

THIS MUST BE THE PLACE

A film by Paolo Sorrentino

NICOLA GIULIANO
ANDREA OCCHIPINTI
FRANCESCA CIMA
MEDUSA FILM

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CAST

Cheyenne	Sean Penn
Jane	Frances Mc Dormand
Mordecai Midler	Judd Hirsch
Mary	Eve Hewson
Rachel	Kerry Condon
Robert Plath	Harry Dean Stanton
Dorothy Shore	Joyce Van Patten
As himself	David Byrne
Mary's mother	Olwen Fouéré
Ernie Ray	Shea Whigham
Richard	Liron Levo
Aloise Lange	Heinz Lieven
Jeffrey	Simon Delaney

CREW

Director	Paolo Sorrentino
Screenplay	Paolo Sorrentino Umberto Contarello
Story by	Paolo Sorrentino
Producers	Nicola Giuliano Francesca Cima Andrea Occhipinti Medusa Film
Co producers	Michele & Laurent Petin Ed Guiney and Andrew Lowe
Director of Photography	Luca Bigazzi
Production Designer	Stefania Cella
Editor	Cristiano Travaglioli
Music	David Byrne
Lyrics	Will Oldham
Costume Designer	Karen Patch
Sound Designer	Srdjan Kurpjel
Art Director	Irene O'Brien
First Assistant Director	Davide Bertoni
Casting	Laura Rosenthal Maureen Hughes
Hair	Kim Santantonio
Make-Up	Luisa Abel

THIS MUST BE THE PLACE

Short synopsis

Cheyenne is a former rock star.

At 50 he still dresses 'Goth' and lives in Dublin off his royalties.

The death of his father, with whom he wasn't on speaking terms, brings him back to New York.

He discovers his father had an obsession: to seek revenge for a humiliation he had suffered.

Cheyenne decides to pick up where his father left off, and starts a journey, at his own pace, across America.

Interview with director Paolo Sorrentino

How did you meet Sean Penn and how was the idea for this film born?

I met Sean Penn in 2008 during the closing night of the Cannes Film Festival, the year he was President of the Jury and I won the Jury Prize for *Il Divo*. He expressed some really flattering opinions of my film. I found this sufficiently remarkable to entertain the fantasy of making a film with him. Unexpectedly, like a true American dream, the fantasy became a reality.

What are the origins of the two main themes of the film: the portrait of a depressed rock star and the hunt for an elderly Nazi?

As far as I'm concerned, every film has to be an unrelenting hunt for the unknown and for mystery, not so much to find the answer, but to keep the question alive.

During the genesis of this movie, one of my recurring thoughts was of the secret, mysterious life that former Nazi criminals are forced to live in some part of the world - men who now have the tranquil features of harmless, good-natured old people, but whose past is marked by the unnameable crime *par excellence*: the extermination of a people. It's a diametrically opposed image.

To track down one of these men we had to have a hunt, and to have a hunt we had to have a hunter. This is where another element in the film comes into play: my instinctive need to introduce irony into drama. To achieve this, Umberto Contarello and I eliminated the possibility of an "institutional" Nazi hunter and gradually arrived at the complete antithesis of the detective: a slow, lazy, rock star who was bored enough and closed in his self-referential world to the point of being, seemingly, the last person who would embark on a crazy search for a Nazi criminal, probably dead by now, across the United States. The background of the tragedy of tragedies, the Holocaust, and its juxtaposition with the diametrically opposite world of pop music (fatuous and frivolous by definition) and one of its protagonists, seemed to me to be a "dangerous" enough combination to make for an interesting story. Because I think that a story only truly comes alive when there's a danger of failing. And I hope I haven't failed.

Tell us about the Cheyenne character. What's he like?

Cheyenne is childish, but not capricious. Like many adults who remain anchored in their childhood he has a knack of maintaining only the limpid, touching and bearable qualities of kids.

His prematurely quitting the music scene, due to a trauma, has obliged him to live a life that he can't bring into focus. It drags along, oscillating between boredom and slight depression. He floats. And for men who float, irony and lightness are often the only acceptable way of dealing with life. This attitude is directly reflected in the way other people see him. Cheyenne is a genuine, unwitting source of joy. And when in the film he says in a naïve, flip way that "life is full of beautiful things," we almost believe him. Because it is a little boy talking and, deep down, it's reassuring to think that kids are always right.

Why did you feel the need to tell a story about the Holocaust?

It's an exaggeration to say that I've made a film about the Holocaust. The movie is set in the present. It only gets to grips with that immense tragedy through penetrating flashes, tentative intuitions or deductions. However, it is true that I wanted the background of the Holocaust to hang over the present in telling this story. I tried to do it from a different and, I hope, new angle.

But the film mainly focuses on another key element: the absence – by definition always accompanied by presence – of the relationship between father and son.

Why did you choose the name Cheyenne?

It's a typical rock star's name. I was looking for one that sounded authentic. We thought of one of the most inspired names in rock star history, Siouxsie and the Banshees, and we changed it slightly to Cheyenne and the Fellows.

What was Sean Penn's reaction to the screenplay?

I sent the screenplay to Sean Penn, firmly convinced that I would have to wait months for a reply. There is a rumour, although I don't know how much truth there is in it, that Sean receives something like forty scripts a month. As soon as I had sent the script I was already looking for another idea – any idea – that might just work, because, quite frankly, it seemed impossible that this wild scheme of mine to shoot an independent film in America with a guy who had just won an Oscar, would come to anything.

Instead, 24 hours later I found a message from Sean Penn on my answering machine. Naturally I immediately thought it was a hoax, just like anyone else would. My producer friend Nicola Giuliano is very fond of playing jokes and also good at imitations. But I was wrong. So, in the middle of the night, I talked on the phone with Sean Penn, who told me that he really liked the script, wryly commenting that his only worry was the scene in which he had to dance. For me this was a problem that could be solved very easily. A month later I went with my screenwriter and producer to see Sean in San Francisco. We spent a wonderful evening together during which he would repeatedly go off at a tangent and give me an idea of how he would play the character. This only confirmed what I suspected: great actors always know much more about the character than the director or the screenwriter.

What did Sean bring to the film?

Sean Penn is the director's ideal actor. He completely respects the director's ideas but also has a knack of improving them, combined with an immense talent that enables him to achieve a credibility and depth of character that, to be honest, I would never have reached even if I'd spent a lifetime thinking about it.

The cinematographer Luca Bigazzi and I were amazed and impressed not only by the extraordinary depth of his talent, but above all by his precision in everything. Before shooting a take Luca and I always had so many things to tell him, only to realize seconds later that there was nothing to say, because he'd already understood everything himself – gestures, looks, precise movements – and he immediately made it easier to overcome inevitable technical difficulties.

Tell us about Cheyenne's over-the-top look - lipstick, makeup, hairstyle, the all-black look...

The look is inspired by that of Robert Smith, lead singer of The Cure. I saw The Cure perform several times when I was a kid. Then, three years ago, I went to see them again and there was Robert Smith, now fifty, looking exactly like he did when he was twenty. It was "shocking", in the positive sense of the word.

Seeing him close-up, backstage, I understood just how beautiful and touching contradictions in a human being can be. Here was a fifty-year-old who still completely identified with a look which, by definition, is that of an adolescent. But there was nothing pathetic about it. There was just this one thing that, in the movies and in life, creates an incredible feeling of wonder: the extraordinary, a unique and thrilling exception. Months later I had the same extraordinary experience when, on a very hot July day in New York, we did the first makeup and costume tryouts with Sean Penn. A minor miracle happened before my eyes as I silently watched the actor Sean Penn being steadily transformed, step by step, first with lipstick, then with mascara and the costumes, and finally as he moved around – in a natural way but at the same time different from the way he usually moves – and becoming a completely different person: Cheyenne.

How would you describe the relationship between Jane and Cheyenne?

I have to admit that for this "subtext", I stole little bits from my relationship with my wife. It's a relationship in which the vague abstractedness of the man is compensated for by the unrelenting solidity of the woman who makes it possible for life to progress without traumas and useless dramas. Umberto Contarello and I tried to bring out this contrast between the abstract and the

concrete within an ironical context. The playful aspect of the relationship between Sean Penn and Frances McDormand was practically a given, they have a natural gift for making people laugh.

I consider myself very lucky that Frances McDormand agreed to play the part of Jane. In order to convince her, I wrote her a letter saying that if she turned it down I would simply change the script and make Cheyenne a bachelor or a widow. It's the truth. I couldn't think of anyone but her for the part. When I met Frances she was exactly how I had envisioned her: an intelligent woman, very quick on the uptake, with an unpredictable and inexhaustible sense of humour.

In the part of the film that takes place in Dublin, Mary also plays an important role in Cheyenne's life ...

Mary is a young friend and fan of Cheyenne's, scarred by suffering that he alleviates as best he can. But in the end, she is the one who, despite her youth, relieves some of Cheyenne's pain. I found this an interesting reversal of roles.

I chose a very promising and mature young Irish actress Eve Hewson for the part. From the word go I was really amazed by the fact that such a young girl could have such an adult way of thinking. This quality, which is indispensable to her character, will be a major resource in her acting career.

What made you decide to film in Dublin?

Quite simply, Dublin is both beautiful and melancholy, two qualities that can be combined to great effect in a movie.

And why did you film in the United States?

I wanted to take on, shamelessly and recklessly, all the iconographic movie locations that have made me love this work since I was a boy: New York, the American desert, the gas stations, the bars with the long counters, the remote horizons.

American places are a dream and, when you find yourself in them, they don't become real but continue to be a dream. I have this very strange feeling of being in a constantly suspended reality in the United States.

What kind of portrait of America have you created?

It's always dangerous to adopt your vision of something that you don't know well, and my knowledge of the United States, despite the many trips I've made into the hinterland, is still pretty much that of a tourist. However I had the excuse of travelling with a protagonist, Cheyenne, who had not been back to the States for 30 years. We were both tourists, albeit with an open return ticket. And so we set about discovering a world that has been described endless times precisely because it is so elusive and changeable.

Did you already know Harry Dean Stanton and Judd Hirsch?

Harry Dean Stanton is one of my movie idols. For this film I was able to consider American actors and Harry Dean Stanton was one of the first I asked to see. Our first meeting was both thrilling and astonishing. We didn't speak for what seemed like forever. I was dying of embarrassment and he was perfectly at ease in what felt like an aquarium. Then, without warning, he said: "I'm happy because I don't have any answers." Just to say something, I ventured: "The important thing is not to ask yourself questions." This was followed by another silence and then we said goodbye. A few hours later, one of his assistants called and told me that I had made a favourable impression on Harry Dean. For a moment, it felt like being in a good screenplay.

It was Sean Penn, on the other hand, who suggested I consider Judd Hirsch for the part of Mordecai Midler, which I was finding very difficult to cast. As soon as I saw Judd, my doubts disappeared, not only because he's a formidable actor, but also because he was that character: human, sensitive and crabby at the same time, likeable and paternal without any effort.

Is there something in the style and aesthetic of this film that the audience can trace to your earlier films?

I'm not the best judge in these cases. I hope I've remained faithful to the underlying principle of this film: to use wherever possible a simple and, at the same time "beautiful" mise-en-scène, while primarily serving the character.

Music also plays an important part in the film. How did you choose it?

I chose the film's music from the heart, as certain chick-lit authors would say.

Joking aside, it really was like that. I didn't feel the need, as I did in the past, to "rationalize" the music. Instead, I wanted to relive the incredible emotion and passion I experienced as a boy when my brother, who was nine years older than me, introduced me to that great music called rock. I spent that period of my life obsessively dissecting rock, especially Talking Heads and their brilliant creator David Byrne. So, I dared to ask David Byrne three things: if I could use *This Must Be the Place* as the title and theme song, if he would compose the score, and if he would play himself in the film. And, guess what - David agreed to all three things!

Did you draw inspiration from anyone for this film?

I think that, unconsciously, there are always many sources of inspiration. At the conscious level, however, I have to say that I often thought about David Lynch's masterwork *A Straight Story*.

How do you think the audience will react?

I reacted very positively. And I'm part of the audience.

David Byrne

On writing the music for the film

I was on tour in Europe and Paolo came to Turin. His fantastic *// Divo* had recently played in New York and had gotten great reviews, so I was really happy to meet with him. He and his producers said they were working on another movie and told me some of what it is about. They didn't explain the whole story just that it was based on this retired rock star, and they wanted me to do some music for it. I thought that it was an ambitious jump to go from a beautiful and incredible but not widely seen Italian movie to what seemed to me a pretty large scale English language movie. So I told them that I was around and on tour and that they should get back in touch when they had the money and things were in place. Lo and behold a year later they were ready and had a date when they were going to start shooting and wanted to talk about the music again. I was surprised but really pleased.

So I read the script and there were three things Paolo was looking for. Firstly he wanted me and my band to perform a Talking Heads song live in one scene, which was not very complicated. The second thing was that as part of the story, the main character is handed a CD of song demos by a young singer/songwriter and they needed those songs because Sean Penn's character listens to this CD song by song during the course of his travels. The difficulty of that was that I could write them but it couldn't be me singing on it because people would recognise my voice and it obviously wouldn't be that kid, it had to be believably the voice of that kid. The third part was the score. Paolo had examples of instrumental pieces, the style of contemporary classical pieces that he had in mind for the score. But I kind of backed away from the score part because I thought I was going to have my hands full with the demos that this kid wrote and recorded. They couldn't sound too slick or well produced, they needed to sound a little unfinished.

In the script Paolo mentions Will Oldham, also known as Bonnie Prince Billy, as kind of a musical touchstone, and in fact this kid performs in a shopping mall and sings one of Will's songs. So I said to Paolo, "Why don't you ask Will to do the songs then, as there is a resonance for you in what he does?" He wasn't sure, but I had met Will earlier on in my tour, so I suggested I get in touch with him and see if he wanted to do the songs together. Paolo agreed and surprisingly Will said he'd give it a try. I thought before we went too far down the road of writing songs and words, let's throw down some really rough versions and vocals, and send that to Paolo to see if we were on the right lines. I thought that might be easier than Paolo trying to describe the music he wants which is really hard to do. Some of them worked, so Will and I continued to work on those, sent more to Paolo in this very rough form and he again accepted a couple more and the rest went back on my shelf. So that became the process by which we finished everything, except for one song for which Will wrote all the words, which was interesting because the lyrics were unlike anything I would have written. That's the reason to work on something together, to produce something that you wouldn't have done by yourself.

Then, because the young actor from Dublin who plays the kid with the demos wasn't such a great singer, we needed someone else's voice on there that would be believable as this kid's voice. So I found an Irish singer here in New York whose speaking voice was kind of a high tenor voice and who has just the tiniest hint of an Irish accent. We found him through MySpace, he came in and sang the songs and did a great job.

The name of the band in the movie is 'Pieces of Shit' which makes you think it's going to be a punk band, and the music we came up with didn't really fit that. Paolo did give some direction, that we should pull one song in a more melancholy direction and make another one more upbeat. The main character is modelled on Robert Smith, the singer from The Cure, and I told Paolo that if he wanted

it to sound more like The Cure, I probably wasn't the best person for the job. But he said he didn't want that, he thought Cheyenne would be more moved by music that sounded different to his past work, it was more about him hearing something that pushed him into another place.

On the song 'This Must Be the Place'

It was a little bit of a shock that Paolo had used the Talking Heads song I had written 'This Must Be the Place' as the title. It gets referenced a couple of times and gets performed once and I think heard a few times, so it's very flattering. The song, for me is a pretty straightforward love song. It's about as straightforward a love song as I could write. It has a sincerity, but doesn't say things in a way you have heard a million times before, so I think that people have found it touching and moving because it seems truer than a song which is maybe a little bit slicker or has more clichés in it.

On playing David Byrne

Paolo asked me to be in a couple of small scenes and play myself which of course raises the question - how do I do that? I told Paolo that I have no ambitions to be an actor, and he said 'No, I don't want you to be yourself, I want you to play David Byrne,' which seemed even more convoluted! But I thought Sean Penn is going to be so much in character, so if I just react to what his character says as I would in real life, then that could work. We make a pretty weird couple, this Cheyenne character and I, though the idea of our being friends isn't so farfetched.

On Cheyenne and Sean Penn

When Paolo described the story to me and I read the script, I realised Sean Penn was going to have to be in this Robert Smith / Goth make up for pretty much the whole film. He has to make you feel for this character and not just that you're watching Sean Penn in some Goth makeup, you have to get beyond that and start to feel for this person underneath the lipstick and the hair and all the other stuff. You find out incrementally why the Cheyenne character is doing what he is doing. You are given some reasons in the beginning but some things you don't find out until halfway through the movie and only then do you realise why he's acting this way or that's why he stopped performing. You fill in those things as you go along and they get revealed almost as an aside which is very clever, I like that the audience have to put the pieces of the puzzle together.

Interview with Eve Hewson (Mary)

Who is Mary?

Mary is a 16 year old Goth and Cheyenne's best friend. She's a dark old soul from a broken family – her brother's left and her mother's lost her mind and kind of forgotten about her. Cheyenne takes her in and takes care of her. They're friends and form sort of a tribe together. She's a huge fan of his. They confide in each other. He's the one who knows all her secrets.

Does he make it known to her what his intentions are when he leaves?

Mary just finds out that his father is dying when he leaves. She thinks he will go and then come back. Then after a while when he doesn't come back, she feels like he's abandoning her, just like her brother.

What was your reaction to the character? How much work did you have to do to find her?

The script was so detailed and precise. To create the character was the easy part; there were so many layers right there on the page. But Mary is so dark and has really heavy scenes. I knew that it would take a lot of work to get under the skin and understand where all that pain came from. The music that I listened to helped with that. I listened to The Cure, Talking Heads. All of their lyrics gave me an insight into what Mary was feeling and what was going on in her head.

I assume you don't look like this in real life?

No - they dyed my hair and extensions, gave me rings and ripped tights – though I do wear ripped tights in real life! The costume and the hair and make-up helped a lot with finding the character. I feel darker and closed off which is obviously what she's trying to do, putting up a barrier. I couldn't feel like Mary if I was wearing my own clothes.

How have you found working with Paolo Sorrentino?

I watched *Il Divo* and it's pretty heavy and intense. Everything is really controlled and precise and you'd think working with Paolo would be really scary. But he's the most gentle human being I've ever met. Everything's so calm on set, he knows exactly what he wants and he takes his time. There's no fuss or tension. He knows exactly what he's doing. It's kind of a gift.

And with Sean Penn?

I'd never met Sean before pre-production. I was pretty intimidated because of his body of work and his level of intensity. I wasn't sure how that would translate into real life. But he's been fantastic and very friendly. It was great and working with him was an education in itself.

Can you tell us about Frances McDormand and the character she plays?

Frances plays Jane, Cheyenne's wife. They nurture Mary and Jane is a positive female influence in her life. She adores their relationship, she supports their friendship and takes care of Mary in her own way. Frances and Sean work very differently, so it was interesting to see how they work in a scene together.

You're primarily involved in the Dublin portion of the shoot. How has that been?

I grew up in Dublin. I moved to New York for school and then I moved to LA. And now I'm back here to make a film. It's actually been very comforting as I know exactly where I'm going and I'm staying at home – it's helped me feel comfortable on set.

Did you know how to skateboard before this film?

I'd never skateboarded before. I told a little white lie in my audition – Paolo asked 'can you skateboard?' and I said 'yeah sure, it's easy,' which is completely untrue! So they had to get me a

coach, who worked with me for a couple of weeks, trying to get some tricks down and get me comfortable on the board. I was a bit wobbly at the start. I was wearing helmets – I looked like a turtle riding around Central Park, it was very embarrassing. But I was eventually weaned off the pads and I can properly skateboard now.

How would you describe the film?

I don't think you can categorise it easily. It's a drama but has a lot of comedy in it too. It's unique and extraordinary. It's hard to define.

Biographies - Cast

Sean Penn - Cheyenne

Two-time Academy Award® winner Sean Penn has become an American film icon in a career spanning nearly three decades. Penn has been nominated five times for the Academy Award® as Best Actor, for *Dead Man Walking*, *Sweet and Lowdown* and *I Am Sam*, winning his first Oscar® in 2003 for his searing performance in Clint Eastwood's *Mystic River* and his second in 2009 for Gus Van Sant's *Milk*. His performance as gay rights icon Harvey Milk also garnered Penn Best Actor awards from The Screen Actors Guild, New York Film Critics Circle and Los Angeles Film Critics Association.

Penn has also received Best Actor awards at the Cannes (*She's So Lovely*) and Berlin (*Dead Man Walking*) Film Festivals, as well as being a two-time winner of Best Actor at the Venice Film Festival (*Hurlyburly* and *21 Grams*). Penn was last seen in Doug Liman's drama *Fair Game* opposite Naomi Watts and will next be seen in Terrence Malick's drama *The Tree of Life* opposite Brad Pitt and in *THIS MUST BE THE PLACE*, both of which screen in Competition at the 2011 Cannes Film Festival.

Penn's feature film directorial debut came with 1991's *The Indian Runner*, which he also wrote and produced. In 1995 he directed, wrote and produced *The Crossing Guard*. His third film as director/producer was 2001's *The Pledge*, starring Jack Nicholson, which was named in the Top Ten Films of 2001 by The National Board of Review. In 2003 Penn wrote and directed the US contribution to the compilation film *11'09'01*. This important project, which gathered 11 acclaimed directors from around the world to create short films in response to the horrific events of September 11, 2001, was nominated for a French Cesar and received a special recognition award from the National Board of Review. *Into the Wild* marked Penn's fourth feature film as director. Based on Jon Krakauer's best-selling non-fiction book, the film, which Penn also produced and adapted, opened to rave reviews in September 2007 and appeared on many of the top ten film lists of that year.

Penn has appeared on stage in productions including Alfred Hayes' *Girl on the Via Flaminia* and Albert Innaurato's *Earthworms In Los Angeles*. On Broadway, Penn performed in Kevin Heelan's *Heartland* and John Byrne's *Slab Boys*. He appeared in David Rabe's *Hurlyburly* at the Westwood Playhouse, and *Goose and Tom Tom* at the Lincoln Center, both directed by the author. Most recently, Penn starred opposite Nick Nolte and Woody Harrelson in *The Late Henry Moss*, written and directed by Pulitzer Prize-winning writer Sam Shepard.

In 2002, Sean Penn was presented with the Modern Master Award at the Santa Barbara International Film Festival, and in 2003, became the youngest recipient to ever receive the Donostia Lifetime Achievement Award from the San Sebastian Film Festival. In 2004, he was honored with the John Steinbeck Award for outspoken torch-bearers in the creative arts. In 2008, Penn received the Desert Palm Achievement Award for Acting, after being presented in 2007 with the Director of the Year Award for *Into the Wild* from the Palm Springs International Film Festival. Penn served as President of the jury for the 2008 Cannes International Film Festival and later that year was named a Knight in the French Legion of Honor.

As a journalist, Penn has written for Time, Interview, Rolling Stone and The Nation magazines. In 2004, Penn wrote a two-part feature in The San Francisco Chronicle after a second visit to war-torn Iraq. In 2005, he wrote a five-part feature in the same paper reporting from Iran during the election which led to the Ahmadinejad regime. Penn's landmark interviews with Venezuelan President Hugo Chavez, and Cuba's President Raul Castro, were published in The Nation and The Huffington Post. Penn's interview with President Castro was his first ever interview with an international journalist.

Penn's humanitarian work has found him in New Orleans in the immediate aftermath of Hurricane Katrina and more recently in earthquake-ravaged Haiti. In January 2010, Penn founded the J/P Haitian Relief Organization which focuses on medical aid, protection, and re-location. His organization is currently serving as UN IOM designated Camp Management for the largest IDP camp in Port-au-Prince and established the first emergency re-location in the country. For his efforts, Penn received the Commander's Award for Service (US Army 82nd Airborne Division), 82nd Airborne Award for Meritorious Service, the Operation Unified Response JTF Haiti Certificate from Lieutenant General, US Army Commander P.K. Keen, along with the 1st Recon 73rd Division Coin of Excellence, 2nd Brigade Combat Team Coin of Excellence, Commendation of Excellence United States Southern Command, and Award of Excellence by the Deputy Commander US Southern Command. Earlier this year, Penn was honored with the "Children's and Families Global Development Fund Humanitarian Award" presented by the Ambassador of the Republic of Haiti, Raymond A. Joseph and his wife, Lola Poisson-Joseph. In July 2010 Penn was knighted by Haitian President Rene Preval in a ceremony in Port-Au-Prince. Penn recently received the 2010 Hollywood Humanitarian Award from the Hollywood Film Festival and the 2011 Stanley Kramer Award from the Producers Guild of America.

Frances McDormand – Jane

Films include *Burn After Reading*, *Miss Pettigrew Lives for a Day*, *Friends With Money*, *Laurel Canyon*, *Something's Gotta Give*, *Wonder Boys*, *City By The Sea*, *Madeline*, *Primal Fear*, *Lone Star*, *Palookaville*, *Chattahoochee*, *Darkman*, *Hidden Agenda*, *Short Cuts*, *Beyond Rangoon*, *Paradise Road*, *The Man Who Wasn't There*, *Raising Arizona* and *Blood Simple*. She can next be seen in *Transformers: Dark of the Moon* and Wes Anderson's *Moonlight Kingdom*.

She is the recipient of four Academy Award® nominations: for *Mississippi Burning*, *Almost Famous*, *North Country* and *Fargo*, for which she received the Best Actress award for her performance as 'Marge Gunderson'.

On stage, she is currently starring on Broadway in David Lindsay-Abaire's *Good People* directed by Daniel Sullivan. Other appearances include *The Country Girl* directed by Mike Nichols, Caryl Churchill's *Far Away* directed by Stephen Daldry at NY Theatre Workshop, her Tony-nominated performance as 'Stella' in *A Streetcar Named Desire*, *The Sisters Rosenzweig* directed by Daniel Sullivan at Lincoln Center Theatre, *The Swan* at The Public Theatre, *A Streetcar Named Desire* (this time as 'Blanche') at the Gate Theatre in Dublin, and Dare Clubb's *Oedipus* at the Blue Light Theater Company opposite Billy Crudup. With The Wooster Group, she performed in *To You*, *The Birdie!* and *North Atlantic*.

Judd Hirsch – Mordecai Midler

Bronx-born actor Judd Hirsch attended CCNY, where he majored in engineering and physics. A blossoming fascination with the theatre convinced Hirsch that his future lay in acting. He studied at the AADA and worked with a Colorado stock company before his 1966 Broadway debut in *Barefoot in the Park*. He spent many years at New York's Circle Repertory, where he appeared in the first-ever production of Lanford Wilson's *The Hot L Baltimore*. After an auspicious TV-movie bow in the well-received *The Law* (1974), Hirsch landed his first weekly-series assignment, playing the title character in the cop drama *Delvecchio* (1976-77). From 1978 to 1982, he was seen as Alex Reiger in the popular ensemble comedy *Taxi*, earning two Emmies in the process. While occupied with *Taxi*, Hirsch found time to act off-Broadway, winning an Obie award for the 1979 production *Talley's Folly*. In the following decade, he was honoured with two Tony Awards for the Broadway shows *I'm Not Rappaport* and *Conversations with My Father*. Post *Taxi* he played the lead in the following TV series: *Detective in the House* (1985), *Dear John* for which he won a Golden Globe as 'John Lacey', and five

seasons of the CBS series *Numb3rs* (1988-92) playing the father of Rob Morrow and David Krumholtz.

Judd was nominated for an Oscar® for his iconic performance as Tim Hutton's psychiatrist in the Academy Award® nominated feature *Ordinary People*. He played Russell Crowe's mathematics mentor in *A Beautiful Mind* and Jeff Goldblum's father in the blockbuster *Independence Day*. He has recently completed *Tower Heist*, a caper film also starring Ben Stiller, Eddie Murphy, and Alan Alda

Eve Hewson - Mary

Born in Dublin, Hewson now resides in New York City where she is a student at NYU. *THE PLACE* marks her second feature film, following Erica Dunton's acclaimed indie hit *The 27 Club*, which premiered at the 2008 Tribeca Film Festival. In 2010, Hewson starred as Della in *For the First Time*, a 16 minute short about an Irish couple trying to make it in New York City. The film was pared down and made into a music video for Irish band The Script's song of the same name.

Kerry Condon - Rachel

First seen in the Oscar® nominated *Angela's Ashes*, Irish actress Kerry Condon has garnered praise most recently for her role opposite Christopher Plummer and Helen Mirren in *The Last Station*, which was nominated for two Academy Awards® in 2010.

Earlier this year Condon starred in the Irish film *The Runway*, which landed Best Irish Feature at the Galway Film Fleadh. Written and directed by Ian Power (*Dental Breakdown*), *The Runway* tells the true story of a South American pilot who crash landed his plane into a field in Mallow, County Cork in 1983. Condon's other films include *Unleashed* (2005), *Ned Kelly* (2003) in which she portrayed Kate Kelly, and *Intermission* (2003).

On stage, aged 19, Condon originated the role of 'Mairead' in the *The Lieutenant of Inishmore* by Martin McDonagh, which she performed at The Royal Shakespeare Company and The Atlantic Theatre Company in New York. For this production she recorded the song *The Patriot Game* with The Pogues. In the same year, she played the role of Ophelia in *Hamlet*, making her the youngest actress to ever play that role for the Royal Shakespeare Company. In 2009, she appeared in another play by Martin McDonagh *The Cripple of Inishmaan*, for which she won a Lucille Lortel award and a Drama Desk award.

In television, Condon will next be seen opposite Dustin Hoffman and Nick Nolte in the highly anticipated HBO series *Luck*, directed by Michael Mann. The show will premiere in 2011. She also appeared as Octavia of the Julii in the HBO/BBC series *Rome*.

Harry Dean Stanton – Robert Plath

Harry Dean Stanton is a prolific and legendary actor who has appeared in scores of classic films from the 1950's to the present day. Born in Kentucky, he served in World War II before appearing in a University of Kentucky production of *Pygmalion*. After honing his craft at the prestigious Pasadena Playhouse, his first on screen role was in *Tomahawk Trail* in 1957. Numerous smaller roles in television and film in the late 50's and early 60's followed, including *Rawhide* and *Bonanza* and films such as Michael Curtiz's *The Adventures of Huckleberry Finn* in 1960 and *Cool Hand Luke* in 1967. Other classic films he has appeared in include *Kelly's Heroes*, John Milius's *Dillinger*, Francis Ford Coppola's *The Godfather: Part II*, *Alien* for Ridley Scott, John Carpenter's *Escape from New York*, Wim Wenders' *Paris, Texas*, Alex Cox's *Repo Man*, John Hughes' *Pretty in Pink* and three films for David

Lynch - *Wild at Heart* in 1990, *Twin Peaks: Fire Walk With Me* in 1992 and *The Straight Story* in 1999. More recent memorable performances have included *Fear and Loathing in Las Vegas* for Terry Gilliam, *The Green Mile* for Frank Darabont, Sean Penn's *The Pledge* and *The Wendell Baker Story*, directed by Andrew and Luke Wilson. More recently, he appeared in *Alpha Dog* (2004) for Nick Cassavettes, Anthony & Joe Russo's *You Me & Dupree* (2005) and *Dirt* (2007) for Matthew Carnahan. For four seasons, he appeared in the HBO series *Big Love* as polygamist patriarch 'Roman Grant' and can currently be heard in the animated feature film *Rango*, with Johnny Depp. In addition to acting, Harry Dean is a musician in the eclectic Harry Dean Stanton Band.

Joyce Van Patten – Dorothy Shore

Recent film credits include *Grown Ups* and *Peace, Love & Misunderstanding*. Past films include *Marley and Me*, *The Bad News Bears*, *St. Elmo's Fire*, *Shines*, *Mame* and *I Love You, Alice B Toklas!*

Her wide ranging television credits run the gamut from *Love American Style* to *The Sopranos*. She began her Broadway career at the ripe age of seven. She originated roles in many Neil Simon Broadway productions including *I Ought to Be in Pictures*, *Brighton Beach Memoirs*, *Jake's Women* and *Rumors*.

David Byrne – as himself

Known as the force behind Talking Heads and later as creator of the highly-regarded record label Luaka Bop, David Byrne also works as a photographer, film director, author, and solo artist: he has published and exhibited visual art for more than a decade. Recent works include *Playing the Building*, an interactive sound installation at New York's Battery Maritime Building and London's Roundhouse; *Everything That Happens Will Happen Today*, Byrne's first collaboration with co-writer Brian Eno since 1981's *My Life in the Bush of Ghosts*; *Big Love: Hymnal*, music from the second season of the HBO series; a series of unique bike racks installed throughout New York City in conjunction with the New York City Department of Transportation; *Bicycle Diaries*, a chronicle of David's travels on his bicycle published by Viking Press and available as an audio book featuring narration and original music by Byrne; the official soundtrack from *Wall Street: Money Never Sleeps*; *Here Lies Love*, a 22-song cycle about the life of Imelda Marcos in collaboration with Fatboy Slim; and a collaboration with Will Oldham on the soundtrack to THIS MUST BE THE PLACE.

Olwen Fouéré – Mary's mother

Olwen Fouéré is best known for her extensive work in theatre in Ireland, but has also worked in the UK, France and internationally. Recent stage work include her solo performance of *Sodome, My Love*, her own translation of *Sodome, Ma Douce* by Laurent Gaudé, produced in Dublin by Rough Magic in association with TheEmergencyRoom, for which she received the award for Best Actress at the 2011 Irish Times Theatre Awards. She is currently on a world tour with the Abbey Theatre production of *Terminus* by Mark O'Rowe. Other recent productions include the French stage adaptation of two books by Roddy Doyle - *Paula Spencer, la femme qui se cognait dans les portes*, directed by Michel Abécassis in several French theatres including the Bouffes du Nord in Paris, and *The Bull* and *The Rite of Spring* with Fabulous Beast (Barbican Theatre and English National Opera). Fouéré was artistic director of Ireland's leading avant garde company - Operating Theatre - from 1980-2008. A documentary of a year in her life - *Theatre in the Flesh* directed by Dara McCluskey - was produced for RTE's Arts Lives series in 2005. She has received many awards and nominations including Irish Times/ESB Best Actress (2006, 2000 and 1999), Dublin Theatre Festival Best Actor 2003, and the Dublin Theatre Festival Samuel Beckett Award in 1998.

Recent films include Cannes 2011 Selection *The Other Side of Sleep* by Rebecca Daly and *The Rafters* by John Carney.

Shea Whigham - Ernie Ray

Shea Whigham began his career in New York theatre as the co-founder and Artistic Director of the Rorshach Group, but has since made a name for himself in film and television. He first came to prominence in Joel Schumacher's *Tigerland*, swiftly followed by roles in David Gordon Green's *All the Real Girls*, Saamoto Junji's *Out of This World* and the television film *Faith of our Fathers*. He reunited with Joel Schumacher for *Bad Company*, and starred in *Man of the House* with Tommy Lee Jones, *Lords of Dogtown* directed by Catherine Hardwicke, *First Snow* with Guy Pearce, Patrick Fugit's *Wristcutters*, Robert Rodriguez's *Machete*, *Splinter*, *Pride & Glory*, *Fast and Furious 4*, Werner Herzog's *Bad Lieutenant* remake starring Nicolas Cage, *Barry Munday*, *Spooner*, *Radio Free Albemuth* with Alanis Morissette, *The Killing Room* and *South of Heaven*. Most recently he could be seen in *The Conspirator* directed by Robert Redford and *Lincoln Lawyer* with Matthew McConaughey. Upcoming films include writer/director Jeff Nichols' Sundance hit *Take Shelter*, *Catch 44* with Bruce Willis and Forest Whitaker, and *Everyone Loves Whales* directed by Ken Kwapis.

Shea currently stars on the HBO hit series *Boardwalk Empire*.

Liron Levo – Richard

Liron Levo is an Israeli born actor with extensive experience in film, TV and theatre, both English language and Hebrew. Recent film credits include *Andante* (2009) for director Assaf Tager, three 2008 films – *Walls* (dir: Danny Lerner), *Bad Labor* (Asi Tagar) and *Revivre* (Chaim Buzaglo); in 2007 – *Session* (Chaim Buzaglo), *Disengagement* (Amos Gitai), *Jerusalem Syndrome* (Emanuel Nakash and Stephan Ballaish) and *Section of Ruth* (Keren Avitan). Previous credits include Steven Spielberg's *Munich* and four lead roles for director Amos Gitai - *Free Zone*, *Alila*, *September 11*, *Kedma* and *Kipur*.

TV credits include *Noah's Ark* and *Section of the Week* for director Rani Blair, *Maybe This Time*, *The Island*, *Ran's Foursome*, 175 episodes of *Love Beyond the Corner*, *Wings*, *Here and Now*, *Teen Dreams* and a lead role in BBC1 production *Son of God* in 2001. Theatre credits in Israel include *La Savage* at the Karov Theatre and *Soghud* at the Tzavta Theatre.

Heinz Lieven – Aloise Lange

Heinz Lieven was born in 1928 in Hamburg-Blankenese where he grew up as a doctor's son. In 1948, he began actor's training with Helmuth Gmelin and famous actor Bernhard Minetti. He started his stage career in Hamburg, and played in theatres all over Germany such as Schillertheater Berlin, Staatstheater Stuttgart and Nationaltheater Mannheim.

In the 1960s he began his career as a movie actor and has appeared in almost 100 films, mostly on television. In 1979 he starred in *Ordnung*, directed by Iranian Sohrab Shahid Saless, which screened at the Cannes Film Festival in 1980.

In 1978 he was appointed Artistic Director of the Lower German Stage in Bremen, before returning to his home town Hamburg in 1981 where he continued to appear in several theatres. Now in his 80's, he still appears on stage and in 2010 he gave his 350th performance as 'Lehrer Bömmel' in the very popular German comedy play *Die Feuerzangenbowle*. To this day he is still a highly respected screen actor both in Germany and internationally.

Heinz Lieven has been married since 1966 to make-up artist Herta Lieven and he has two sons.

Simon Delaney - Jeffrey

Simon Delaney has been working as an actor and director in both Ireland and the UK for the past fifteen years. He is best known for his portrayal of the hapless barrister, Michael in RTÉ's award-winning comedy drama *Bachelors Walk*, for which he received two Irish Film & Television Best Actor nominations. He received a third IFTA Best Actor nomination for his portrayal of the character 'Wardrobe' in *Pulling Moves* (BBC). Last year Simon received his fourth IFTA nomination, for *Happy Ever Afters* alongside Sally Hawkins.

Prior to that he played the title role in John Carney's latest feature film *Zonad*, which was nominated for six IFTA awards including Best Film, and was a huge hit at the Tribeca Film Festival and highly praised by Variety magazine. Other recent screen work includes *Every Second Sunday* (Hubbard Banks Media), *Val Falvey T.D.* (RTÉ) and *Fathers & Son* (RTÉ/ITV). He is currently filming series two of *Roy* for the BBC, which won the RTS best drama award and garnered two BAFTA nominations last year.

Delaney's other film credits include John Crowley's *Intermission*, *Spin the Bottle*, *The Actors*, *An Everlasting Piece*, *David Copperfield* and *The Halo Effect*.

Theatre credits include *Stones in His Pockets* at The New Ambassadors and Duchess Theatres in London, *One Flew Over the Cuckoo's Nest*, *Glengarry Glen Ross*, *The Odd Couple*, *The Boys in the Band* and *Les Liaisons Dangereuses*, as well as the Irish premiere of *Defending the Caveman* at The Tivoli Theatre in 2007. Musical theatre credits include *The Blues Brothers*, The Irish premiere of *The Full Monty*, *Street*, the world premiere of *The Wiremen*, *Guys and Dolls* and *The Hired Man*.

Biographies – Crew

Paolo Sorrentino – Director and Story by

Director and screenwriter Paolo Sorrentino was born in Naples in 1970.

His first full-length feature *One Man Up*, starring Toni Servillo and Andrea Renzi, was selected at the 2001 Venice Film Festival, achieved three nominations for the David di Donatello (the Italian Academy Awards) and won the Nastro d'Argento (the Italian cinema journalists Academy Award) for Best First Time Director. In 2004 he directed *The Consequences of Love*, selected in Competition at the Cannes Film Festival and acclaimed by both Italian and International critics. The film won many important Italian awards, including five David di Donatello awards: for Best Film, Director, Screenplay, Actor and Cinematography. Three years later his third film *The Family Friend* was also selected in Competition at Cannes. In 2008 another collaboration with Toni Servillo, *Il Divo*, became his third film to be selected in Competition at Cannes, winning the Prix du Jury. The film was nominated for Best Make-Up at the Academy Awards® and won seven David di Donatello, five Ciak d'Oro and five Nastri d'Argento awards.

In 2010 he published his first novel, *Hanno tutti ragione*, which was warmly received by both critics and public and was short-listed for the Premio Strega, the most prestigious Italian literature award.

THIS MUST BE THE PLACE, Sorrentino's first English language feature, marks his fourth film in Competition at Cannes.

Umberto Contarello – Writer

Umberto Contarello was born in Padua in 1958. He holds a degree in Literature and Philosophy from the University of Padua and has worked as a professional screenwriter since 1982. For film and television his credits include co-writing the teleplay of the seventh season of the TV series *La Piovra* (The Octopus) as well as the story of the eighth season; he co-wrote the screenplays for Gabriele Salvatores's Solinas Award finalist *Marrakech Express*; Carlo Mazzacurati's *The Bull*, winner of the Silver Lion at the 1994 Venice Film Festival; *Vesna Goes Fast* and *Holy Tongue*. He co-wrote the screenplays for Maurizio Zaccaro's *Il Carniere*, nominated for Best Screenplay at the David di Donatello Awards, and *Un Uomo Perbene*. He also co-wrote the stories and screenplays for Francesco Calogero's *Metronotte*, for Giuseppe Piccioni's *Light of My Eyes* and for Michele Placido's *Wherever You Are*. He has written the screenplays of Gianni Amelio's *The Missing Star*, Fabrizio Bentivoglio's *Don't Waste Your Time, Johnny!* and *The Passion* by Carlo Mazzacurati. He wrote the TV series *Il Segreto Dell'Acqua* directed by Renato De Maria.

His novel *Questione Di Cuore*, published by Feltrinelli, will become a film helmed by director Francesca Archibugi. He is writing with Niccolò Ammaniti the screenplay *Io E Te*, the film adaptation of Ammaniti's novel and the next movie by Bernardo Bertolucci.

He played cameo roles in Nanni Moretti's *Caro Diario* and in Paolo Sorrentino's *Il Divo*.

Stefania Cella – Production Designer

Stefania Cella is a vastly experienced Production Designer with a background in Italian theatre and extensive credits in film, television, commercials and music videos. Feature film highlights include *What Just Happened* and *Man of the Year* for Barry Levinson, *Assassination Tango* for Robert Duvall and *John Q* for Nick Cassavetes. Other credits include *The Goods: The Don Ready Story*, *Get Smarter:*

Bruce and Lloyd Out of Control, Burden of Desire for Bille August, *Sueno*, Damien O'Donnell's *Edgardo Mortara, Leo, Dangerous Beauty and Amati Matti*. For television Stefania has worked with Walt Becker on *Glory Daze*, Gil Junger on *Greek*, David Hollander's *Heartland*, Charles Shyer on *Him and Us*, David Goyer on *Threshold*, Barry Levinson again on *3 lbs, Once and Again* and *The Castle*.

Stefania has worked on commercials and music videos with directors as diverse as Michel Gondry, Hugh Hudson, Woody Allen, Simon West, Giuseppe Tornatore and Ed Zwick

Luca Bigazzi – Director of Photography

Luca Bigazzi is an award-winning Director of Photography, heavily in demand in Italy. THIS MUST BE THE PLACE marks his fourth collaboration with Paolo Sorrentino, with whom he worked on *Il Divo, The Family Friend* and *The Consequences of Love*. Other recent notable credits include Abbas Kiarostami's 2010 Cannes Competition Selection *Certified Copy* starring Juliette Binoche, and 2010 Venice Film Festival selection *The Passion*. He has also collaborated three times with Michele Placido, on *Romanzo Criminale (Crime Novel), Wherever You Are* and *A Journey Called Love*. Other recent credits include Andrea Molaioli's *Il Gioellino*, Giuseppe Picconi's *Giulia Doesn't Date at Night*, Francesca Comenciini's *The White Space*, and *The Sicilian Girl* by Marco Amenta. Previously he won awards for his work on Gianni Amelio's *The Missing Star* and *The Keys to the House*, and on Silvio Soldini's *Burning in the Wind* and *Bread and Tulips*.

Karen Patch – Costume Designer

Karen Patch is a highly talented designer who has most recently created costumes for *The Back-up Plan, Bride Wars* with Anne Hathaway and Kate Hudson, and *The Love Guru* with Mike Myers and Justin Timberlake. She has collaborated with Wes Anderson on three films: *Bottle Rocket, Rushmore* and *The Royal Tenenbaums*, for which she won the Costume Designers Guild Award for Excellence in Costume Design. Other film credits include Matt Stone and Trey Parker's *Team America: World Police*, working with Ben Stiller on *Night at the Museum*, Richard Linklater's *School of Rock* and *Bad News Bears*, and *How to Lose a Guy in 10 Days* with Kate Hudson and Matthew McConaughey. Her work with the Russo Bros. on *You, Me and Dupree* led to two pilots with them for the hit TV series *Community* and *Running Wilde*.

Other film credits include: *Simpatico, Homeward Bound: The Incredible Journey, Aspen Extreme, My Girl, Bright Angel, Chatahoochee* and *The Big Picture*.

Cristiano Travaglioli – Editor

THIS MUST BE THE PLACE marks Cristiano Travaglioli's seventh collaboration with Paolo Sorrentino, having served previously as his Editor on *Il Divo* and shorts *La Partita Lenta* and *La Notte Lunga*, and as Assistant Editor on *The Family Friend, The Consequences of Love* and *One Man Up*.

Cristiano's other credits include Massimo Coppola's *Hai Paura Del Buio*, Corrado Guzzanti's *Fascisti su Marte* and Nina di Majo's *Inverno*, as well as documentaries *The One Man Beatles* and *Armando E La Politica* and *I Nostri Trent'anni* by Giovanna Taviani.

Kim Santantonio – Hair

Kim Santantonio has been a Hairstylist in IATSE Local 706 for many years. Her career has included films, television and publicity. She was nominated for a BAFTA for *Frost/Nixon* on which she was Department Head.

Kim was raised in Southern California, and most of her family is in the movie industry. Her mother June Samson was a Script Supervisor, her Stepfather Wally Samson was an Executive Producer and her dad Jerry Santantonio worked in radio, so Kim grew up on sets from the age of six. She learnt hair styling at Universal Studios and over the years has worked for almost every studio and on many independent features, on films including *Twister*, *The Rock*, *A Simple Plan*, *Spiderman 3*, *W* and most recently *Secretariat*. She has worked with directors including Oliver Stone, Ron Howard, Sam Raimi, Peter Weir and Steven Spielberg.

Luisa Abel – Make-Up

Luisa Abel has been a Make-Up Artist for 24 years. Born and raised in South America, she began her career in the UK, working in the theatre, on BBC dramas and in film. In her last years working in theatre she did prosthetics for *Phantom of the Opera* and on the London Palladium revival of *Oliver!* featuring Jonathan Pryce. She began her film career in the UK working on films including *Sense and Sensibility*, *Split Second* and *Catch Me If You Can*. After moving to the United States she began working on independent films such as *Sin*, on Michel Gondry's *Human Nature*, on *American Splendor* for producer Ted Hope and on Alejandro González Iñárritu's *21 Grams*.

After years of working as a Make-Up Artist, Luisa is happy to be working as a Department Head, allowing her to combine art and business. Her recent credits include amazing films like Nolan's *Inception*, director Kenneth Branagh and Marvel's *Thor*, as well as *Spider-Man 3* and *Drag Me To Hell* with director Sam Raimi.

Indigo Film

Indigo Film, founded in 1999 by Nicola Giuliano, Francesca Cima and Carlotta Calori, produces films and documentaries. Indigo's association with Paolo Sorrentino goes back to 2001, when they produced *One Man Up*, which screened in competition at the Venice Film Festival and garnered widespread recognition both in Italy and abroad. Between 2003 and 2006 Indigo produced, together with Fandango and Medusa, Sorrentino's second and third films *The Consequences of Love* and *The Family Friend*, which both screened in competition at the Cannes Film Festival. In 2008 Indigo Film produced Sorrentino's *Il Divo*, co-produced with Lucky Red, Parco Film and Babe Films. The film screened in Competition at the Cannes Film Festival and won the Jury Prize and the Prix Vulcain. It went on to win numerous prizes including seven David di Donatello awards, five Silver Ribbons, three Golden Ciaks and has been distributed worldwide.

In 2007 Indigo produced Andrea Molaioli's feature debut *The Girl By the Lake*, which was selected for the International Film Critics' Week at Venice and later won ten David di Donatello awards. In 2009 *The Double Hour*, Giuseppe Capotondi's first film, was presented at the Venice Film Festival, where Ksenia Rappoport received the Coppa Volpi for the best female performance. In 2009 the documentary film *The Mouth of the Wolf* by Pietro Marcello won two prizes at the Torino Film Festival. At the Berlin International Film Festival the film won the Caligari Film Prize and the Teddy – Queer Film Award. It went on to win the David di Donatello and the Nastro d'Argento for Best Documentary.

More recently Indigo Film has released *Il Gaiellino*, Andrea Molaioli's second feature, and *Afraid of the Dark*, a first feature by Massimo Coppola, which was selected at the 67th Venice Film Festival. Ivan Cotroneo's first feature *Kryptonite in Her Bag* is currently in preparation.

Lucky Red

Founded in 1987, Andrea Occhipinti's company Lucky Red is one of the most highly respected independent Italian distributors of quality cinema. The company has distributed over 300 films in 24 years. Their most prestigious titles include: *Caro Diario* by Nanni Moretti, *The Wedding Banquet* by Ang Lee, *The Usual Suspects* by Bryan Singer, *Breaking the Waves* by Lars von Trier, *Shine* by Scott Hicks, *In The Mood for Love* by Wong Kar-wai, *The Others* and *Mar Adentro* by Alejandro Amenábar, *The Madgalene Sisters* by Peter Mullan, *Old Boy* by Park Chan-wook, *Howl's Moving Castle* and *Ponyo* by the maestro Hayao Miyazaki, *March of the Penguins* by Luc Jacquet, *Antichrist* by Lars von Trier, *The Secret of the Grain* by Abdel Kechiche, *Il Divo* by Paolo Sorrentino, *Slumdog Millionaire* by Danny Boyle, *The Wrestler* by Darren Aronofsky, *The White Ribbon* by Michael Haneke and *Of Gods and Men* by Xavier Beauvois.

Countless Lucky Red films have won prestigious international awards: these include five Golden Lions at Venice (*Vive L'Amour* by Tsai Ming-Liang, *The Magdalene Sisters*, *The Return* by Andrei Zvyagintsev, *Still Life* by Jia Zhang-ke and *The Wrestler*); two Golden Bears at Berlin (*The Wedding Banquet* and *Tuya's Wedding* by Wang Quan An); and two Palmes D'Ors at Cannes (*The White Ribbon* and *4 Months, 3 Weeks, 2 Days* by Cristian Mungiu). Oscar® winners and nominees it has released include: *Shine*, *Mar Adentro*, *March of the Penguins*, *Slumdog Millionaire*, *The Secret in Their Eyes*, *Incendies* and *The Kids Are All Right*.

In recent years Lucky Red has co-produced films including *Il Divo* and *THIS MUST BE THE PLACE* by Paolo Sorrentino, *Azur et Asmar* by Michel Ocelot, *The White Ribbon* by Michael Haneke, *The Silence of Lorna* and Cannes 2011 Competition Selection *Boy With a Bike* by Jean Pierre et Luc Dardenne.

Medusa

Medusa Film was established in 1995 and is part of Mediaset Group. It has gained a leading position in the Italian movie industry. The company is involved in the production and distribution of Italian and International movies. From 2000 onwards Medusa Film has consistently been the leading distributor in the Italian market between 2001 and 2010. Medusa has invested 80 million euro on its slate, approximately 60 of which went into Italian cinema. Medusa's focus is on Italian productions of all genres, from comedies to romantic movies, from comic to action movies, and from established directors as well as the younger filmmakers that Medusa champions. As well as investing in Italian films, the company distributes or co-produces international movies featuring a wide range of high calibre and popular artists. Medusa Film is also involved in home entertainment production and distribution. In this sector it is one of the leading companies nationwide for films, documentaries, animated movies and TV programs on DVD and Blu-Ray.

ARP

Michèle and Laurent Pétin have been running ARP ("A Reel Passion"), an independent company devoted to film production, acquisition and distribution since 1991. Over 20 years, ARP has bought and released over 200 films, and produced over 40 films, both in French and in English, in France, Europe, Asia and USA. Most of their films have been selected for major international film festivals and their titles have won numerous awards, including two Palmes d'Or. ARP have three films screening at the 2011 Cannes Film Festival: alongside *THIS MUST BE THE PLACE*, they are the co-

producers of *Dias de Gracia*, a Mexican film in Official Selection, and the French distributors of *Sleeping Beauty*, an Australian debut film in Competition.

Pathé

Since it was established by Charles Pathé and his brother at the end of 19th century, Pathé has remained one of Europe's pre-eminent entertainment companies. With a reputation built on independence, innovation and quality, Pathé is the world's longest established film company, and now encompasses a diverse range of media and entertainment interests.

Pathé is one of the leading distributors and producers of films in both the UK and France. Pathé's productions range from Aardman's *Chicken Run* to Stephen Frears' *The Queen* to Danny Boyle's *Slumdog Millionaire*. The Pathé library currently comprises almost 700 titles (as well as the legendary newsreel archive). Following its takeover of Gaumont Theatres, Pathé is also continental Europe's leading cinema chain, with over 900 screens in France, The Netherlands and Switzerland.

Pathé International handles the international marketing and sales of Pathé's own productions and actively acquires third party films for worldwide representation. As one of Europe's leading sales agents, Pathé International has a significant presence at all major film markets and festivals. Pathé International's current slate includes *The Iron Lady* starring Meryl Streep and *THIS MUST BE THE PLACE*.

Element Pictures

Ed Guiney and Andrew Lowe run Element Pictures, a film, television and distribution company based in Dublin and London. Upcoming feature productions include *Shadow Dancer* directed by James Marsh, starring Clive Owen and Andrea Riseborough, which Element is producing with Chris Coen of Unanimous Entertainment. Recent productions include *THIS MUST BE THE PLACE*, a co-production with Lucky Red, Indigo and ARP, and Sundance 2011 hit John Michael McDonagh's *The Guard* starring Brendan Gleeson and Don Cheadle.

Previous film productions include *All Good Children* (Alicia Duffy), which was selected for Directors' Fortnight at Cannes 2010; *Essential Killing* (Jerzy Skolimowski) which won Jury Prize and Best Actor at the Venice Film Festival; *Zonad* (John Carney), Jordan Scott's first film *Cracks*, starring Eva Green; *Five Minutes of Heaven* (Oliver Hirschbiegel), which won the Best Director and Screenplay at Sundance 2009; *Garage* (Lenny Abrahamson) which won the CICA award at Directors' Fortnight at Cannes 2007; *The Wind that Shakes the Barley* which Element co-produced and which won the 2007 Palme d'Or; the BAFTA winning *Omagh* (Pete Travis) and 2002 Venice Golden Lion winner *The Magdalene Sisters* (Peter Mullan). Ed Guiney was also a producer on Gabriel Range's *Death of a President*.

Element also runs Ireland's leading independent film distribution company, Element Pictures Distribution, handling Optimum / StudioCanal's slate in Ireland, as well as other third party acquisitions. Releases include *Garage*, *Kisses*, *Waveriders*, *The Yellow Bittern* and *His & Hers*. Element Pictures also recently launched Ireland's first video on demand platform called Volta, which will showcase the best of Irish and European Independent film.

Intesa Sanpaolo

Intesa Sanpaolo's involvement in *THIS MUST BE THE PLACE* marks the first time a bank in Italy has participated directly in a film production. In partnership with Medusa Film, Lucky Red and Indigo Film, Intesa Sanpaolo's subsidiary IMI Investimenti invested 10% of the film's total budget, as part of

a wider program of support to the Italian cinematographic industry, and is an implementation of the law that provides tax benefits to investors from outside the sector who contribute funds for the production of a cinematographic work (external tax credit - TCE). Their involvement in THIS MUST BE THE PLACE reinforces the Intesa Sanpaolo Group's role supporting the development of the Italian cinematographic industry, which began two years ago with the "PerFiducia" project, which also involved Paolo Sorrentino with his short film *La Partita Lenta*. In only two years of operation, with the institution of the specialised Media & Entertainment desk of Mediocredito Italiano to provide comprehensive support to financing film production and distribution, the Intesa Sanpaolo Group has supported the production of television shows and national cinematography works with more than 100 million euro. Intesa Sanpaolo plans to continue supporting future high quality cinema productions in this way, primarily in Italy, but possibly branching out to international productions in future.