



The Aspern Papers



Based on Jean Pavans' Scenic Adaptation of "The Aspern Papers"
by HENRY JAMES

Screenplay by
JEAN PAVANS, JULIEN LANDAIS, HANNAH BHUIYA

Directed by
JULIEN LANDAIS

A
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LOGLINE

Based on Henry James' eponymous novella, ***The Aspern Papers*** tells a story of obsession, grandeur lost and dreams of Byronic adventures.

Set in Venice in the late 19th century, it centers on Morton Vint, an American editor fascinated by the romantic poet Jeffrey Aspern and determined to get his hands on the letters Aspern wrote to his beautiful lover and muse, Juliana Bordereau. Decades later, now the ferocious guardian of their secrets, Juliana lives in a Venetian palazzo with her niece who she seems to control and Morton tries to manipulate.

SYNOPSIS

Set in Venice in the late 19th century and based on Henry James' eponymous novella, ***The Aspern Papers*** is a story of obsession, grandeur lost, and dreams of Byronic adventures. Starring Golden Globe® Winner Jonathan Rhys Myers (*Match Point*, "The Tudors") as the ambitious editor Morton Vint, two-time Golden Globe® Nominee Joely Richardson (*Snowden*, *Anonymous*) as Miss Tina, and in the role of her dominating aunt Juliana Bordereau, Academy Award® & Golden Globe® winner Vanessa Redgrave (*Atonement*, *Julia*, *Howard's End*).

Morton Vint is fascinated by the romantic poet Jeffrey Aspern and by his icon's short and wildly romantic life. Having travelled from America to Venice, he is determined to get his hands on the letters Aspern wrote to his beautiful lover and muse, Juliana Bordereau.

Now the ferocious guardian of their secrets, Juliana lives in a grand but rather dilapidated Venetian palazzo with her niece, Miss Tina. Posing as prospective lodger, Morton charms Miss Tina, who leads a very quiet life dominated by her aunt. At first hiding his real intentions, he eventually confesses his true passion to Miss Tina. She reluctantly agrees to help him.

But Juliana is suspicious of Morton, and a confrontation between the two of them shows how frail the strong-willed old lady actually is. Morton flees the house. When he returns, he learns of Juliana's death. Miss Tina is now willing to share the infamous letters with him, but the condition she sets is one that Morton finds he cannot fulfill, after all.

Deeply ashamed by the rejection, Tina overcomes her embarrassment and hurt and finds an unknown inner strength. When Morton reconsiders his decision, she confronts him with a revelation.

ABOUT THE PRODUCTION

In 1887, Henry James wrote his novella “The Aspern Papers” in Venice. In the summer of 2017, we went back to shoot our screen adaptation of the novella on original location. Our main set was the Palazzo Bordereau where Juliana safeguards her letters. Palazzo Dona delle Rose was not only a beautiful and impressive location, but also a bit off the beaten tourist track – a fact not to be underestimated when you shoot in Venice in high season like we did. The garden scenes we shot in the gardens of Palazzo Sorranzo Capello with its beautiful temple. These are the gardens that actually inspired Henry James to write his novella. Mrs. Prest’s palazzo we shot in the gorgeous Palazzo Widman.

How did our journey start...

Julien describes in his director’s notes his fascination with Romanticism – the literature, the art, the life style. As this would be his first feature film, he wisely picked a story set in this period but focused on a few very strong characters and a few settings we could afford to portray in the most impactful way.

He had started collaborating on the screenplay with Jean Pavans, who had written a scenic adaptation of the novella, and the very talented British writer Hannah Bhuiya, when he met James Ivory on one of his research trips to Venice. James had thought about adapting the story himself, a few years back. He now started giving Julien immeasurable advice and ultimately endorsed our screenplay.

Once we had a strong draft, we approached Joely Richardson, who I had worked with before and Julien and I both thought perfect for the role of Miss Tina. Joely, of course, mentioned her grandfather, Michael Redgrave’s stage adaptation with the young Vanessa Redgrave in the role of Miss Tina... This led to Julien happily meeting Joely’s mother Vanessa and her considering the role of the willful aunt, Juliana Bordereau.

Jonathan Rhys Meyers was Julien’s very first choice for the ambitious editor who follows his obsession to Venice and tries to prey the letters his idol, the Romantic poet Jeffrey Aspern had written to his lover and muse, from Juliana. Jonathan read and liked the script and was intrigued by the fantastic dialogues, true to Henry James.

The Expats in the story are spearheaded by New Yorker stage and film actress Lois Robbins, who plays the fabulously wealthy American heiress Mrs. Prest. Her guests are the charming Poppy Delevingne, young French actress and aspiring director Morgane Polanski, and ex Germany’s Next Top Model and actress, Barbara Meier.

The flashbacks into Juliana’s youth showcase Jon Kortajarena as the iconic Romantic poet Jeffrey Aspern, well remembered from Tom Ford’s *A Single Man* and Bulgari’s brand ambassador.

Mestiere Cinema, the well-established Venetian production and service production company, guided us through the logistical intricacies of shooting in Venice. First we had Enrico Ballarin’s advice and then his partner Guido Cerasuolo’s, who line produced the picture.

The film is a true European endeavor: our French director was joined by Belgian Director of Photography Philippe Guilbert, who brilliantly photographed the production design by Italian production designer Livia Borgognoni, that highlights the remains of past grandeur in Juliana

and Tina's recluse, the Palazzo Bordereau and juxtaposes it with the colorful opulence of the American socialite Mrs Prest's Palazzo, splendid in Venetian marbles and Murano Chandeliers.

The soundtrack is a combination of classical works by Franz Liszt and Richard Wagner and an original score by French composer Vincent Carlo, with modern riffs of guitar to underscore the teenage angst of the era, portraying Aspern as the Kurt Cobain of his time. German editor Hansjörg Weissbrich's subtle and fluid editing sets pace and rhythm and - enhanced by the score - the tension created by Morton's obsessive behavior.

In the same vein, the costumes designed by Austrian costume designer Birgit Hutter are a mix of 1880 and 1820 European style, infused with contemporary high fashion by Dolce Gabbana and Bulgari's Heritage Jewelry, recreating the times and drawing inspirations from Pre Raphaelite-painters, Empire, Romanticism, Ingres and John Singer Sargent.

The postproduction of the film brought us to Brussels and to our co-producing partners Umedia for the visual effects work on the film (please note the dream sequence with the Doppelganger motif) and excellent picture and sound post. After sound editing and orchestra recording, the final mix was in the expert hands of Bruno Tarriere.

Financing a theatrical period piece is no easy task these days, but we were lucky to find a very strong partner in Charles Cohen, early on. Cohen Media, no stranger to period pieces and European art house films and owner of the Merchant Ivory library, came on board as producing partner and US distributor.

Ultimately, the financing was a combination of Italian tax credit, as we shot the entire movie in Venice and worked with a fantastic Italian crew, the support of Generali and Bulgari; Belgian tax credit, as we posted the film there in collaboration with Belgian powerhouse Umedia; reference funding and investment from Summerstorm and Film House, the support of our sales company ARRI Media International – and the great support of a group of fantastic partners and Executive Producers – investors who believed in the project and in Julien's talent.

DIRECTOR'S NOTE

The Aspern Papers is a psychological drama based on the eponymous novel written by Henry James in 1888, one of his most acclaimed works and a classic of American/English Literature.

James' tales are now famous worldwide through their many stage and screen adaptations: the Academy-Award winning *The Heiress* with Montgomery Clift and Olivia de Havilland, *Washington Square* with Jennifer Jason Leigh or *The Portrait of a Lady* by Jane Campion with Nicole Kidman and John Malkovich. He's an endless source of inspiration for directors such as Alejandro Amenabar, whose *The Others* with Nicole Kidman is much inspired by James' "The Turn of the Screw".

What attracted me to "The Aspern Papers" is the modernity of its story telling, coupled with masterfully crafted dialogues that never completely disclose the characters' intentions. It demonstrates James' ability to generate suspense while never neglecting the development of his characters. The eerie atmosphere of the novel set in Venetian Palazzi envelops the reader into a shroud of mystery, appealing in its intrigue and evoking the essence of Romanticism. All of these factors make for impressive and dark visuals while we focus on the dangerous game being played by the main character Morton Vint with Grande Dame Juliana Bordereau, former lover of acclaimed poet Jeffrey Aspern, and her spinster niece, Miss Tina.

Equally significant to me is the anchor in history that I wanted to evoke in the film: the novella is based on the letters the poet Percy Bysshe Shelley wrote to his wife Mary Shelley's step-sister, Claire Clairmont, who – like Juliana in "The Aspern Papers" - guarded them until she died. Claire Clairmont was not only Shelley's but also Lord Byron's mistress, giving him a daughter, who died aged six, in the convent where Byron had placed her against her will.

And it's important to me to bring to the surface Henry James' repressed bisexual innuendos that are key to the understanding of both the novel and the film.

With this in mind, I decided to start the film with the origin of the letters: Aspern's (Byron/Shelley) mysterious death, his body washed ashore and his funeral pyre, set into a deeply Romantic landscape. Morton fantasizes he will find in the letters clues to the mystery of Aspern's death and some scandalous discoveries about his private life and complicated simultaneous love affairs.

James' own visions of "Aspern's Ghost" coupled with Lord Byron's famous vampiric aura allowed me to create sequences based on Morton's own dark visions that blur the boundaries between reality and fantasy.

Juliana is the object of fascination, the living incarnation of the letters. She is 'esoteric knowledge' as James says, a sacred relic that everyone talks about.

Henry James explores the price of fame, the loss of privacy, and the persistent demands of an obsessed public. He brings out the inhumanity of his amoral narrator Morton Vint with a contempt and fascination not only known to victims of 19th century paparazzi. Juliana Bordereau's fear of having her most intimate relationship revealed by a 'publishing scoundrel' as she calls Morton provides the impetus for her seclusion.

Morton is a 19th century Superfan of Aspern. He is dreaming of living an extraordinary, mysterious life of adventure and Free Love, like his idol. His goal is to get/steal Aspern's letters from Juliana, who has entombed herself as a recluse in a dilapidated Palazzo in an obscure corner of Venice. Although the papers act like a MacGuffin in a Hitchcock film, at the core is the story of seduction and impossible love between Morton and Tina.

Morton is a handsome and literary-minded young man like James and Byron, though not a poet himself. Intent on living his Romantic dreams, he is practical and devious, playing upon his charms as a suitor with Tina.

Miss Tina is a beautiful but shy and repressed middle-aged woman, living in her aunt's shadow, for decades devoted only to placating this very domineering personality whose verbal and emotional abuse has contributed to Tina's lack of self-confidence. Morton tries to use and manipulate her in her obvious weakness. Tina is wary and suspicious of the sudden intrusion of Morton's lodging in their palazzo. But when enticed by her aunt into his company, Tina loses her scruples and feels like a young girl falling in love. She starts to realize, she might have been cheated of the best years of her life. Time Passing or 'Opportunities Forever Lost' is a fascinating theme to me and a recurring theme in Henry James' work: « Live all you can - it's a mistake not to. I haven't done so enough before—and now I'm too old; too old at any rate for what I see. ... What one loses one loses; » Henry James, *The Ambassadors*.

Her aunt's sudden death is like an act of liberation for Tina, and she starts to be able to see Morton for who he really is. Physically changing, even dressing like Juliana and wearing her jewelry, she starts to walk her own path. This sequence is the reason why I decided to work with Jean Pavans and base the script on his scenic adaptation of "The Aspern Papers", as it developed Tina's final transformation and revenge much further than the novella. Scriptwriter Hannah Bhuiya brought her specialized knowledge in English Romantic Literature, but also in contemporary avant-garde fashion and cinema.

James Ivory had considered adapting the novella himself, a few years ago. Collaborating with him in script stage, allowed me to tap into deep understanding of Henry James' beautiful language, so brilliantly highlighted in his own Henry James' adaptations of "The Ambassadors" and "The Bostonians". This endorsement as Executive Producer, and his advice throughout the edit was a true gift.

ABOUT THE CAST

JONATHAN RHYS MEYERS

Born in Ireland, Jonathan made his film debut in *A Man of No Importance* but it was his starring role in Todd Hayne's *Velvet Goldmine* in 1998 that gained him international attention and a London Film Critics Circle Award. Jonathan also earned critical acclaim for his role in the edgy Woody Allen film *Match Point*. The film debuted at the Cannes Film Festival in 2005 with Jonathan winning the festival's Chopard Trophy for Male Revelation.

Jonathan is also recognized for his role as the girls' soccer coach in the award-winning sleeper hit *Bend It Like Beckham* along with other notable film credits including a starring role in Mira Nair's *Vanity Fair*. Additional film credits also include Neil Jordan's *Michael Collins*, Kirsten Sheridan's *August Rush*, Mike Figgis' *The Loss of Sexual Innocence*, Ang Lee's western *Ride With The Devil*, Roland Emmerich's *Stonewall*, Derrick Borte's *London Town*. He will soon be seen in *Holy Lands* with Tom Hollander directed by Amanda Sthers. He has also worked with such talented directors as Michael Radford, Oliver Stone, Julie Taymor, Luc Besson and Harald Zwart.

He garnered 2 Golden Globe® Award nominations for his role as Henry the VIII in *The Tudors* and was rewarded with a Golden Globe for Best Actor for his starring role in the CBS television miniseries "Elvis" as well as an Emmy nomination. Among his television credits is the NBC drama "Dracula", which he also produced, the mini-series "Roots" and most recently the series "Vikings" for the History Channel.

He not only plays the lead role in *The Aspern Papers* but also served as an Executive Producer.

JOELY RICHARDSON

Joely trained at RADA, and started her career at The Liverpool Playhouse in "Miss Julie" and "Beauty and the Beast". She went on to perform at The Old Vic, Almeida, West End, and RSC.

Joely's debut on screen was David Hare's *Wetherby* which earned her an Evening Standard Best Newcomer nomination. Further roles include: Peter Greenaway's *Drowning by Numbers*, Steven Poliakoff's *The Tribe*, Nancy Meckler's *Sister My Sister* (Best Actress, Valladolid) and Ben Elton's *Maybe Baby* with Hugh Laurie.

Some of her earlier American films include: *I'll do Anything* by Jim Brooks' *Event Horizon*, Roland Emmerich's *The Patriot*, *Under Heaven*, where she earned an Independent Spirit nomination for Best Supporting Actress, and Disney's *101 Dalmatians*.

Joely's TV credits include "Heading Home" for David Hare, Ken Russell's "Lady Chatterley's Lover" with Sean Bean, "Wallis and Edward", "The Tudors", last year's series "Emerald City" for NBC and the Golden Globe winning series "Nip/Tuck" which Richardson earned two Golden Globe nominations for Best Actress.

Joely's recent theatre work includes: "Side Effects" (Best Actress Nomination, Drama Desk), "Ivanov" with Ethan Hawke (Best Actress Nomination, Outer Critics Circle) and a one

woman show about poet Emily Dickenson titled, “Belle of Amherst” which was nominated for Outstanding Solo Performance at the Drama Desk Awards). All three plays were performed in New York City.

Her more recent film work includes: David Fincher’s *Girl with Dragon Tattoo*, Roland Emmerich’s *Anonymous*, *Thanks for Sharing*, *Endless Love*, *Maggie*, Oliver Stone’s *Snowden*, and *Hatton Gardens*. Her future projects include *In Darkness*, and *Red Sparrow*.

Joely is an ambassador for ‘Save the Children’, ‘The Children’s Trust’, and ‘The Prince’s Trust’.

She not only plays Miss Tina in 'The Aspern Papers' but also served as Executive Producer.

VANESSA REDGRAVE

Vanessa’s illustrious career has seen her nominated multiple times and won an array of awards including but not limited to Academy, BAFTA, SAG, Golden Globe, Emmy, Olivier and Tony Awards.

Vanessa has starred in more than 35 productions in London’s West End and on Broadway. Rising to prominence in 1961 playing the role of Rosalind in the Royal Shakespeare Company’s production of “As You Like It”, Vanessa has gone on to win several major acting awards including, an Academy Award® and Golden Globe® for *Julia*, a BAFTA award for Best Actress in Television in 1966, an Emmy award for *Playing for Time*, an Olivier for *The Aspern Papers*, a SAG award and an additional Golden Globe® and Emmy for *If These Walls Could Talk 2*, a Tony award for *A Long Day’s Journey into Night* and in 2010, Redgrave was awarded the BAFTA Fellowship Award.

She has starred in more than 35 productions in London’s West End and on Broadway including “Richard III” (Almeida Theatre, West End), “Much Ado About Nothing” (Old Vic, West End), “The Revisionist” (Cherry Lane Theatre, Broadway), “Driving Miss Daisy” (Broadway/West End), “The Year of Magical Thinking” (National Theatre/Broadway), “Long Day’s Journey into The Night” (Broadway), “The Tempest” (RSC/Shakespeare’s Globe, West End), and “The Cherry Orchard” (National Theatre, West End).

Her most recent film credits include: *Georgetown*, *Film Stars Don’t Die In Liverpool*, *Secret Scripture*, *Foxcatcher*, *The Butler*, *Coriolanus*, *Atonement*, and *Mission Impossible*.

Her Most Recent Television credits includes: “Man in an Orange Shirt”, “Call the Midwife” and “The Go-Between” for BBC; HBO’s “The Gathering Storm”; and FX’s acclaimed “Nip/Tuck”.

Vanessa made her directional debut earlier this year on the documentary *Sea Sorrow*, which she also co-produced. *Sea Sorrow* has been received well across various acclaimed international film festivals.

JON KORTAJARENA

Jon Kortajarena made his film debut in 2009 in Tom Ford’s *A Single Man*, followed by the TV

series “Quantico”. He also appeared in Madonna’s *Girls Gone Wild* and *Bitch I’m Madonna* videos as well as 2016 Fergie’s *Milf* music video. He is brand ambassador to Bulgari and featured the advertising campaigns of Tom Ford, Dolce & Gabbana, Just Cavalli, Versace, Giorgio Armani, Bally, Etro, Trussardi, Lagerfeld and others.

LOIS ROBBINS

Lois Robbins is a native New Yorker and accomplished actress whose early work on daytime television “One Life to Live”, “Loving”, “Ryan’s Hope”, and “All My Children”. Additional television credits include “Sex And The City” “Law and Order”, “Kingpin”, “Once and Again”, and “Blue Bloods”. Lois was seen in the films *Town and Country*, *The Screammaker*, *Hudson River Blues*, and *Motherhood*.

2017 was a busy year for Robbins. She starred in *Blowtorch* opposite Billy Baldwin, Kathy Najimy and Armand Assante.. In April, she finished shooting the feature film *One Nation Under God* with Kevin Sorbo and Antonio Sabato Jr, In October, she co-starred with Molly Ringwald in the feature film *Kingfish*. In November, she traveled to Budapest to film *Sheperd* directed by Lynn Roth.

On the stage, she has starred in the world premiere of the musical comedy “My History of Marriage” by Academy Award- and two-time Grammy-winner David Shire, Lee Kalcheim and Samuel Kalcheim. She also has starred in the world premiere run of “A Time for Love” by David Shire and Richard Maltby, Jr.. Lois starred as Stephanie Dickinson in the revival of “Cactus Flower” produced by Daryl Roth.

POPPY DELEIVINGNE

Poppy Delevingne is a celebrated style influencer, model, actress, designer, philanthropist and British Fashion Council Ambassador.

Recently, she has been focusing on her acting career, playing Pablo Picasso's muse and mistress in the hugely successful “Genius” anthology series produced by Brian Grazer and Ron Howard for Fox and National Geographic. Poppy has been seen on the big screen in Fox’s *Kingsman: The Golden Circle*, directed by Matthew Vaughan and featuring Colin Firth, Taron Edgerton, Pedro Pascal, Channing Tatum, Jeff Bridges and Julianne Moore and Guy Ritchie's *King Arthur: Legend of The Sword*, starring Charlie Hunnam, Jude Law and Eric Bana for Warner Brothers.

She is an international cover star photographed by Mario Testino, Alasdair McLellan, Terry Richardson, Solve Sundsbo and Craig Mcdean for prestigious titles including W, Vanity Fair, Vogue, Elle, Matches, L’officiel, Porter. She is a muse for Chanel and Louis Vuitton, a brand ambassador for Jo Malone, a Contributing Editor for Love Magazine and a curator for designer Osman Yousevzada’s The Collective.

Poppy is an ambassador to two children’s charities - ‘Starlight’ and ‘Save The Children.’

MORGANE POLANSKI

French-born actress Morgane Polanski is best known for her roles in *The Pianist*, *The Ghost* and *Oliver Twist*. Her theater credits include “Spring Awakening”, “Midsummer Night’s Dream”, and “Hedda Gabler”. Morgane graduated from the Central School of Speech & Drama at the University of London. She then joined the cast of History Channel’s hit drama series “Vikings” created by Michael Hirst going into Season 4 as “Princess Gisla”.

In 2016 Morgane made her directorial debut with the short film, *The Understudy* which premiered at numerous prestigious film festivals including The LA Shorts Festival.

ALICE AUFRAY

Alice Aufray is a French it-girl, model and actress. She is the goddaughter of celebrity fashion photographer Ellen Von Unwerth and has been featured on numerous High-End fashion magazines, fashion films and short films. In 2012 she appeared in Julien Landais’s short film *Protocol 33*

BARBARA MEIER

Barbara Meier is a German fashion model and actress. She is best known as the winner of the second cycle of Germany’s Next Topmodel and appeared in numerous German TV shows.

Barbara was on the cover of many German magazines such as Cosmopolitan, Icon, Style International, Tango and appeared in international magazines like Vogue Taiwan, Grazia, Madame Figaro, and L’Officiel.

NICOLAS HAU

Nicolas Hau is a French actor and model. In 2015, he played the lead in the film *Like Cattle Towards Glow* directed by Dennis Cooper and produced by Christophe Honoré. He studied at Laboratoire de l’Acteur in Paris and appeared in Marc Jacobs campaigns and shows for Issey Miyake, Diesel Black Gold, Yamamoto.

ABOUT THE FILMMAKERS

JULIEN LANDAIS, DIRECTOR, WRITER, PRODUCER

Julien Landais is a French film director and actor. He has directed short films, fashion films, commercials and music videos starring French actors such as Nora Arnezeder, Marie-Anne Chazel, Andrea Ferreol, Alain-Fabien Delon, and Marie de Villepin; fashion icons such as Daphne Guinness; and has collaborated with major fashion brands and jewelers such as Dior, Yves Saint Laurent, Boucheron, Gareth Pugh, Jitrois, and Chopard to create unique looks for his films, that are featured on prestigious fashion magazines platforms like *Vogue Italia*, *Madame Figaro* or festivals like *ASVOFF* by Diane Pernet. He played the part of Christophe in Renaud Bertrand's *Nous Trois* alongside French actress Emmanuelle Béart and appeared as Maiwenn's brother in her critically acclaimed film *Polisse*.

Music and rhythm are always a starting point in his working process, being himself a pianist. His taste for historically meaningful settings and futuristic Tech-Noir atmospheres create an arresting background for iconic characters and sensual situations.

Landais founded his own production company Princeps Films and serves as producer on *The Aspern Papers*, which he wrote together with Jean Pavans and Hannah Bhuiya.

JEAN PAVANS DE CECCATTY, WRITER

Jean Pavans is a French writer and literary translator, best known for his translation of Henry James' work. His scenic adaptation of *The Aspern Papers* was staged in 2002 by Jacques Lassalle, and performed in Paris by La Comédie-Française. His most recent publications are his translation of Percy Bysshe Shelley's *The Revolt of Islam*, and his essay on Henry James and Painting: *Le Musée intérieur de Henry James*.

HANNAH BHUIYA, WRITER

Writer Hannah Bhuiya was born in London and currently lives between Los Angeles and Europe. With a B.A. and M.A. degrees in English Literature and Film Studies from Goldsmith's College, she spent many years as a creator at the forefront of fashion imagery, with time as Fashion Editor at London's avant-garde *Tank* magazine. She is currently a correspondent of the prestigious *Purple* magazine in Paris and contributes to international artist's travel diary *Voyage d'Etudes*. Her deep feeling for literature and passion for adaptation has led to her co-writing credit along with director Julien Landais on the forthcoming 2018 feature film *The Aspern Papers*.

GABRIELA BACHER, PRODUCER

Based out of Berlin and Los Angeles, Gabriela Bacher produces Film House Germany's and Summerstorm Entertainment's slate of film and television projects. She also manages Film House Germany's partnership with Basil Iwanyk's Thunder Road Pictures.

Bacher previously headed the German activities of Fox International Productions, where she produced Matthias Schweighöfer's romantic comedy hit *What A Man*, following several years of consulting with Twentieth Century Fox on local feature acquisition on such titles as Marco Kreuzpaintner's *Trade* starring Kevin Kline and his adaptation of YA fantasy novel Krabat.

As CEO of Vivendi's Studio Babelsberg Motion Pictures, she played a significant part in the legendary studio's restructuring and modernization. Previously she had founded her own Los Angeles based production company, Primary Pictures, drawing on her experiences as the head of physical production at Constantin Film and early years in the film industry establishing the LA offices of the Kirch Group.

JAMES IVORY, EXECUTIVE PRODUCER

James Ivory is the Academy Award nominated director of *A Room with a View*, *Howards End* and *The Remains of the Day*. For many years he worked extensively with Indian-born film producer Ismail Merchant, his personal as well as professional partner, and with screenwriter Ruth Praver Jhabvala. All three were principals in Merchant Ivory Productions whose films won six academy awards.

Presently, he is Academy Award nominated for his screen adaptation of the critically acclaimed film *Call Me by Your Name*.

PHILIPPE GUILBERT, DIRECTOR OF PHOTOGRAPHY

Philippe Guilbert is a Belgian Director of Photography, best known for his work on *Souvenir* by Bavo Defurne starring Isabelle Huppert, *Hidden Diary* by Julie Lopes-Curval starring Catherine Deneuve and *Le Fils de Jean* by Philippe Lioret. He has been nominated for the Magritte Award for his work on *Le Goût des Myrtilles* by Thomas de Thier. He is a member of the AFC and SBC.

HANSJÖRG WEISSBRICH, EDITOR

Hansjörg Weissbirch has been working as a film editor since 1995. In addition to his close collaboration with Hans-Christian Schmid, he was also responsible for the editing of films by Academy Award Winner Florian Gallenberger; Marco Kreuzpaintner and Bille August. His latest works include *Stefan Zweig: Farewell To Europe* by Maria Schrader, Swiss Oscar submission *The Divine Order* by Petra Volpe and Berlinale competition title *3 Days in Quiberon* by Emily Ate. Weissbirch has received numerous awards, most recently the German Film Award in 2014.

VINCENT CARLO, COMPOSER

Vincent Carlo is a composer, orchestrator and multi-instrumentalist. He began music at the age of eight and studied Harmony and Orchestration at the Conservatory of Paris while making his first steps into music production at the Studios de la Grande Armée, one of the biggest Parisian recording studio. He then spread his skills between international commercials such as Vuitton, Dior, L'Oréal, Van Clef, Hermès, Longines collaborations on feature films soundtracks such as *The Take*, *Mesrine: Killer Instinct* or *B13 Ultimatum* and diverse music themes for TV shows. Based on the West Coast, Vincent works for the US, Europe and also China.

LIVIA BORGOGNONI, PRODUCTION DESIGNER

Born in Rome, Livia Borgognoni studied production design at the Accademia de Belle Arti in Rome, graduated in 1980 and started working as Assistant Production Designer and Set Decorator.

Since 1987 she has been working as Production Designer and Art Director on Italian and International productions in film, commercials and TV with directors such as Luigi Comencini, Guilano Montaldo, Dino Risi, Jean Paul Goude, George Lucas, Simon West, Marco Ferreri, Dario Argento, Francesca Archibugi or Gianfranco Cabiddu. Borgognoni was nominated for the David di Donatelo Award for Best Production Design of “La stoffa dei sogni” by Gianfranco Cabiddu and received the award for Best Production Design from the Ministry of Cultural Heritage for “La casa del sorriso” by Marco Ferreri and “Il grande cocomero” by Francesca Archibudi. She is member of the ASC Italian Production designers and the PDC Production Designer Collective,

BIRGIT HUTTER, COSTUME DESIGNER

Born in Vienna, Birgit Hutter studied art at the Academy Applied Art in Vienna, attended the Art Students League in New York and graduated in Costumes and Stage Design from the Academy of Fine Arts in Vienna. Outside of her many years as costume designer in film, TV and theatre, she was assistant professor to Vivienne Westwood and Marc Bohan at the Academy of Applied Arts in Vienna. Birgit received the German Film Prize for *The Distant Land* directed by Luc Bondy and was nominated several times for Austrian Film Award for Costume for *Tabu* by Christoph Stark or *The Devil's Violonist* by Bernard Rose.

CELESTIA FOX, CASTING DIRECTOR

Celestia Fox is a British casting director, best known for her work on James Ivory's *Howards End*, *The Remains of the Day*, *A Room with a View*, Roman Polanski's *The Pianist*, *Oliver Twist*, Bernardo Bertolucci's *Stealing Beauty*.

ABOUT SUMMERSTORM ENTERTAINMENT and FILM HOUSE GERMANY

Summerstorm Entertainment is Film House Germany's production entity, operating from Berlin and Los Angeles. Dedicated to telling compelling stories that resonate with audiences worldwide, Summerstorm develops and produces English and German language projects for film and television. In 2017 Summerstorm produced *The Aspern Papers* and the romantic thriller *Siberia* starring Keanu Reeves.

Parent company Film House Germany, who was founded in 2011 by entrepreneur Christian Angermayer, has strategic alliances with Basil Iwanyk's Thunder Road Pictures in addition to strong relationships with other major production companies and leading distribution partners. Past projects include: Jon S. Baird's *Filth*; Ron Howard's *Rush*; Olivier Assayas' lauded mini-series "Carlos;" Paul Andrew Williams' *Unfinished Son*; Bernard Rose's *The Devil's Violinist*; Marco Kreuzpaintner's *Coming In*; Peter Chelsom's *Hector & the Search for Happiness* starring Simon Pegg and Rosamund Pike; *Big Game* starring Samuel Jackson and *Exception* starring Christopher Plummer, Jai Courtney and Lilly James.

ABOUT PRINCEPS FILMS

Principes Films is a British film production company based in London and founded by film director Julien Landais. Principes Films produces feature films such as *The Aspern Papers* directed by Julien Landais; short films such as *Shakki* with Daphne Guinness and Andrea Ferreol, *Masque d'Or* at Chateau de Versailles with Marie de Villepin, *Inside Me* with Nora Arnezeder, and *Camellias* with Marie-Anne Chazel; fashion films such as *Der Doppelgänger* with Alain-Fabien Delon for Vogue Italia, *Black Flowers for ASVOFF* by Diane Pernet, and *Parzival* for Le Figaro; and luxury brand advertising for brands such as Boucheron Quatre Radiant.

ABOUT MESTIERE CINEMA

Established in Venice, Italy, in 1986, Mestiere Cinema is a production and service company for feature films, television series and movies, commercials, photo shoots, private and public events. Mestiere

Mestiere Cinema has been working with some of most important movie majors and brands such as Disney, Sony Pictures, Fox, Paramount and Warner Bros, besides many independent productions.

They have also worked with some of the most important international brands, like Dolce&Gabbana, Bulgari, Benetton and many others. Our clients choose us because we are a reliable partner, with problem solving skills and a proactive attitude, which lead us to find the best solutions both in terms of budget and time.

ABOUT UMEDIA

Umedia is a vertically integrated, international film group with 160 staff based in London, Brussels, Paris, Vancouver and Los Angeles. The company is one of Europe's leading production groups, combining the activities of development, production, financing, visual effects and finishing. Since its inception in 2004, Umedia has invested more than \$500 million via its tax shelter, equity and development funds, and has been involved in 350 films including *Grace of Monaco*, *John Wick*, *Yves Saint Laurent* and multi-Academy Award-winning *The Artist*.

Current (post)productions include: *I Kill Giants* with Zoe Saldana, produced with Chris Columbus, and directed by Academy Award Winner Anders Walter; *Mandy* starring Nicolas Cage; *Submergence* by Wim Wenders with Alicia Vikander and James McAvoy; Tom Wirkola's *What Happened to Monday* with Glenn Close, Noomi Rapace and William Dafoe; *Journey's End* starring Sam Claflin and Paul Bettany; and the Daniel Alfredson's *Intrigo* trilogy starring Ben Kingsley.

ABOUT COHEN MEDIA GROUP

Cohen Media Group was formed in 2008 to produce and distribute independent and arthouse films throughout North America. Cohen Media Group is today the largest American distributor of French films in the United States, while its specialty home entertainment label, the Cohen Film Collection, releases restored and remastered editions of classic Hollywood and foreign films on Digital platforms, Blu-ray and DVD. Cohen Media Group has distributed over 60 films, including *The Salesman* from Iranian Director Asghar Farhadi, which won the Academy Award for Best Foreign Film. Cohen Media Group is also the distributor to the recently nominated *Faces Places* and *The Insult*, each up for an award at the 2018 Oscars. The Company has also acquired the rights to over 800 films, including cinema landmarks from Douglas Fairbanks and Buster Keaton. Most recently, Charles Cohen acquired Merchant Ivory Productions, best known for *Howards End* and *Maurice*.

ABOUT ARRI MEDIA INTERNATIONAL

ARRI Media International is the foreign sales arm of the internationally established ARRI Group (camera & lighting, post-production, production). ARRI Media International focuses on award-winning festival films like *Directions* by Stephan Komandarev which competed at Cannes in 2017 or *Paradise* by Andrei Konchalovsky, *One Breath* by Christian Zuebert, *Exit Marrakech* by Caroline Link or *Home From Home* by Edgar Reitz; commercial family films such as *Help I Shrunk My Parents* by Tim Trageser, and *Ploey – You Never Fly Alone* by Arni Olafur Asgeirsson; as well as thriller & horror movies such as *The Sonata* by Andrew Desmond and by Oliver Kienle.

Guido Cerasuolo
Laura Cappato
Bruno Nicolas
Mattia Biadene
Matthieu Michaux
Bruno Tarriere

Line Producer
Production Manager
VFX Supervisor
Sound Mixer
Supervising Sound Editor
Re-Recording Mixer