



FESTIVAL DE CANNES  
SÉLECTION OFFICIELLE  
COMPÉTITION

# ADORATION

Written, Produced and Directed by  
Atom Egoyan

Running Time: 100 Minutes

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# ***ADORATION***

## ***The Cast***

Sabine	ARSINÉE KHANJIAN
Tom	SCOTT SPEEDMAN
Rachel	RACHEL BLANCHARD
Sami	NOAM JENKINS
Simon	DEVON BOSTICK
Morris	KENNETH WELSH
Security Agent	YUVAL DANIEL
Delivery Guy	JEREMY WRIGHT
Nick	THOMAS HAUFF
Car Owner	MARTIN ROACH
Skinhead	MICHAEL BARRY
Simon (young)	LOUCA TASSONE
Carole	GERALDINE O'RAWE
Parking Security	DUANE MURRAY
Cab Driver	DOMENIC CUZZOCREA
Principal Robert	TONY NARDI
Janet	JANICE STEIN
Passenger	VERA FRENKEL
Second Passenger	MARC GLASSMAN
Hannah	KATIE BOLAND
Bus Driver	RON BELL
Jennifer	HAILEE SISERA
Daniel	AARON POOLE
Ira	PAUL SOLES
Holocaust Survivor	BATHSHEBA GARNETT
Granddaughter	SOO GARAY
Third Passenger	MAURY CHAYKIN
Fourth Passenger	JACK BLUM
Fifth Passenger	SHEL GOLDSTEIN
Sixth Passenger	SHARON CORDER
Berating Woman	IEVA LUCS
Driver	JAMES BINKLEY

# **ADORATION**

## ***The Filmmakers***

Producer/Writer/Director	ATOM EGOYAN
Producers	SIMONE URDL JENNIFER WEISS
Executive Producer	ROBERT LANTOS
Executive Producers	MICHELE HALBERSTADT LAURENT PETIN
Associate Producer	MARCY GERSTEIN
Line Producer/Production Manager	STEPHEN TRAYNOR
Director of Photography	PAUL SAROSSY CSC BSC
Production Designer	PHILLIP BARKER
Editor	SUSAN SHIPTON
Music	MYCHAEL DANNA
Costumes	DEBRA HANSON
Sound Designer	STEVE MUNRO
Casting	JOHN BUCHAN CSA (Toronto) JASON KNIGHT (Toronto)
First Assistant Director	DANIEL J. MURPHY
Sound Recordist	BISSA SCEKIC
Key Hair	ZINKA SHANKLAND
Key Make-Up	SUZANNE BENOIT
Script Supervisor	LISA BURLING
Property Master	PAUL VERNON
Gaffer	BOB DAVIDSON
Key Grip	HARPER FORBES
Location Manager	EARDLEY WILMOT

## ***ADORATION***

### ***Short Synopsis***

***ADORATION*** speaks to our connections---with each other, with our family history, with technology and with the modern world.

Sabine (ARSINÉE KHANJIAN), a high school French teacher, gives her class a translation exercise based on a real news story about a terrorist who plants a bomb in the airline luggage of his pregnant girlfriend.

## ***Long Synopsis***

**ADORATION** speaks to our connections---with each other, with our family history, with technology and with the modern world.

Sabine (ARSINÉE KHANJIAN), a high school French teacher, gives her class a translation exercise based on a real news story about a terrorist who plants a bomb in the airline luggage of his pregnant girlfriend.

The assignment has a profound effect on one student, Simon (DEVON BOSTICK), who lives with his uncle (SCOTT SPEEDMAN). In the course of translating, Simon re-imagines that the news item is his own family's story, with the terrorist standing in for his father. Years ago, Simon's father (NOAM JENKINS) crashed the family car, killing both himself and his wife (RACHEL BLANCHARD), making Simon an orphan. Simon has always feared that the accident was intentional.

Simon reads his version to the class and then takes it to the Internet. In essence, he has created a false identity which allows him to probe his family secret. As Simon uses his new persona to journey deeper into his past, the public reaction is swift and strong.

Then an exotic woman reveals her true identity. The truth about Simon's family emerges. The mystery is solved and a new family is formed.

Written, Produced and Directed by Atom Egoyan, Starring Arsinée Khanjian, Rachel Blanchard, Scott Speedman, Devon Bostick, Kenneth Welsh, Produced by Simone Urdl, Jennifer Weiss, Executive Produced by Robert Lantos, Michele Halberstadt and Laurent Pétin.

## ***About the film***

**ADORATION** is celebrated director Atom Egoyan's twelfth feature film. It is woven with the common threads that appear in much of his work: the differences between appearance and reality; and the subjective nature of truth; prismatic, fragmented structures; multiple time frames and points of view; rich and complex characters; and the dynamics of family.

Egoyan has long been interested in the concept of communication and the role of technology in our lives. In **ADORATION**, Egoyan explores intimacy and the nature of our relationship to media, and technology and its effect on the construction of personal identity.

One of the original inspirations for the film came from a 1986 news story Egoyan had read about a Jordanian man who sent his pregnant Irish girlfriend on an El Al flight with a bomb in her handbag, of which she had no knowledge until security found it.

***“The story always struck me because it was one of the first examples of how extreme a terrorist act could be and how one could turn someone close into an abstraction—not only his fiancée but also an unborn child. I came across the story again in 2006 and began to wonder about the child and the legacy of being raised knowing what your father had done.”***

The ensemble piece follows Simon, a high school student who uses the Internet to misrepresent himself as a figure from recent history (the unborn child), and draws a group of schoolmates and survivors into a community of people mourning a tragedy that never happened. The story shifts between a foiled terrorist plot and its unexpected repercussions on the lives of three contemporary characters living in Toronto.

***“In many ways, Adoration is about the need to find objects and places which give a sense of meaning, as opposed to the instant meaning accorded to the sea of responses that Simon is dealing with over the Internet. This actual event of the terrorist plot began to mesh with the story of a young man maturing in an age of invented screen names and the creation of alternate identities through gaming avatars.”***

Principal photography on the \$6-million film began in Toronto in September 2007. Twenty years earlier, Egoyan was shooting *Speaking Parts*, a film that also dealt with

intimacy and ways people could connect—at that time through satellite technology and satellite links.

***“What’s interesting and what has always fascinated me is the exploration of how we communicate as human beings and also how technology allows us access and ways of representing ourselves. In the '80s, society was clearly divided into people who had access to making images and broadcasting them and people who were just watchers—people who were relegated to that position. What has happened in the 20 years since is that now we can all make images and anyone can broadcast their thoughts. There’s always been a paradox for me between the ability to communicate and the idea of reception. I think what’s happened in our culture is that people have become accustomed to the notion of broadcasting their ideas and the notion of sharing their ideas but the attention span has attendantly closed down and so we just move on. This is one of the predicaments Simon faces in the film—suddenly, his personal history explodes online and he receives a lot of response but the people then move on and he still has to deal, mentally and emotionally, with the issues that have been raised.”***

From the outset, Egoyan’s concept for **ADORATION** involved the Internet world of chat rooms. In the fall of 2007 during principal photography, an application like Apple’s iChat only allowed up to four people to conduct a group visual communication. Egoyan’s vision included open video conversations with dozens of people from all over the world joining in.

***“The technology proposed in the film is slightly ahead of its time, however, I have no doubt that by the time the film is released it will be possible to speak with a community.”***

To better understand adolescents’ approaches to Internet communication, Egoyan conducted sessions in a number of Toronto high schools interviewing students and setting up workshops for several months beginning in the spring of 2007. Using six to eight cameras, Egoyan initiated chats and had the students regard the cameras as though they were looking at each other to gauge how comfortable they were with the medium.

***“It was surprising how unselfconscious these kids were and how very comfortable it was for them to have, in some way, two identities, which is what this film is dealing with. In the scripted scenes, there’s an attempt at naturalism and there’s a tone to those scenes which is very different from the way a person acts when they know they’re being broadcast. Simon is a boy who is caught between these two worlds.”***

## **The Cast**

Finding just the right actor to play Simon, as the central character, was integral to the story of **ADORATION**.

***“Simon was a real search and Devon [Bostick] is a true gift because, like the character, he really is this young man at the cusp of adulthood and it’s really very moving to me to see him in this zone. There’s an innocence and a playfulness to him and he is still seeking approval, which I find very touching. He somehow got the tone really right on his own and I consciously decided not to rehearse too much with him because what he feels is so close to what I had in mind.”***

In the archetypal role of the teacher is Arsinée Khanjian. Her character, Sabine, has full knowledge of the history of the other characters in the film while keeping her own secret history to herself until she chooses to reveal it to Tom, Simon’s uncle. She moves between honesty and play in order to allow truths to be revealed, and is a vehicle for the ideas of tolerance and perception. Egoyan has, of course, worked with Khanjian for over 20 years on countless films.

***“She’s an extraordinary actress. This role is very different for her. In a way, it was inspired by seeing her playful and mischievous side in Sabah. Sabine is a character who undergoes a huge shift. She is dealing with this incredible secret but wants to present herself as lightly as possible because the pain of what she’s actually living with is so great.”***

Scott Speedman plays Tom, Simon’s guardian and uncle.

***“Scott was a surprise. When I wrote that character I saw him as being older. Scott read the script in Los Angeles and wanted to meet with me. The moment he read for me I got really excited by the idea that Tom was quite young when he began to care for Simon and had given up his 20s, rather than his 30s, to look after this kid. That changed the character in a really profound way and I thought it was terrific. It was purely a situation where an actor who had a very clear take on the character inspired me; he completely made me re-evaluate what that character is about. Scott is a serious and almost effortlessly appealing presence, which is interesting given the dark places his character goes and it works well. I’m thrilled to have cast him.”***



Kenneth Welsh was cast in the pivotal role of the family patriarch. An oppressive figure to his children, Morris shares family 'history' with his grandson, Simon, while on his deathbed.

***“Because Simon is recording him, Morris tells the story in a way which may not necessarily be truthful, but it’s the legacy that he wants this boy to believe. This is a key issue in the movie because Simon and his uncle Tom for that matter both struggle with his grandfather’s version of the truth.”***

Simon’s mother, Rachel, played by Rachel Blanchard, and father Sami, played by Noam Jenkins, inhabit, for the most part, the imagined, dreamlike layer of the film. Rachel is a violinist and Sami a luthier. Their professions alone evoke a sense of adoration. The two exist as Simon remembers and imagines his parents, and they exist as their son imagines them in the roles of the terrorist and his pregnant girlfriend. The truth of their relationship is what Simon is searching for.

***“There are two stories within one. The story of all of our loved ones who remember us and how they remember us—the truth versus the realities that people have created for their own purposes.”***

## **Themes**

***“While Adoration might be dealing with the issue of how new technologies transform our identities, the film is also a coming-of-age story.”***

It is about the search for identity in a time when intense personal journeys are compressed and digested by a culture that is in constant fast-forward. In a world where everyone has an opinion that can be instantly broadcast, it's easy to understand the impulse towards embellishment and fantasy. This is an age of instant avatars and wildly improbable icons. In order to understand reality, we have always created mythologies to explain the universe to ourselves. Objects and ideas that were once considered sacred become reformatted and 're-adored' in ways we couldn't have imagined a generation ago.

***“Adoration presents the viewer with a selection of traditions and various objects of adoration. Some are ancient and in danger of becoming obsolete. Others are new and dangerously untried. Each of the central characters finds themselves in the process of re-evaluating the meaning of crucial relationships in their lives.”***

The movie **Adoration** speaks of perception, tolerance, terror, fear, adoration, reverence, and truth. The thing about technology is you can neither glorify nor demonize it. It is all around us. In a world that is dependent on modern technology, one can only make informed and conscious decisions.

## ***Technology and the look of Adoration***

**ADORATION** favours the more naturalistic approach Egoyan employed in his earlier films.

Although the film's overall subject of the world of digital communication over the Internet is associated with a disposable visual texture, Egoyan, in contrast, chose a rich and deeply layered palette. For a film obsessed with new technologies, where the Web, computers and video are central ingredients, it's an interesting juxtaposition that **ADORATION** was shot on 35mm film.

***"It's fascinating to me how the technology of shooting with film negative has become antiquated so quickly. For purely practical reasons the language is simply disappearing. Film is an incredibly beautiful medium and I was really quite convinced that I wanted to shoot this on film stock. The challenge was in finding negative cutters, colour timers—people who still know how to work with film."***

***"Scenes between Sami and Rachel have a dreamy feel, and were shot with an extremely long lens which seems to always float around the couple, thus throwing the background of the rooms and places they inhabit out of focus. We come to understand that these scenes exist in Simon's mind. Indeed, this couple—like all the other sacred objects presented in the story (from the crèche to the stolen Christmas decoration to the severed scroll) are presented in a way that emphasizes their precious nature. Other than the flashbacks where the image was filtered slightly to suggest a differentiation from the present reality, the 'look' of the movie was largely accomplished with contrast, colour, production design, wardrobe and lighting."***

## ***About the Cast***

### ***ARSINÉE KHANJIAN as Sabine***

An actor with an international career on stage and screen, Arsinée Khanjian starred in Catherine Breillat's critically acclaimed feature, *À Ma Soeur!* (Fat Girl). Khanjian is best known for her ongoing collaboration with filmmaker Atom Egoyan. She has had starring roles in his features *Ararat*, which earned her a Genie Award, *Exotica*, the Academy Award®-nominated *The Sweet Hereafter*, and *Felicia's Journey*. She also co-produced as well as starred with Egoyan in the award-winning *Calendar*, written and directed by Egoyan. For her role in Ruba Nadda's feature film *Sabah*, Khanjian received a Genie nomination. She also recently collaborated on the writing and editing of *Stone Time Touch*, a film by Gariné Torossian that won the Best Documentary Award at the Warsaw Film Festival.

She starred in the CBC drama series "Side Effects" and has established a dynamic collaboration with Ken Finkleman with "More Tears," "Foreign Objects," and "Foolish Heart." The latter earned her both a Gemini Award and the Best Actress Award from the Cinéma Tout Écran.

On stage, Khanjian most recently starred in the critically acclaimed Canadian Stage Company production of Governor-General's Award-winner Judith Thompson's raw and poetic new work, *The Palace of the End*, in Toronto.

Khanjian is an active volunteer and board member of international arts groups, such as The Power Plant, Canada's leading contemporary art gallery, and has been an Academy member since 1993.

### ***SCOTT SPEEDMAN as Tom***

Rising star Scott Speedman has just completed work on three new motion pictures: Universal/Rogue's *The Strangers*, starring opposite Liv Tyler for director Bryan Bertino; the Magnolia release *Weirdsville*, opposite Wes Bentley and Taryn Manning for director Allan Moyle; and the independent feature *Anamorph*, starring opposite Willem Dafoe for director Henry Miller.

His other film credits include Len Wiseman's *Underworld* and *Underworld: Evolution* starring opposite Kate Beckinsale; Ron Shelton's *Dark Blue*, opposite Kurt Russell; Isabel Coixet's *My Life Without Me*, opposite Sarah Polley, for which he won Best Actor at the Bordeaux International Film Festival; Tony Piccirillo's *The 24th Day*, opposite James Marsden; Bruce Paltrow's *Duets*, co-starring Gwyneth Paltrow and Maria Bello; Lee Tamahori's *xXx: State of the Union*; and Gary Burns' *Kitchen Party*.

His first film was the short feature *Can I Get a Witness?*, directed by Kris Lefcoe. The film was developed at the Norman Jewison Film Center in Toronto, and was screened at the 1996 Toronto International Film Festival. Speedman then began studying at the Neighborhood Playhouse in New York before landing the role of Ben Covington in the popular WB Network drama “Felicity,” which had a successful four-season run. He made his stage debut during his summer 2000 hiatus from “Felicity,” performing the lead in the Edward Albee play *The Zoo Story* at the Equity Theater in Toronto.

Born in London, England, and raised in Toronto, Speedman spent most of his youth immersed in athletics, following in the footsteps of his mother, who held a world record in running. At ages 12 and 14, he was a part of the relay swim team that held the national record for the 400-meter medley. In 1992, as a member of the Canadian Junior National Swim Team, he performed well at the Olympic trials, but suffered a neck injury soon after and was forced to leave the sport.

Speedman currently divides his time between Los Angeles and New York.

### ***RACHEL BLANCHARD as Rachel***

Rachel Blanchard has become one of the most sought-after young actresses in Hollywood.

Last year Rachel was seen in two starring roles in New Line’s *Snakes on a Plane*, opposite Samuel L. Jackson, and *Comeback Season*, opposite Ray Liotta. She was also seen as one of the female leads opposite Kevin Bacon and Colin Firth in Atom Egoyan’s critically acclaimed film *Where The Truth Lies*.

Rachel burst onto the U.S. scene with her groundbreaking portrayal of Cher Horowitz in the television adaptation of the big-screen blockbuster, *Clueless*. Rachel also appears in the top-rated British comedy series “Peep Show” and had a recurring role on the hit HBO show “Flight of the Choncords.”

Blanchard came to prominence in the film world having been seen in 2004’s hilarious movie *Without a Paddle* for Paramount Pictures and prior to that in the critical favorite *The Wild Dogs*, written and directed by Thom Fitzgerald.

### ***NOAM JENKINS as Sami***

Noam Jenkins has been a professional actor for the past fifteen years. Having worked on three continents playing major roles in films and television, of late he has been focusing his artistic pursuits in Canada. In the last eighteen months Jenkins co-starred

along Jason Isaacs in the hit BBC miniseries “The State Within” and starred in the critically acclaimed films, *All Hat* and *This Beautiful City* which both premiered at the 2007 Toronto International Film Festival. Jenkins will soon co-star with Mischa Barton in the film *Walled In*, adapted from a Serge Brussolo novel. In late 2007, Jenkins will begin pre-production on the feature film *Man and his World*, a coming of age drama set against the backdrop of the mescaline trade during the Montreal Olympics in 1976, which he wrote and will direct. Jenkins had his directorial debut with the short film, *Norm* starring David Suttcliffe.

On the small screen, Jenkins recently landed a lead role in the new dramatic series “Sold,” for CTV, where he was reunited with “Slings and Arrows” director Peter Wellington.

### ***DEVON BOSTICK as Simon***

As a young actor, Devon Bostick has amassed an impressive resumé of film and television roles. He recently appeared in the 2007 Toronto International Film Festival opening feature *Fugitive Pieces*, directed by Jeremy Podeswa. Additional feature credits include *The Stone Angel*, directed by Kari Skogland, George Romero’s *Land of the Dead*, Michael Mabbott’s *Citizen Duane* and Darren Bousman’s *Saw IV*.

Bostick’s television credits include the recurring role as ‘Nic’ in the hit television series “Degrassi: The Next Generation,” the Lifetime movie “A Life Interrupted,” the A&E movie “Knights of the South Bronx,” a guest starring role on Lifetime’s “Missing” plus a leading role in CBC’s highly controversial “The Altar Boy Gang.”

Devon Bostick lives in the city with his family, attends a performing arts school, loves to play hacky sack with friends and is a highly active student filmmaker.

### ***KENNETH WELSH as Morris***

Kenneth Welsh, recipient of the 2004 Order of Canada, has an outstanding list of credits in feature films, on television and on stage. He is a Genie Award recipient and has also won a total of five Gemini Awards. Welsh was awarded an honorary Doctorate by the University of Alberta and in 2000 received the National Theatre School’s prestigious Gascon-Thomas Award.

Welsh’s many film credits include *Four Brothers*, *The Exorcism of Emily Rose*, *The Day After Tomorrow*, *The Aviator*, *Miracle*, *Absolute Power*, *Legends of the Fall*, *Perfectly Normal*, *The Freshman*, *Crocodile Dundee II*, *The House on Carroll Street*, *Loyalties*

and *Margaret's Museum*, for which he won a Genie Award for Best Supporting Actor. On television, Welsh has appeared in the miniseries "The Trojan Horse," "Above and Beyond," "H2O," "Revenge of the Land," "Dieppe," "Love and Hate: The Story of Colin and Joanne Thatcher," and "Empire Inc.," the movies "Booky and the Secret Santa," "Ice Bound," "Eloise at the Plaza," "Hiroshima," and "And Then You Die," and the series "Smallville," "Law and Order," "The Outer Limits," "Due South," "This is Wonderland," and "Twin Peaks" among dozens of other small screen credits.

Welsh's career in theatre encompasses everything from Shakespeare to the modern classics. He appeared in David French's *Leaving Home* at the Soulpepper Theatre where in 2008, his one-man show of Dylan Thomas' *Under Milk Wood*, under the direction of Ted Dykstra, will be reprised. Welsh has performed on and off Broadway, in various productions including *The Real Thing* by Tom Stoppard and *Social Security*, both directed by Mike Nichols, and Terrence McNally's *Frankie and Johnny in the Clair de Lune* with Kathy Bates. He has also performed in numerous stage productions at the Stratford Festival, including the title role of *Hamlet*.

## ***About the Filmmakers***

### ***ATOM EGOYAN, Writer, Producer, Director***

Cairo-born, Canadian-bred and of Armenian descent, Atom Egoyan is one of the most celebrated contemporary filmmakers on the international scene. Through his uniquely personal feature films and numerous related projects, he has created a remarkable body of work that has received critical acclaim and achieved commercial success around the world.

Egoyan was raised in Victoria, BC, moving to Toronto at age 18 to study International Relations and classical guitar at the University of Toronto. It was there that he began to seriously explore the art and language of the cinema, and started making his own films, which progressed to reflect his own, very personal thematic obsessions, delving into issues of intimacy, displacement and the impact of technology and media in modern life.

His debut feature, *Next of Kin* (1984), earned him the Genie nomination (Canadian Academy Award) for Best Director, and went on to win Germany's Mannheim International Film Week Gold Ducat Award, securing theatrical distribution around the world.

*Family Viewing* (1987) won the Locarno International Critics Prize, and was nominated for eight Genie Awards including Best Film. The film gained wide notoriety when Wim Wenders declined the jury prize at the Montreal Film Festival for his own film *Wings of Desire*, and handed it over to Egoyan, his "Canadian colleague." Next came *Speaking Parts* (1989), which marked his first Cannes premiere (Director's Fortnight), and earned even more international acclaim and Genie Award nods.

*The Adjuster* (1991) premiered at Cannes in the Quinzaine des Réalisateurs, and was awarded the Special Jury Prize at the Moscow International Film Festival. It went on to capture the Toronto/CITY Award for Best Canadian Film at the Toronto International Film Festival. His 1993 film *Calendar*, shot in Armenia, earned the C.I.C.A.E. prize for Best Film in the Forum of New Cinema at the Berlin International Film Festival, and once again landed Egoyan Genie nominations for Best Direction and Screenplay.

Egoyan achieved a wider audience with the darkly mysterious *Exotica* (1994). The first English Canadian film to be invited into Competition at the Cannes Film Festival in nearly a decade, *Exotica* was awarded International Critics Prize for Best Film. Honoured by festival and critical associations around the world, *Exotica* received major worldwide release, including a 500-screen U.S. release from Miramax Films. Released by Alliance in Canada, *Exotica* played theatrically for over half a year. The film swept the Genies, earning eight awards, including Best Picture and Best Director.



*The Sweet Hereafter* (1997) had its world premiere in Official Competition at the 50<sup>th</sup> Cannes Film Festival, where it became the most honoured film of the Festival, winning The Grand Prize of the Jury as well as the International Critics Prize and the Ecumenical Award for Humanist filmmaking. The movie then opened the Toronto International Film Festival, where it was doubly honoured with both the International Critics Award and the Toronto/CITY Award for Best Canadian Film. *The Sweet Hereafter* provided Egoyan a second sweep of the Genies by winning eight major awards, including Best Picture and Best Director. Sold to virtually every possible worldwide market, *The Sweet Hereafter* was the subject of unprecedented critical response, named to more than 250 major top-ten lists for 1997. *The Sweet Hereafter* held the top position on more than two-dozen of those lists, including “The New York Times,” “The Los Angeles Times” and “Newsweek.” Egoyan received Academy Award® nominations for his directing and for his adapted screenplay. This made him the first Canadian to be so honoured for work in a Canadian film.

His next two films were Irish in origin. In 1999, Egoyan directed *Felicia’s Journey* in Ireland and England. Based on the novel by William Trevor, starring Bob Hoskins, Elaine Cassidy and Arsinée Khanjian, it premiered in competition at Cannes before opening the Toronto Film Festival and holding the prestigious closing night spot at the New York Film Festival. Produced by Icon Entertainment, this film earned another four Genie Awards. *Krapp’s Last Tape* is an adaptation of Samuel Beckett’s stage play, starring John Hurt. This has been seen internationally since premiering in 2000 at the Venice Film Festival.

*Ararat*, Egoyan’s meditation on the Armenian Genocide of 1915, was distributed in over thirty countries after its premiere at the Cannes International Film Festival in 2002. It has won numerous awards, including Best Film at the 24<sup>th</sup> Durban Film Festival in South Africa, Best Film on Human Rights by the Political Film Society of Hollywood, the Freedom of Expression Award from the National Board of Review in New York, and the Genie award for Best Film from the Canadian Academy of Film and Television. In May of 2008, Egoyan received the Dan David Prize for “Creative Rendering of the Past” from the University of Tel Aviv. This is a prize he shared with Amos Oz and Sir Tom Stoppard.

Egoyan’s *Where The Truth Lies*, produced by Robert Lantos, stars Kevin Bacon, Colin Firth and Alison Lohman, and is based on Rupert Holmes’s novel by the same name. *Where The Truth Lies* premiered in competition at the 2005 Cannes International Film Festival, and had its North American premiere at the Toronto International Film Festival in 2005. In addition to winning the Genie for Best Adapted Screenplay, Egoyan's intricate adaptation was honored at the 2006 Frankfurt Book Fair with a prize for Best International Literary Film Adaptation.

His other works include many short films and original programs for television as well as a number of art installations presented internationally (including the Oxford Museum of

Modern Art, Venice Biennale and Le Fresnoy in France). Exploring his long-standing interest in classical music, Egoyan made his debut as an opera director in 1996 with the Canadian Opera Company production of *Salome*. This production was subsequently presented in Houston and Vancouver before being remounted by the COC for a sold-out run in 2002. His original opera, *Elsewhereless*, composed by Rodney Sharman and written and directed by Egoyan, premiered in Toronto in 1998 and was remounted in Vancouver and The National Arts Center in Ottawa, earning six Dora nominations including Best Production. Later that year he directed the world premiere of Gavin Bryars' *Dr. Ox's Experiment* for English National Opera in London.

His art and theatre projects include the installation *Steenbeckett*, for London's Artangel's 10<sup>th</sup> anniversary, and *Hors D'usage*, for Montreal's Le Musée d'art contemporain, which opened in the Fall of 2002.

Egoyan's film works have been presented in numerous important retrospectives in major centers throughout the world. He has earned many exceptional honours in his career. There have been a number of books written about his work, and he co-edited a collection of essays, SUBTITLES on the foreignness of film published by MIT press in 2004. Egoyan was President of the Jury at the 2003 Berlin Film Festival, and has served on juries in Cannes, Sundance, and Toronto. He was knighted by the French Government with the Chevalier des Arts et Lettres, has received the Anahid Literary Award from the Armenian Center at Columbia University, and was inducted into the Order of Canada. He has received honorary doctorates from universities across Canada.

Egoyan's production of Wagner's *Die Walküre* was performed by the Canadian Opera Company in April 2004 and remounted in Autumn 2006 with the opening of the Four Seasons Centre for the Performing Arts in Toronto winning the Dora Award for Outstanding Production. On the occasion of Samuel Beckett's Centenary Celebration in April 2006, Egoyan's critically acclaimed interpretation of Beckett's *Eh Joe* was presented by The Gate Theatre in Dublin. This production, starring Michael Gambon, later transferred to London's West End earning Egoyan the Irish Theatre Award for Best Direction. It will be presented this July at the Lincoln Center Festival starring Liam Neeson.

In June 2007, his installation piece *Auroras* was part of the inaugural edition of Luminato, Toronto Festival of Arts & Creativity, and was later invited to the Istanbul Biennial. His dramatized digital diary, CITADEL, opened a full retrospective of Egoyan's work at the Pompidou Center in Paris last year.

***SIMONE URDL and JENNIFER WEISS, The Film Farm, Producers***

Partners Simone Urdl and Jennifer Weiss formed The Film Farm in 1998 after first teaming up to produce the feature film *Jack & Jill*. Since then they have produced such critically acclaimed feature films as *Redacted*, *Away From Her*, *Luck* and *Soul Cages*, as well as *In Between Days*, which the company co-produced. Urdl and Weiss have now been producing together for over 10 years.

The Film Farm's recent films include Brian De Palma's controversial Iraq War film *Redacted*, and Sarah Polley's *Away From Her*. De Palma was awarded the Silver Lion for Best Director at the 64th Venice Film Festival and the film went on to screen at the Telluride Film Festival, the Toronto International Film Festival, The New York Film Festival and the London Film Festival. *Away From Her*, starring Julie Christie and Gordon Pinsent, premiered at The Toronto International Film Festival in 2006 to unanimously rave reviews. Within 24 hours of the premiere, the film had sold all over the world, including a significant U.S. sale to Lionsgate. The film had its American premiere as the gala opening film at Sundance 2007 and its European premiere at the Berlin International Film Festival. The film was released simultaneously in Canada and the United States in May 2007 and is one of Canada's top grossing films. The film won a Best Actress Golden Globe in January 2008 for Julie Christie along with numerous critics' awards and recently received Academy Award® nominations for Christie (Actress in a Leading Role) and for Polley (Adapted Screenplay). The co-production *In Between Days* directed by So Yong Kim, premiered in Official Competition at Sundance (2006) where it won the Special Jury Prize for Independent Vision and then went on to win the FIPRESCI Prize at the Berlin International Film Festival. The film also received two Gotham Award nominations and an Independent Spirit Award nomination.

Additional films include *Luck*, which received the Best Narrative Feature Film award at the 2004 South By Southwest Film Festival, was nominated for a Best Screenplay Genie Award and garnered four-star reviews upon its release; the short film *Soul Cages*, which screened at numerous prestigious festivals, winning a CSC Award for best cinematography in a short film and received a Genie nomination for Best Dramatic Short Film; "Shorts In Motion" together with Foundry Films, for the National Film Board of Canada and Bravo!FACT is a series of short films directed by Sook-Yin Lee, Don McKellar, Sudz Sutherland and Mark McKinney, which premiered at the Banff World Television Festival and has won awards at digital festivals worldwide.

Urdl and Weiss were the original producers of the Toronto International Film Festival's Talent Lab from 2003 through 2006. As the producers of the Lab, they collaborated with celebrated novelist Michael Ondaatje to draw international talent from around the world, including Gus Van Sant, Sally Potter, Terry Gilliam, Carlos Reygadas, among many other gifted filmmakers, as participants.

## **SIMONE URDL**

After graduating from Queen's University's Film Studies programme, Urdl began working with Atom Egoyan in 1991 leading to her role as Associate Producer on *Ararat*. She was also the associate producer on *Foolproof* (William Phillips, Alliance Atlantis); Executive Producer of *Coldwater* (Ruba Nadda, Mongrel Media), and *Mouth to Mouth* (Alison Murray, UK/German co-production). In 2004/2005, Urdl opened, operated and programmed CAMERA, a bar and cinema in Toronto specializing in promoting and programming unique and independent films and providing a community place for local filmmakers to screen their work. Prior to producing, Urdl was the VP of acquisitions for a Korean distributor, as well as a coordinator, unit publicist and post-production supervisor.

## **JENNIFER WEISS**

Jennifer Weiss was an in-house producer at Rhombus Media from 2000 to 2004, where she co-produced the extraordinary Prelude Series for the 25th anniversary of the Toronto International Film Festival. Directors for this series of films included David Cronenberg, Don McKellar, Guy Maddin and Atom Egoyan. In the four years at Rhombus, Weiss co-produced Larry Weinstein's *Stormy Weather: The Music of Harold Arlen*; was Production Associate on Guy Maddin's *The Saddest Music in the World* and Associate Producer of *Childstar*, by Don McKellar. She shared the 2003 Genie Award for Best Short Drama for *I Shout Love* with writer/director Sarah Polley. Weiss also produced Michael Snow's film installation *Shtoorty*, which premiered at the 2005 Toronto International Film Festival and the Forum section of the Berlin International Film Festival.

## **ROBERT LANTOS, Executive Producer**

Mr. Lantos founded and built Canada's leading film and television company, Alliance Communications Corporation, of which he was Chairman and CEO. In 1998 he sold his controlling interest in Alliance in order to focus on the creative process and now produces films through his production company, Serendipity Point Films.

His selected feature film producer and executive producer credits include *FUGITIVE PIECES*, directed by Jeremy Podeswa, starring Stephen Dillane, Rade Sherbedgia, Rosamund Pike and Ayelet Zurer (Opening Night Gala, Toronto Film Festival, Winner of Best Actor Award, Rome International Film Festival); *EASTERN PROMISES*, directed by David Cronenberg, starring Viggo Mortensen, Naomi Watts and Vincent Cassel (Nominated for an Academy Award, nominated for three Golden Globes including Best Picture, nominated for two BAFTA's including Best British Film); *WHERE THE TRUTH LIES*, directed by Atom Egoyan, starring Kevin Bacon, Colin Firth, Alison Lohman and Rachel Blanchard (Official Selection – In Competition, Cannes Film Festival); *BEING JULIA*, directed by Istvan Szabo, starring Annette Bening and Jeremy Irons (Academy Award Nominee, Golden Globe Winner and National Board of Review winner); *THE*

*STATEMENT*, directed by Norman Jewison, starring Michael Caine and Tilda Swinton (National Board of Review winner); *ARARAT*, directed by Atom Egoyan, starring Marie-Josée Croze, Arsinée Khanjian and Charles Aznavour (Official Selection, Cannes Film Festival and Opening Night Gala, Toronto Film Festival, winner of the Genie Award for Best Picture); *MEN WITH BROOMS*, directed by Paul Gross, starring Paul Gross and Molly Parker; *STARDOM*, directed by Denys Arcand, starring Jessica Paré and Dan Aykroyd (Official Selection, Cannes Film Festival and Opening Night Gala, Toronto Film Festival); *SUNSHINE*, directed by Istvan Szabo, starring Ralph Fiennes and Rachel Weisz (nominated for three Golden Globe Awards including Best Picture, winner of three European Film Awards, winner of the Genie Award for Best Picture); *FELICIA'S JOURNEY*, directed by Atom Egoyan, starring Bob Hoskins and Elaine Cassidy (Opening Night Gala Toronto Film Festival, Official Selection, Cannes Film Festival, and winner of four Genie Awards); *EXISTENZ*, directed by David Cronenberg, starring Jude Law and Jennifer Jason Leigh (winner of a Silver Bear, Berlin Film Festival); *THE SWEET HEREAFTER*, directed by Atom Egoyan, starring Sir Ian Holm and Sarah Polley (nominated for two Academy Awards®, winner of the Grand Prix and the International Critics Award at the Cannes Film Festival, winner of the Genie Award for Best Picture); *CRASH*, directed by David Cronenberg, starring James Spader, Holly Hunter and Deborah Kara Unger (winner of a Special Jury prize at the Cannes Film Festival, six Genie Awards and the Golden Reel Award); *JOHNNY MNEMONIC*, directed by Robert Longo, starring Keanu Reeves (winner of the Golden Reel Award); *WHALE MUSIC*, directed by Richard Lewis, starring Maury Chaykin and Cyndy Preston (Opening Night Gala Toronto Film Festival, winner of four Genie Awards); *BLACK ROBE*, directed by Bruce Beresford, starring Lothaire Bluteau and Sandrine Holt (Opening Night Gala Toronto Film Festival, winner of the Genie Award for Best Picture and the Golden Reel Award); *JOSHUA THEN AND NOW*, directed by Ted Kotcheff, starring James Woods and Alan Arkin (Official Selection, Cannes Film Festival, Opening Night Gala Toronto Film Festival, and winner of five Genie Awards); and *IN PRAISE OF OLDER WOMEN*, directed by George Kaczender, starring Tom Berenger and Karen Black (Opening Night Gala Toronto Film Festival, winner of four Genie Awards).

Mr. Lantos is a member of the Order of Canada. He holds an honorary Doctor of Letters from McGill University, is a Director of Indigo Books & Music and of the Jewish Television Network.

***PAUL SAROSSY CSC, BSC, Cinematographer***

*Adoration* is the latest project in the longtime collaboration of director Atom Egoyan and award-winning cinematographer Paul Sarossy. The two filmmakers have worked together on the films *Where the Truth Lies*, *Ararat*, *Felicia's Journey*, *The Sweet Hereafter*, *Exotica*, *The Adjuster*, *Speaking Parts*, as well as the television production of *Krapp's Last Tape*.

Sarossy's other distinguished film credits include *The River King*, starring Edward

Burns, *Ripley Under Ground*, starring Willem Dafoe, *Head In The Clouds*, starring Charlize Theron and Penelope Cruz, *Perfect Pie*, *On the Nose* and *Paid in Full*. He was also the director of photography on *The Wicker Man*, starring Nicolas Cage and Ellen Burstyn; Bruce Paltrow's *Duets*; Joe Mantegna's *Lakeboat*; Saul Rubinek's *Jerry & Tom*; Paul Schrader's Oscar-nominated *Affliction*; *Picture Perfect* starring Jennifer Aniston; Denys Arcand's *Love and Human Remains*; and most recently *The Deal*, starring Meg Ryan and William H. Macy, among many others.

His work for television includes such made-for-TV movies as the Daytime Emmy Award nominated "The Incredible Mrs. Ritchie," starring Gena Rowlands; "Martha, Inc: The Story of Martha Stewart," starring Cybill Shepherd; Golden Globe nominated "A Soldier's Story," "The Man Who Saved Christmas," "Rated X," "Rocky Marciano," "Mistrial" and the "Soir Blue" and "Prima Vera" episodes of the series "Picture Windows," "Suzanne and Satie" and "Grand Larceny."

In addition to several international film festival awards and nominations, Sarossy's honours include five Genie Awards—for the films *Head in the Clouds*, *Perfect Pie*, *Felicia's Journey*, *The Sweet Hereafter* and *Exotica*; a Canadian Society of Cinematographers (CSC) Award for Best Cinematography in TV Drama for "Rocky Marciano;" CSC Awards for Best Cinematography in a Theatrical Feature for *Head in the Clouds*, *The Sweet Hereafter*, *Exotica* and *White Room*; an American Society of Cinematographers (ASC) Award nomination for Outstanding Achievement in Cinematography for a Mini-series for "Picture Windows;" and an Independent Spirit Award nomination for Best Cinematography for *Affliction*. Sarossy also made his directorial debut with the film *Mr. In-Between*, for which he won the Best Independent UK Film Award at the Raindance Film Festival; a Prix Sang Neuf for *Cognac* and the Best Actor Award for *Tokyo*.

### **PHILLIP BARKER, Production Designer**

Phillip Barker is internationally renowned as a film and stage designer, filmmaker and installation artist. He has collaborated with director Atom Egoyan on numerous projects.

Barker won a Directors Guild of Canada Award for Outstanding Achievement in Production Design of the feature film *Where The Truth Lies*. He has also received Genie Award Nominations for Best Production Design for the feature films *Where The Truth Lies*, *Ararat* and *The Sweet Hereafter*, all directed by Atom Egoyan. Barker also designed Egoyan's opera *Elsewhereless* and the film and video projections for the Canadian Opera Company production of Egoyan's *Salome*.

His recent production design for film includes Brian De Palma's controversial Iraq War film *Redacted*, for which De Palma was awarded the Silver Lion for Best Director at the 64th Venice Film Festival.

Barker's own films have screened extensively, receiving numerous awards including a Gemini Award Nomination for Best Live Action Short Film for *Soul Cages*. In 2007 Barker released his new short film *Night Vision*, produced by Simone Urdl and Sonia Hosko.

### **SUSAN SHIPTON, Editor**

*Adoration* marks the seventh collaboration between Genie Award-winning editor Susan Shipton and director Atom Egoyan. Their work together includes *Where the Truth Lies*, *Ararat*, *Felicia's Journey*, *The Sweet Hereafter*, for which she received a Genie Award for Best Achievement in Film Editing; *Exotica*, for which she was nominated for the Best Achievement in Film Editing Genie Award; *The Adjuster* and *En Passant*, which was Egoyan's contribution to the anthology *Montréal Vu Par*.

Shipton won a 2001 Genie Award for Best Achievement in Editing for her work on Robert LePage's *Possible Worlds*. Her many other credits include *A Cool Dry Place*, starring Vince Vaughn, *Love and Death on Long Island*, *Turning April*, *Long Day's Journey Into Night*, for which she received a Genie Award nomination for Best Achievement in Film Editing, *When Night Is Falling* and *Mesmer*. In 1993, she received two Genie Award nominations in the same year for her work on *The Lotus Eaters* and *I Love A Man in Uniform*. She was nominated for a Gemini Award for editing *Blessed Stranger: The Tragedy of Swiss Air Flight 111*. Additional credits include Laurie Lynd's *Breakfast with Scot*, which premiered at the Toronto International Film Festival in 2007.

Shipton also wrote, produced and directed the short film, *Hindsight* (based on Dennis Foon's play of the same name), which was invited to numerous international film festivals, including the 2000 Montréal World Film Festival, the Toronto International Film Festival and the Los Angeles International Short Film Festival.

### **MYCHAEAL DANNA (Music)**

Mychael Danna is recognized as a pioneer in film music, for his method of combining non-Western sound sources with orchestral and electronic minimalism. This reputation has led him to collaborate with such acclaimed directors as Atom Egoyan, Ang Lee, Terry Gilliam, Istvan Szabo, Gillies MacKinnon, Scott Hicks, James Mangold, and Mira Nair. Danna studied music composition at the University of Toronto, winning the Glenn Gould Composition Scholarship in 1985. Danna also served for five years as composer-in-residence at the McLaughlin Planetarium in Toronto. Danna's recent projects include *Tideland*, *Being Julia*, *Water*, *Where The Truth Lies*, *Breach*, *Surf's Up*, *Little Miss Sunshine*, and *Capote*.

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