazil. From television they moved to advertising and with the departure of several partners, the independent

production company turned into O2 Filmes under the command of partners Fernando Meirelles, Paulo Morelli and Andrea Barata Ribeiro.

Having entered the industry in 1991, O2 Filmes is considered today to be one of the most creative and important Brazilian production companies in the world market, making independent productions and co-productions with large international studios and television networks. During this time, O2 has made roughly 9,000 commercials and has won many different awards such as the Cannes Lion, the Clio, and it is the largest winner of Professional of the Year awards handed out by the Globo network.

It has also been a pioneer in making projects in new media, such as the first national webseries called *O Que Que É Isso? (What Is This?)* which was made for Locaweb, and registered a record number of hits for the Brazilian market. For cinema, it has produced nine feature films and nine short films including the award winning *Cidade de Deus (City of God)* (2002) – cited by the IMDB website as one of the five best films of the decade – and the acclaimed *Ensaio Sobre a Cegueira (Blindness)* (2008), both directed by Fernando Meirelles. In 2009, O2 presented *À Deriva (Adrift)* which was shown at the Cannes Film Festival and *VIPs*, a feature film directed by Tonika.

For TV, O2 produced various series for the Globo network, the most recent being *Som & Fúria (The Sound and the Fury)*, an adaptation of the Canadian series *Slings and Arrows*, and *Filhos do Carnaval (Sons of Carnival)* for HBO, the second season of which premiered in October 2009.

In 2009, the production company consolidated O2 Pós, its post-production arm, investing in the latest software and equipment and employing the best post-production professionals in the industry. The rotoscope and 3D departments, which are part of O2 Pós, have been particularly busy. One of their productions is the animated series for children called *Clara en Foodland (Clara in Foodland)*, which has had great success throughout Latin America.

In 2010, the documentary *Lixo Extraordinário (Waste Land)*, an O2 co-production with England's *Almega Projects*, achieved international recognition with awards at the Sundance and Berlin Film Festivals.

Headquartered in the city of Cotia (SP) and offices in Rio de Janeiro and Sao Paulo, and features complete infrastructure: studios, camera equipment, lighting, a casting department and an agile legal department.