

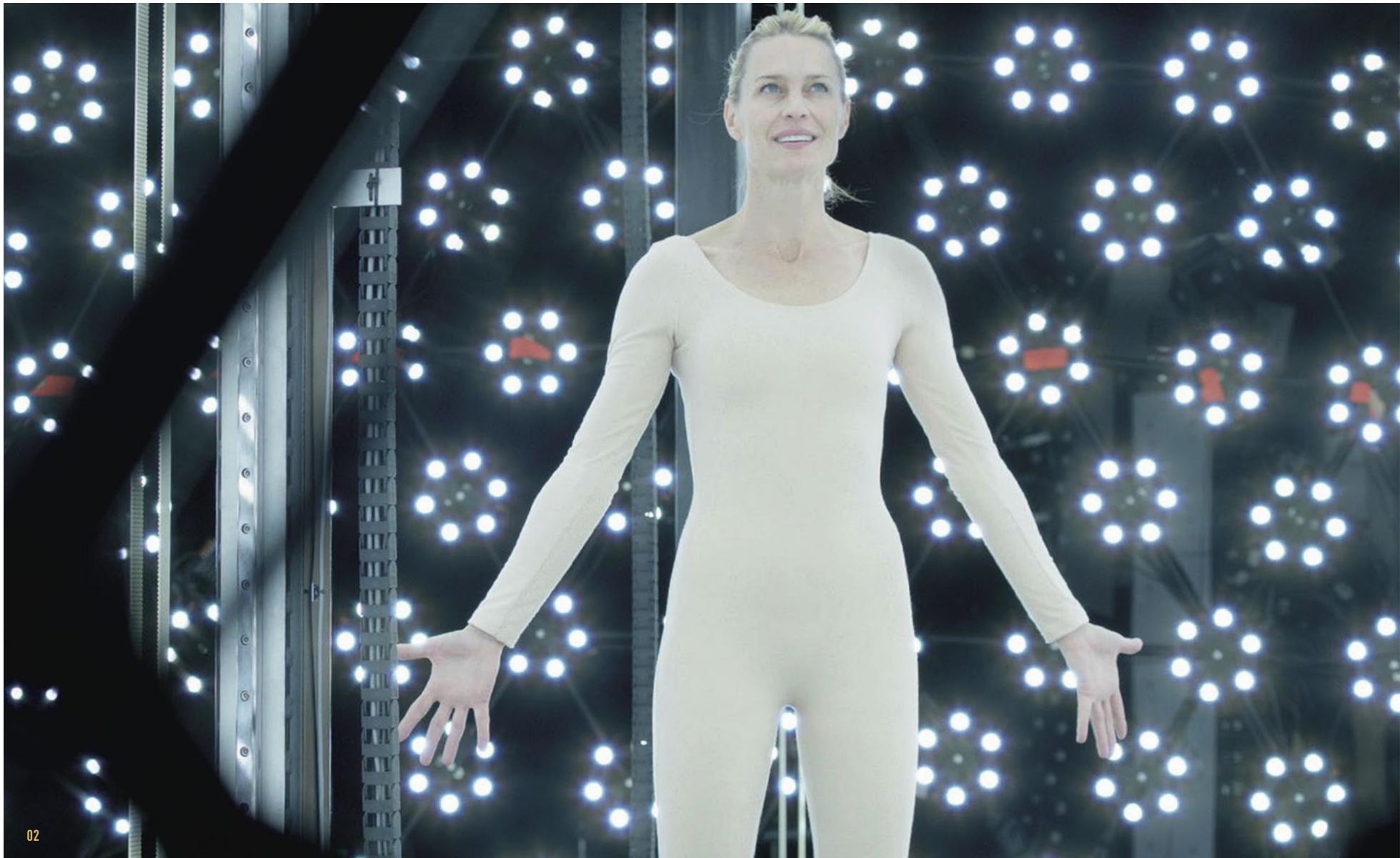
QUINZAINE  
DIRECTORS' FORTNIGHT  
CANNES 2013

ROBIN WRIGHT  
AT

# THE CONGRESS

AN  
ARI FOLMAN FILM







## SYNOPSIS

Robin Wright, playing the role of herself, gets an offer from a major studio to sell her cinematic identity: she'll be numerically scanned and sampled so that her alias can be used with no restrictions in all kinds of Hollywood films – even the most commercial ones that she previously refused. In exchange she receives loads of money, but more importantly, the studio agrees to keep her digitalized character forever young – for all eternity – in all of their films. The contract is valid for 20 years.

The Congress follows Robin as she makes her comeback after the contract expires, straight into the world of future fantasy cinema.





## DIRECTOR'S NOTE

In his novel *The Futurological Congress*, the great science fiction writer Stanislaw Lem foresaw a worldwide chemical dictatorship run by the leading pharmaceutical companies. Written in the late nineteen-sixties, the book depicted drug manufacturers' complete control of our entire range of emotions, from love and longings, to jealousy and deadly fear. Lem, considered sci-fi's greatest prophet and philosopher (alongside Philip K. Dick), could not have realized how prescient he was in predicting the start of the third millennium.

Into the psychochemical whirlwind foreseen by Lem, the film adaptation of his novel introduces the current cinematic technologies of 3-D and motion capture, which threaten to eradicate the cinema we grew up on. In the post-“Avatar” era, every filmmaker must ponder whether the flesh and blood actors who have rocked our imagination since childhood can be replaced by computer-generated 3-D images. Can these computerized characters create in us the same excitement and enthusiasm, and does it truly matter? The film, entitled *The Congress*, takes 3-D computer images one step further, developing them into a chemical formula that every customer may consume through prescription pills, thereby compiling in their minds the movies they have always wanted to see, staging their fantasies, and casting the actors they adore. In this world, these beloved creatures of stage and cinema become futile relics, lacking in content, remembered by no one. Where, then, do these actors go after selling their souls and identities to the studio devil?

*The Congress* comprises quasi-documentary live-action sequences that follow one such actress, Robin Wright, as she accepts an offer to be scanned and signs a contract selling her identity to the studio, then transitions into an animated world that depicts her

tribulations after selling her image, up until the moment when the studio turns her into a chemical formula.

Only the mesmerizing combination of animation – with the beautiful freedom it bestows on cinematic interpretation – and quasi-documentary live-action, can illustrate the transition made by the human mind between psychochemical influence and deceptive reality. *The Congress* is primarily a futuristic fantasy, but it is also a cry for help and a profound cry of nostalgia for the old-time cinema we know and love.



## INTERVIEW WITH ARI FOLMAN

***THE CONGRESS was years in the making – can you tell us how you first came to the project and the journey of adapting Stanislaw Lem’s cult science fiction novel?***

The first time I read Lem’s novel was when I was 16 years old and a sci-fi buff, I fell in love with it. The second time was during film school, where I decided for the first time, that I wanted to do something cinematic with the text. It was only after digging deep into animation while making *Waltz With Bashir* that I had a vision of how to adapt it. It took me a whole year to write the script and I went far away from the original text, but always came back to it when getting lost during the writing process. I think the spirit of the novel is a huge part of the final picture and for sure, it is very present in the animated section.

***The novel’s hero Ijon Tichy was an explorer and scientist, so how did you decide to make the main character of your adaptation an actress?***

Basically I feel that if you’re adapting a classic, you need the courage to be free and to not get trapped by the original text. I was looking for a new, more current dimension to the allegory of the communist era in the book. The chemical dictatorship in the novel was transformed during the writing process into dealing with dictatorship within the entertainment business, specifically, the film industry controlled by big studios. From there, the theme of an aging actress involved in the story was just a matter of process.

***Why did you finally settle on Robin Wright to incarnate your hero? Tell us about the relationship between her real life career/persona and her fictional alter-ego in THE CONGRESS.***

Thinking about the film, I always had the opening shot in my mind; where the actress is being crucified by her long-term agent. During the winter of 2009, while attending a ceremony in LA, I met Robin Wright by chance and spent the entire evening sitting across from her. I couldn’t resist placing the image of her in that opening shot, it was a perfect match. The next day I pitched the project to her, along with some illustrations of her drawn by David

Polonsky on the previous night. Robin committed herself on the spot and that was where we started a 4 year journey together.

***THE CONGRESS presents a strongly dystopic vision of Hollywood and big studio movies – is that also how you view that part of the industry? Does your film reflect a fear for the future of cinema?***

While searching for a suitable location in LA to shoot the scanning room scene, I was shocked to learn that such a room already exists. Actors have been scanned for a number of years now – this technology is already here. Flesh and blood actors are not really needed in this “post Avatar era”. I guess its economics now that dictate whether the next generation of films will be with scanned actors, or with a completely new generation of actors “built from scratch”. As an optimist, I think the choice for a human actor will win out and I hope *The Congress* is our small contribution toward that goal.

***So many details in THE CONGRESS are “futuristic” yet still very current – do you see any positive aspects of living in another reality, behind an online avatar for example? Do you think it approaches the film’s idea of choosing your own reality?***



I think the chemical world outlined in Lem's novel and in the film is a fantasy, but at the same time its still a major fear for those of us who travel in our imagination and our dreams. I have always had the feeling that everybody, everywhere lives in parallel universes, one, were we function in real time and the other, the universe where our mind takes us – with or without our control. Combining the two worlds into a one, is for me the biggest goal of being a filmmaker.

***The film is unique but features what seems like an encyclopedia of significant references in terms of cinema and otherwise. Were there key films or other influences that served as guides or inspirations as you made this movie?***

The animated part is a tribute to the great Fleischer Brothers' work from the 30's. It's hand drawn, made in 8 different countries and took two and a half years to create 55 minutes of animation. It was by far the toughest mission of my life as a director. The team back home, led by the director of animation, Yoni Goodman were working 24/7 to ensure the animation from a number of different studios had a consistency in the characters from scene to scene. During the process we discovered that sleep is for mortals and animation for the insane! Elsewhere in the movie I try to pay

tribute to my idol Stanley Kubrick twice; once with a reference to *Dr. Strangelove* and another to *2001: A Space Odyssey*, still my favorite sci-fi movie ever.

***Age, free will and mortality are among the deep philosophical questions running through THE CONGRESS – what do you want your audiences to take away from the film?***

I think this is the beauty of filmmaking; once you finish your work, its not up to you any more, its up to the audience. All i need to do now is sit back and listen to them, maybe you'll have a chance to learn what you really did.





## ARI FOLMAN



In the mid 1980s, after completing his military service, Ari Folman ventured out on his dream trip to circle the world with a backpack. Just two weeks and two countries into the trip, Ari realized traveling was not for him, so he settled into small guesthouses in Southeast Asia and wrote letters to his friends at home, letters in which he totally fabricated the perfect trip. One whole year of being in one place and writing down the fruits of his fantastical imagination convinced him to return home and study cinema.

His graduate film, *Comfortably Numb* (1991) documented Ari's close friends taking cover on the verge of anxiety attacks during the first Gulf war while Iraqi missiles landed all over Tel Aviv. The result was comical and absurd and the film won the Israeli Academy award for Best Documentary. Between 1991–1996 Ari directed documentary specials for TV, mainly

in the occupied territories. In 1996 he co-wrote and directed *Saint Clara*, a feature film based on a novel by Czech author Pavel Kohout. The film won seven Israeli Academy awards, including Best Director and Best Film. *Saint Clara* opened the Berlin Film Festival's Panorama and won the People's Choice Award. The film was screened throughout America and Europe to critical acclaim. Ari continued directing successful documentary series and took time off for his second feature in 2001. *Made in Israel* is a futuristic fantasy that centers upon the pursuit of the world's only remaining Nazi. Ari has written for several successful Israeli TV series, including the award-winning *In Treatment (Be Tipul)*, which was the basis for the new HBO series of the same name.

Ari made his initial attempt at animation in his series *The Material that Love is made of* – each episode opens with five minutes of documentary animation which depicts scientists presenting their theories on the evolution of love. This successful attempt at documentary animation propelled Ari to develop the unique format of *Waltz with Bashir*. Based on a true story, the film is a quest into the director's memory for the missing pieces from the days of the Lebanon War in the mid 80s. As far as Ari was concerned, it was only natural to transform the quest into animation, full of imagination and fantasy.

## FEATURE FILMS

2008 *Waltz with Bashir* – Writer Director & Producer. Winner – Golden Globe for best foreign film. Winner – Cesar for best foreign film, Nominated for an Academy award for best foreign film and winner of another 26 awards around the world.

2001 *Made In Israel* – Writer and Director. Winner 2 Israeli Academy awards.

1996 *Saint Clara* – Co-Director and Writer. Winner 7 Israeli academy awards, including "Best Director" and "Best Picture", Winner jury prize at the Karlovy Vary festival. Opened the Panorama at the 1996 Berlinale Film Festival.

1991 *Comfortably Numb* – Co-Director and Writer. A documentary shot in Tel-Aviv during the Gulf War. Winner of the Israeli Oscar for "Best Documentary" 1991. Winner Wolgin Prize at the Jerusalem Film Festival.

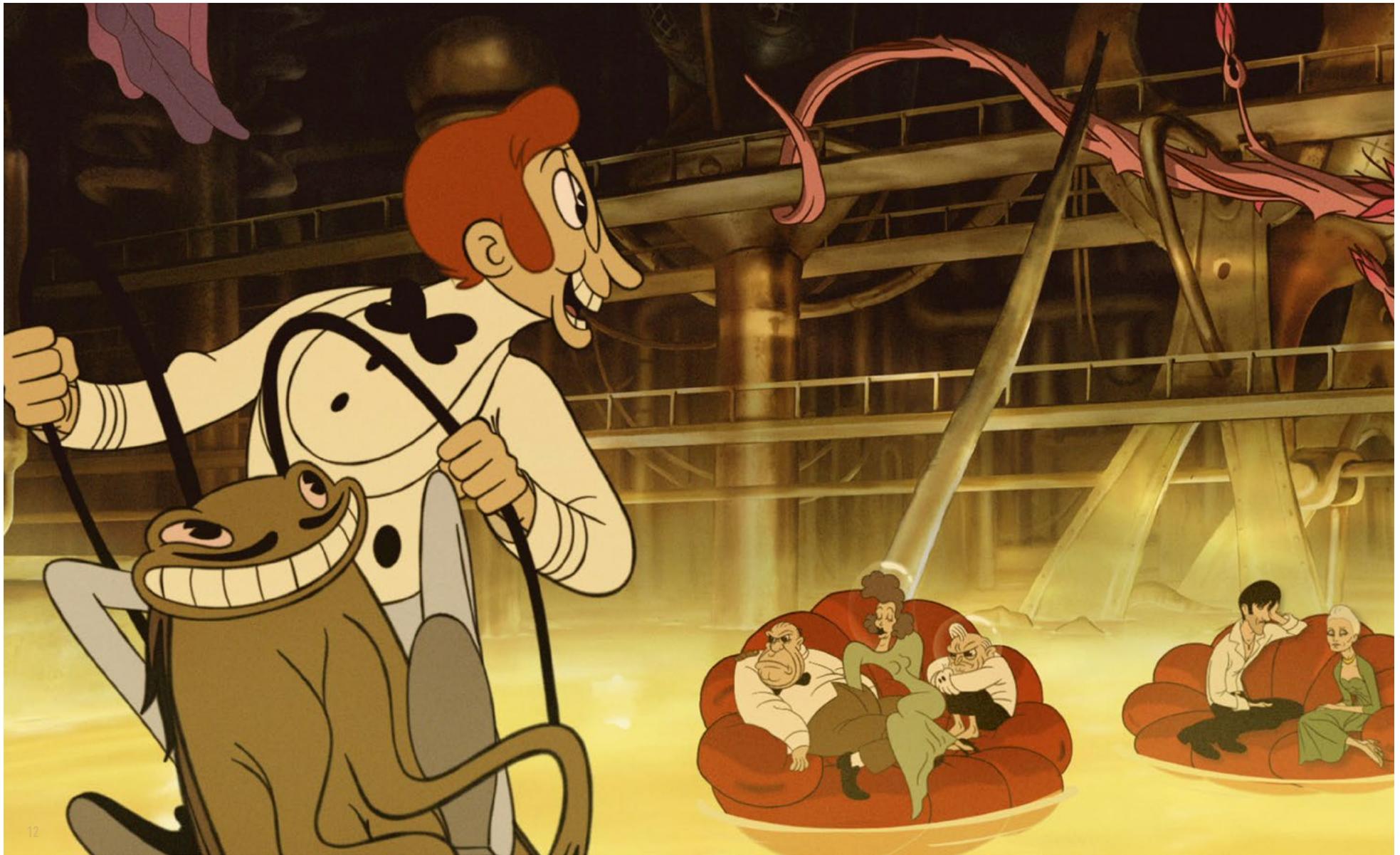
## TV Work

2009 *In Treatment* – writer – 3 Episodes.

2005-2009 *On Any Saturday* – TV Dramatic Series. Writer – 16 episodes. Winner – Israeli Academy award for best TV series 2008.

2000–2004 *Saturdays & Holidays* – TV Dramatic series, Writer, 13 episodes. Winner Israeli Academy award for best drama series 2002.

1993–2000 Directed over 20 short documentaries [up to 25 minutes long] for Israel's "Channel 2".



## LIST OF CHARACTERS

**ROBIN WRIGHT:** A major American actress who was a rising star in her twenties, playing leading roles in films such as *The Princess Bride* and *Forest Gump*. In *The Congress*, Robin plays herself in quasi-documentary fashion. She must contend with Miramound Studios' surprising offer to purchase her cinematic identity. According to the deal, Miramound will have exclusive ownership of the character known as "Robin Wright" and have the right to re-create her forever in their movies as a 3-D computer-generated character. Robin, in turn, will remain an eternal thirty-something in all Miramound films, but is also forbidden from acting on any other stage, anywhere in the world, forever. The contract is valid for 20 years. Robin eventually signs the deal because she is an actress – and in the new economy of scanned actors – this is the only way to survive. In addition to that, she must take care of her son, Aaron, who suffers from a rare disorder known as Usher's syndrome, a disease that manifests itself in adolescence with symptoms such as loss of hearing and balance, and usually ends with total blindness and deafness. Twenty years later, Robin is an anonymous older woman in her sixties when she comes face to face with the screen character created by Miramound's computers, who is now idolized

as a goddess. Robin goes through yet another ordeal when Miramound transitions to the chemical method, whereby she will no longer be a computerized image, but a chemical formula free for anyone to consume. The Robin Wright of *The Congress* is an animated tragic figure: she will be forced to give up not only her identity, but also her son and only true love, in order to attain the film's final catharsis.

**AARON WRIGHT:** The movie begins with the emergence of his rare condition, Usher's syndrome, which causes partial hearing loss that gradually deteriorates into total deafness and blindness. Aaron is convinced that he is the heir to the Wright Brothers and compulsively builds huge kites. He dreams of smashing a kite into a real passenger plane because the day this happens, he believes, he will be cured. His disease forces his mother, Robin, to give up her acting career, and the entire family to live in a distant, surreal spot in California, literally right next to a large airport. Aaron's condition worsens as the movie unfolds, and his mother gives up everything to stay with him until the inevitably tragic end.

**JEFF GREEN:** CEO of Miramound Studios, a cold, cynical, evil and frighteningly sharp money man. He is the executive who convinces Robin Wright to sign the contract in which she sells her identity and her soul to the studio. Jeff reappears twenty

years later, both in dreams and in reality, in an attempt to extend Robin's contract with the studio and turn her into a fantasy that can be consumed chemically, in return for a fair price.

**DYLAN TRULINER:** The animator who invents Robin on Miramound's computers. He is head of the "Robin Wright department" at the studio. For twenty years, his life has been devoted to manipulating her computerized image in order to create the *Triple R* movies, a sci-fi series starring Robin that has become a huge cash-cow for the studio. Over the years, Dylan has fallen in love with Robin's animated character, his own creation, and now attempts to save her life in the hallucinatory, chaotic world of Miramound Nagasaki. Dylan fulfills his dream (and the dream we all have): he meets the object of his fantasy, falls in love with her, and then makes her fall in love with him. But he will ultimately pay a high price for this love, as his destiny becomes intertwined with the tragic course of Robin's life.

**AI:** Robin's agent. Aging, old-school, he is the one who has been with Robin through thick and thin for twenty-five years – at once her agent, her best friend, the father she never had, and the man who has secretly loved her for years. Now he will also be the one to lead her from the bygone era into the world of illusions that emerges once she decides to sell her image to the studio.









## ROBIN WRIGHT

Robin Wright continues to make an indelible mark in Hollywood. She can currently be seen in the highly acclaimed *House of Cards*, alongside Kevin Spacey, produced by David Fincher. Robin has received outstanding reviews for her portrayal as the formidable Claire Underwood. The first season of the series is now available exclusively on Netflix, and production has currently begun on the second season. Most recently she completed filming *A Most Wanted Man* with Phillip Seymour Hoffman. She was last seen on the big screen in David Fincher's highly acclaimed *The Girl with the Dragon Tattoo* as journalist Erika

Berger and is committed to continue her role in the remaining two parts of the trilogy. She will also be seen in *Two Mothers* starring opposite Naomi Watts.

Robin consistently receives glowing reviews for the various characters she plays. In 2010, Wright received critical acclaim as Mary Surratt in Robert Redford's riveting courtroom drama, *The Conspirator*. Also, last year, Wright starred alongside Woody Harrelson in Oren Moverman's *Rampart*. Wright received praise for her portrayal in 2009 as "Pippa Lee" in Rebecca Miller's *The Private Lives of Pippa Lee*. The same year, Wright was also seen in the Christmas classic, *A Christmas Carol*, directed by Robert Zemeckis.

Wright has been recognized for her outstanding performances over the years. She was honored with a career tribute at the 35th Annual Deauville American Film Festival. Her first two nominations, a Golden Globe and Screen Actors Guild for Best Supporting Actress, came as early as 1995 for her unforgettable role as "Jenny" in Robert Zemeckis' Best Picture Oscar winner, *Forrest Gump*. Wright earned her second Screen Actors Guild nomination for Best Lead Actress in Nick Cassavetes' *She's So Lovely*, and her third nomination for Best Actress in a Television

Movie or Miniseries in Fred Schepisi's *Empire Falls*. She has received three Independent Spirit nominations for her performances in Erin Dignam's *Loved*; Rodrigo Garcia's *Nine Lives*; and Jeff Stanzler's *Sorry, Haters*. Additionally, Wright starred in and served as an executive producer on Deborah Kampmeier's *Virgin*, which received an Independent Spirit nomination for Best First Feature also known as the "John Cassavetes Award."

Other film credits include: Bennett Miller's *Moneyball*, starring Brad Pitt and Jonah Hill, Rob Reiner's cult classic *The Princess Bride*, Barry Levinson's *What Just Happened* and Deborah Kampmeier's *Hounddog*, which Wright also executive produced; Kevin Macdonald's *State of Play*; Anthony Minghella's *Breaking and Entering*; Robert Zemeckis' *Beowulf*; Keith Gordon's *The Singing Detective*; Peter Kosminsky's *White Oleander*; Anthony Drazan's *Hurlyburly*; Sean Penn's *The Pledge*; Luis Mandoki's *Message in a Bottle*; M. Night Shyamalan's *Unbreakable*; Pen Densham's *Moll Flanders*; Barry Levinson's *Toys* and *Room 10* for GLAMOUR magazine's "Reel Women Film Series."





## HARVEY KEITEL

To pigeonhole Harvey Keitel as a master of edgy degenerates and killers would have dismissed the actor's many successes with surly husbands, benign cops and intrepid detectives. His prolific but slow-to-ignite career began with memorably unlikable supporting roles in Martin Scorsese character studies *Taxi Driver* and *Alice Doesn't Live Here Anymore*.

An Academy Award-nominated supporting role in *Bugsy* heralded a new beginning for Keitel, and he became a favorite on the indie film scene of the 1990s through his association with Quentin Tarantino cult classics *Reservoir Dogs* and *Pulp Fiction*. He also had several successes when he chose to tap his inner soft side in Jane Campion's *The Piano*, but by far, he was the go-to guy for potentially explosive everymen, grizzled police force veterans and G-men in both subtle indies and gun-blazing big budget adventures alike.

Keitel was raised in Brooklyn, NY where he joined the Marines at age 16 and served overseas in the Middle East. When he returned home, he began to pursue an interest in acting, training at the famed Actors Studio before eventually landing stage roles in summer stock, repertory, and the fringes of off-off Broadway and Community Theater. He made his off Broadway debut in Sam Shepard's *Up to Thursday* in 1965 and two years later began his association with Scorsese when he answered a newspaper ad placed by the then-NYU student director. Scorsese cast him in *Who's That Knocking at My Door?*, which evolved from a student short to Scorsese's well-received feature debut. Keitel went on to make a strong impression with a breakout role as the director's alter ego in *Mean Streets*.

Keitel's long list of additional films include *Apocalypse Now*, *The Duellists*, *Fingers*, *Blue Collar*, *Eagle's Wing*, *Deathwatch*, *The Border*, *Wise Guys*, *The Pick-Up Artist*, *The Last Temptation of Christ*, *The Two Jakes*, *Thelma & Louise*, *Bugsy*, *Bad Lieutenant*, *Smoke*, *Clockers*, *From Dusk Till Dawn*, *Cop Land*, *Three Seasons*, *Holy Smoke*, *U-571*, *Little Nicky*, *The Grey Zone*, *Red Dragon*, *National Treasure*, *Be Cool*, *National Treasure: Book of Secrets*, *Inglourious Basterds*, *Little Fockers*, and most recently, Wes Anderson's *Moonrise Kingdom*, which opened the 65th Cannes Film Festival.

Keitel resides in New York, NY.



## JON HAMM

Jon Hamm's nuanced portrayal of the high-powered, philandering advertising executive Don Draper on AMC's award-winning drama series *Mad Men* has firmly established him as one of Hollywood's most talented and versatile actors, and has earned him numerous accolades, including a Golden Globe Award, Television Critics Association Award and a Critics' Choice Television Award, as well as multiple Emmy and Screen Actors Guild nominations. He has also joined with the entire cast to win the Screen Actors Guild Award for Best Ensemble in a Drama Series.

On the big screen, Hamm is attached to star in the baseball drama *Million Dollar Arm*, based on a script by Thomas McCarthy, about a sports agent who discovers professional pitchers through a reality show he staged in India with cricket players. Hamm most recently starred in *Friends With Kids* (which he also produced), for writer/director/star Jennifer Westfeldt, opposite Adam Scott, Kristen Wiig, Maya Rudolph and Megan Fox. His previous film credits include *Bridesmaids* with Kristen Wiig, Ben Affleck's *The Town*, Zack Snyder's fantasy thriller *Sucker Punch*, *Howl* with James Franco, *Shrek Forever After*, in which he voiced the character "Brogan", *The Day The Earth Stood Still* with Keanu Reeves, Jennifer Westfeldt's *Ira & Abby*, *Kissing Jessica Stein*, and *We Were Soldiers*.

Hamm will next begin production on an untitled Larry David comedy for director Greg Mottola and HBO and completed work on *A Young Doctor's Notebook*, a BBC miniseries in which he stars opposite Daniel Radcliffe and also executive produced. Hamm's appearances on the Emmy-winning comedy, *30 Rock*, have earned him three Emmy nominations for Outstanding Guest Actor in a Comedy Series, and he has hosted *Saturday Night Live* three times to critical-acclaim. His additional television credits include IFC's *The Increasingly*

*Poor Decisions of Todd Margaret*, *The Division*, *What About Brian*, *The Unit*, *Numb3rs* and *CSI Miami*, as well as voice work on *Metalocalypse*, *The Simpsons*, *Bob's Burgers* and more. Hamm first came to audience's attention in the NBC series *Providence*. Signed for a cameo role, he impressed the producers so much that he ended up with an 18-episode run on the series.

A native of St. Louis, Missouri, Hamm received his Bachelor of Arts in English at the University of Missouri-Columbia and currently resides in Los Angeles.



## KODI SMIT-MCPHEE

Kodi Smit-McPhee is currently filming Twentieth Century Fox's *Dawn Of The Planet Of The Apes* opposite Andy Serkis, Jason Clarke, Gary Oldman, and Keri Russell. The project reunites him with director Matt Reeves with whom he previously worked with on the film *Let Me In*.

Kodi recently finished filming *The Young Ones* (dir: Jake Paltrow), starring opposite Nicholas Hoult, Elle Fanning and Michael Shannon. In addition, Kodi filmed the independent film, *The Wilderness Of James* (dir: Michael J. Johnson)

as the title role of "James", opposite Isabel Furman, Virginia Madsen, and Evan Ross.

He also filmed the lead role in *A Birder's Guide To Everything* (dir: Rob Meyer), opposite Ben Kingsley which premiered at the 2013 TriBeCa Film Festival. Kodi played "Benvolio" in *Romeo & Juliet* (dir. Carlo Carlei) opposite Hailee Steinfeld, Douglas Booth, Ed Westwick, and Paul Giamatti.

Kodi starred in Laika Entertainment / Focus Features' *Paranorman*, in which he lends his voice as the lead role of "Norman". The film was nominated for "Best Animated Feature" for the 2013 Academy Awards, and also received a 2013 BAFTA Awards nomination for "Best Animated Film." The cast includes Anna Kendrick, Christopher Mintz-Plasse, Casey Affleck, Leslie Mann, and Jeff Garlin. Kodi previously starred in *Let Me In* (dir. Matt Reeves), opposite Chloe Grace Moretz and Richard Jenkins, for which he received a 2010 Critics Choice Nomination for "Best Young Actor" for his performance in the film; *The Road* (dir. John Hillcoat) opposite Viggo Mortenson, Charlize Theron and Robert Duvall, for which he received a 2009 Broadcast Critics Nomination for "Best Young Actor" and a 2010 Australian Film Institute (AFI) Nomination for "Best International Actor"; *Romulus*,

*MY FATHER* (dir. Richard Roxburgh) with Eric Bana and Franka Potente, garnered him the 2007 AFI Award for "Best Young Actor" as well as a "Best Actor" Nomination; the Australian film *Matching Jack* (dir. Nadia Tass) for which he received a 2010 AFI Nomination for "Best Supporting Actor" and also *Dead Europe* (dir. by Tony Krawitz) opposite Ewen Leslie and Marton Csokas which premiered at the 2012 Toronto International Film Festival.



## DANNY HUSTON

Award-winning actor and director, Danny Huston is known for his versatility and dramatic screen presence. True to Huston form, Danny has a storied career both in front of and behind the camera.

This summer, Huston will return in the role of "Ben Diamond", on his first television series helmed by Mitch Glazer, *Magic City*. He was honored for his role with a "Best Performance by an Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television" nomination at the Golden Globe Awards in 2013.

In July 2012, Huston wrapped production on *Libertador*, due in 2013, for director Alberto Arvel Mendoza in Madrid. Most recently, Huston starred as "Whitfield Cook" in Fox Searchlight's *Hitchcock*.

Also in 2012, Huston starred in Jonathan Liebesman's *Wrath Of The Titans*, reprising his role as "Poseidon" opposite Ralph Fiennes and Liam Neeson. Warner Bros. released the film on March 30, 2012. Huston also appeared in Simon West's *Stolen*, with Nicholas Cage, Malin Akerman and Josh Lucas. 2012 also showcased Huston in two Bernard Rose projects: *Two Jacks* opposite Sienna Miller and his nephew, Jack Huston and *Boxing Day*. Both films are based on works of Tolstoy.

Known as a writer, director and producer, Huston got his start directing *Mr. North* starring Anthony Edwards, Robert Mitchum and his sister, Anjelica Huston. Later, Huston gave his breakthrough acting performance in the independent film *Ivansxtc* and was nominated for Best Male Performance at the Independent Spirit Awards in 2003.

Huston's other film credits include *Birth* (directed by Jonathan Glazer) opposite Nicole Kidman; *Silver City* (directed by John Sayles); Martin Scorsese's *The Aviator* starring Leonardo

DiCaprio, for which the ensemble cast was nominated for a 2004 Screen Actors Guild Award. The following year, Huston received the Golden Satellite Award for Best Supporting Actor for his performance as "Sandy Woodrow" in Fernando Meirelles' *The Constant Gardener* and starred in the critically acclaimed Australian Western *The Proposition* (directed by John Hillcoat), alongside Guy Pearce and Emily Watson. *Marie Antoinette* (directed by Sofia Coppola), *Children Of Men* (director Alfonso Cuarón), *Fade To Black*, in which he played Orson Welles directed by Oliver Parker, *The Number 23* (directed by Joel Schumacher), *The Kingdom* (directed by Peter Berg), *30 Days Of Night* (directed by David Slade), *The Kreutzer Sonata* (directed by Bernard Rose), the comedy *How To Lose Friends And Alienate People* (directed by Robert Weide), and he portrayed Samuel Adams in the award-winning HBO miniseries *John Adams* and FOX blockbuster franchise *X-Men Origins: Wolverine*.

Released in 2011, Robert Redford's *The Conspirator*, with James McAvoy, Robin Wright and Kevin Kline, *A Monster In Paris* animation directed by Bibo Bergeron, and *Playoff* directed by Eran Riklis based on the life of Ralph Klein, infamous Israeli basketball coach which garnished him the 2011 Best Male Lead Performance Award at the Montreal Film Festival.

Released in 2010, films included Martin Campbell's thriller *Edge Of Darkness* opposite Mel Gibson, and Ridley Scott's *Robin Hood* starring Russell Crowe and Cate Blanchett, and the fantasy-action Sngmoo Lee's *The Warrior's Way* with Kate Bosworth and Geoffrey Rush. In Barry Levinson's HBO critically acclaimed award-winning *You Don't Know Jack*, Huston portrayed "Geoffrey Feiger," Kevorkian's lawyer, opposite Al Pacino. Huston currently resides in Los Angeles.



## SAMI GAYLE

Sami Gayle began her acting career as Baby June in the Off-Broadway production of *Gypsy* starring Patti LuPone. Gayle reprised her role when the show transferred to Broadway a few months later. After working Off-Broadway in plays such as *Oohrah!* at the Atlantic Theater Company and *Family Week* under the direction of Academy-Award winner Jonathan Demme, Gayle was cast opposite Academy-Award winner Adrien Brody in the 2012 film *Detachment*. Gayle is a series regular on the CBS television drama *Blue Bloods*, which starts filming its fourth season in July. Gayle played Nicolas Cage's daughter in the 2012 action film *Stolen*. Upcoming film credits include: *Hateship*, *Friendship* with Kristen Wiig and *Noah* with Russell Crowe and Anthony Hopkins.



## PAUL GIAMATTI

With a diverse roster of finely etched, award-winning and critically acclaimed performances, Paul Giamatti has established himself as one of the most versatile actors of his generation.

Next up for Giamatti is Phil Morrison's *Almost Christmas*, which he also produced and stars alongside Paul Rudd. The film premiered at the 2013 Tribeca Film Festival. The actor will also begin filming the highly anticipated sequel, *The Amazing Spider-Man 2*, directed by Marc Webb in which he stars as "Alekssei Sytsevich / The Rhino," opposite Emma Stone, Shailene Woodley, Jamie Foxx, Sally Field and Andrew Garfield.

Recently, Giamatti wrapped production on Steve McQueen's *Twelve Years a Slave* where he stars opposite Brad Pitt, Michael Fassbender,

and Chiwetel Ejiofor; as well as John Lee Hancock's *Saving Mr. Banks* co-starring Tom Hanks and Emma Thompson.

Other recent credits for him include *Rock of Ages*, David Cronenberg's *Cosmopolis*, *The Ides of March*, Curtis Hanson's HBO movie *Too Big To Fail*, in which his performance earned him his third SAG Award for Outstanding Performance by a Male Actor in a Television Movie or Mini-series as well as an Emmy® and Golden Globe® nomination. Giamatti also starred in the critically praised *Win Win*, a film written and directed by Oscar® nominee Tom McCarthy.

His performance in 2010's *Barney's Version* earned him his second Golden Globe® Award. Based on the best-selling novel of the same name by Mordechai Richler, the film was directed by Richard J. Lewis and co-starred Dustin Hoffman, Rosamund Pike and Minnie Driver.

In 2008, Giamatti won an Emmy®, SAG and Golden Globe® Award for Best Actor in a Miniseries for his portrayal of the title character in the HBO 7 Part Emmy® Award Winning Mini-Series *John Adams*. Directed by Emmy® Award Winning director Tom Hooper, Giamatti played President John Adams in a cast that also included award-winning actors Laura Linney, Tom Wilkinson, David Morse and Stephen Dillane.

In 2006, Giamatti's performance in Ron Howard's *Cinderella Man* earned him his first SAG Award and a Broadcast Film Critics' Award for Best Supporting Actor, as well as Academy Award and Golden Globe® nominations in the same category.

For his role in Alexander Payne's critically-lauded *Sideways*, Giamatti earned several accolades for his performance including Best Actor from the Independent Spirit Awards, New York Film Critics Circle as well as a Golden Globe® and SAG Award nomination.

In 2004, Giamatti garnered outstanding reviews and commendations (Independent Spirit Award nomination for Best Actor, National Board of Review Breakthrough performance of the Year) for his portrayal of Harvey Pekar in Shari Springer Berman and Robert Pulcini's *American Splendor*.

Giamatti first captured the eyes of America in Betty Thomas' hit comedy *Private Parts*. His extensive list of film credits also includes Jonathan English's *Ironclad*, Todd Phillips' *The Hangover 2*, *The Last Station* opposite Christopher Plummer and Helen Mirren, Tony Gilroy's *Duplicity*, *Cold Souls* which Giamatti also Executive Produced, David Dobkin's *Fred Claus*, *Shoot Em' Up* opposite Clive Owen,

Shari Springer Berman and Roger Pulcini's *The Nanny Diaries*, M. Night Shyamalan's *Lady in the Water*, *The Illusionist*, directed by Neil Burger, Milos Forman's *Man on the Moon*, Julian Goldberger's *The Hawk is Dying*, Tim Robbins' *The Cradle Will Rock*, F. Gary Gray's *The Negotiator*, Steven Spielberg's *Saving Private Ryan*, Peter Weir's *The Truman Show*, Mike Newell's *Donnie Brasco*, Todd Solondz' *Storytelling*, Tim Burton's *Planet of the Apes*, *Duets*, opposite Gwyneth Paltrow, the animated film *Robots* and *Big Momma's House*, co-starring Martin Lawrence. Giamatti also appeared in James Foley's *Confidence* and John Woo's *Paycheck*.

As an accomplished stage actor, Giamatti received a Drama Desk nomination for Best Supporting Actor as "Jimmy Tomorrow" in Kevin Spacey's Broadway revival of *The Iceman Cometh*. His other Broadway credits include *The Three Sisters* directed by Scott Elliot; *Racing Demon* directed by Richard Eyre; and *Arcadia* directed by Trevor Nunn. He was also seen Off-Broadway in the ensemble cast of *The Resistible Rise of Arturo Ui* with Al Pacino.

For television, Giamatti appeared in *The Pentagon Papers* with James Spader, HBO's *Winchell* opposite Stanley Tucci and Jane Anderson's *If These Walls Could Talk 2*. He resides in Brooklyn, NY.



## CAST

Robin Wright *Robin Wright* · Al Harvey *Keitel* · Dylan *Jon Hamm* · Dr. Barker *Paul Giamatti* · Aaron *Kodi Smit-McPhee*  
 Jeff *Danny Huston* · Sarah *Sami Gayle* · Steve *Michael Stahi-David* · Maxi *Michael Landes* · Michelle *Sarah Shahi*

## CREW

Director *Ari Folman* · Writer *Ari Folman* · based on the book "The Futurological Congress" by *Stanislaw Lem* · Production Designer *David Polonsky*  
 Director of Animation *Yoni Goodman* · Director of Photography *Michal Englert* · Editor *Nili Feller* · Original Music *Max Richter*  
 Supervising sound editor *Aviv Aldema* · Visual Effects Supervision *Roly Nitzan* · Script Editor *Ori Sivan*  
 Casting *Deborah Aquila, C.S.A, Tricia Wood, C.S.A, Erin Toner* · Costume Designer *Mandi Line*  
 A coproduction *Bridgit Folman Film Gang, Pandora Film, Opus Film, Paul Thiltges Distribution, ARP, Entre Chien et Loup*







## INTERNATIONAL PRESS

### WOLF

Gordon Spragg, Laurin Dietrich, Michael Arnon  
+33 7 60 21 57 76 (in Cannes)  
+49 157 7474 9724  
hello@wolf-con.com

Further press materials can be downloaded from:  
[www.wolf-con.com](http://www.wolf-con.com)

## TECHNICAL DETAILS

length - 120 minutes  
format - DCP & 35 mm  
language - English  
aspect ratio - 1:1.85, 24 fps  
sound - dolby atmos

THE MATCH FACTORY

## WORLD SALES

### THE MATCH FACTORY

Balthasarstraße 79-81  
50670 Cologne - Germany  
Tel: +49 - 221 - 53 97 09 -0  
Fax: +49 - 221 - 53 97 09 -10  
info@matchfactory.de  
[www.the-match-factory.com](http://www.the-match-factory.com)