



Präsentiert

ARBITRAGE

Ein Film von Nicholas Jarecki

Richard Gere Susan Sarandon Brit
Marling Tim Roth

100 Minuten

**VERLEIH:
POLYFILM**

Margaretenstr. 78
1050 Wien
polyfilm@polyfilm.at

01 581 39 00 - 20

Pressebetreuung: Sonja Celeghin

celeghin@polyfilm.at

0680 55 33 593

Kinostart: 15. Februar

ABOUT THE PRODUCTION

ARBITRAGE, the feature directorial debut of writer Nicholas Jarecki, is a taut and alluring suspense thriller about love, loyalty, and high finance. When we first meet New York hedge-fund magnate Robert Miller (Richard Gere) on the eve of his 60th birthday, he appears the very portrait of success in American business and family life. But behind the gilded walls of his mansion, Miller is in over his head, desperately trying to complete the sale of his trading empire to a major bank before the depths of his fraud are revealed. Struggling to conceal his duplicity from loyal wife Ellen (Susan Sarandon) and brilliant daughter and heir-apparent Brooke (Brit Marling), Miller's also balancing an affair with French art-dealer Julie Côte (Laetitia Casta). Just as he's about to unload his troubled empire, an unexpected bloody error forces him to juggle family, business, and crime with the aid of Jimmy Grant (Nate Parker), a face from Miller's past. One wrong turn ignites the suspicions of NYPD Detective Michael Bryer (Tim Roth), who will stop at nothing in his pursuits. Running on borrowed time, Miller is forced to confront the limits of even his own moral duplicity. Will he make it out before the bubble bursts?

ARBITRAGE is written and directed by Nicholas Jarecki and stars Richard Gere, Susan Sarandon, Tim Roth, Brit Marling, Laetitia Casta and Nate Parker. Stuart Margolin, Chris Eigeman and Bruce Altman co-star and Vanity Fair editor-in-chief Graydon Carter appears as James Mayfield. Laura Bickford, Kevin Turen, Justin Nappi and Robert Salerno produced the project, with Brian Young, Mohammed Al Turki, Lisa Wilson, Stanislaw Tyczynski, Lauren Versel, Maria Teresa Areda and Ron Curtis serving as executive producers. The *Arbitrage* creative team includes director of photography Yorick Le Saux (*I Am Love*, *Carlos*), production designer Beth Mickle (*Drive*), editor Douglas Crise (*Babel*), costume designer Joe Aulisi (*Charlie's Angels*, *Taking Woodstock*) and composer Cliff Martinez (*Drive*, *Contagion*).

THE GENESIS OF ARBITRAGE

"Will you give up the power you love to hang on to your last shred of humanity?"

Graduating at age 19 from NYU Film School, Nicholas Jarecki began his career as an author with *Breaking In: How 20 Film Directors Got Their Start*, a bestseller that introduced him to the subject of his debut film, a documentary called *The Outsider*, in which he followed one of the legendary writer/directors from his book, James Toback. He then began to think about a subject for his feature film debut; a natural place to turn was the financial world. As a successful business owner and the son of two commodities traders, it was a world he knew well, a world which was in 2009 coming under intense public scrutiny. He began reading everything he could find about the ongoing financial crisis. Most intriguing to Jarecki was *The Great Hangover*, a collection of essays from *Vanity Fair* which analyzed the economic crash. "The book got into the personal lives of the players who were involved," says Jarecki. "At the same time that I read these articles, my friend Kevin Turen called me and said 'we've been trying to make a movie for two years - you aren't the kind of guy who can wait, we need to go now- just write something!' We started discussing concepts we could make for no money and he said I should write a script set in one house where something goes terribly wrong. I said I hated those kinds of movies and he said stop procrastinating and just write something! So we started to work..."

Jarecki's began to think about the twenty-thousand square foot townhouses in his native New York City. "I thought about a man who lives in those mansions—what kind of guy is he? What does he do? Well if he lives in there, then I knew he had to be rich. And with money comes problems. What if he was once a good man, but as he grew richer, his life became more complicated and corrupt, since his money lets him live outside the boundaries of conventional morality. Now, who does he answer to when things go wrong and his world crashes around him (as it did for everyone in 2009)? And what will he

do to protect himself and his family? That's how the character of Robert Miller was born."

Jarecki grew up in New York surrounded by entrepreneurs and financial traders. "I am fascinated by business. I've had my own company so I have the technical knowledge, and I learned about markets from my parents," he explains.

The director's New York City upbringing also gave him a familiarity with the diverse residents of the town, economically high and low. At the same time that he conceived the character of Robert Miller, Jarecki also created Jimmy Grant, a young black man who has a complicated history with Robert. Jimmy became a central character in the film and serves as Miller's moral counterpoint and co-conspirator.

Writing the screenplay for *Arbitrage* took Jarecki nine months to complete and the project morphed from its original low-budget form into a thriller that would also delve deeply into the moral dilemmas facing a powerful and successful businessman. Producer Kevin Turen was intricately involved in the fine-tuning and research stage of the script's development. Together they would meet at Jarecki's house and act scenes out, to get different ideas. "We'd invite friends by and start reciting lines, asking, 'What if Robert does this? Then what would he do next?' I know they thought I was nuts, but actually I had this great group of friends who listened to me and let me play with ideas. I loved that process."

Jarecki's passion for the material attracted a strong and diverse producing team. During the development phase, Bret Easton Ellis (who had written a couple scripts with Jarecki) introduced him to Laura Bickford ("Traffic"), a producer with extensive experience who had worked with some of Jarecki's favorite directors.

"I was very passionate about the script. I'm always looking for movies that are entertaining, but also take you into a world you may not have seen. *Arbitrage* takes you on a great ride into a world that isn't often filmed that realistically," notes Bickford.

"When I first met Laura I didn't know we would make a film together. But as the script got further along, I invited her to join us," says Jarecki. "She brought a wealth of know-how about getting a film made and how to create a great team behind it."

Around Thanksgiving 2010, the filmmakers' April 2011 start date fell apart when they lost their entire financing. "We had two months to raise millions of dollars or watch the movie go up in smoke. Laura kept saying 'We have to keep going, it's a strong script and we will find the money, cast and team to bring it to life'. She had a certainty everything would work out and she was right," notes Jarecki.

It was around this time that the team met Justin Nappi, a young producer who assembled significant capital in a matter of weeks. Nappi loved the script and came on board immediately after meeting Jarecki and Turen in Los Angeles. "We had a kinship from that first night and we have remained close friends," notes Nappi. "The timeliness of the subject matter and authenticity of the world immediately drew me to the material," he continues. "Justin has a dedication to film -- he believed in the project and championed it from the start," Jarecki says of the first-time producer.

The director was also looking for a producer to put the project together physically. Laura introduced him to New York filmmaker Bob Salerno (*21 Grams*, *A Single Man*). Salerno was familiar with Jarecki's work as a documentary filmmaker and was confident of his talent, but what most impressed him was his knowledge of the world he was portraying. "I thought it would be interesting for Nick to tell this story because he has a special insight into the financial world and the characters who populate it. He's obsessed with conveying the fine details of their personality and the authenticity of the world they inhabit," says Salerno.

In addition to telling a story of a man caught in an ever-tightening trap of his own making, *Arbitrage* is also a timely reflection of the hubristic mindset that has driven the world into its current economic crisis. "There's a deep sense of reality in these characters - the shady moves they're making and how they make them, and that comes from Nick's research and commitment to portraying the

truth as he knows it," explains Turen. Says Salerno, "It's interesting for an audience to get a glimpse into how that world works and watch a man like Miller manipulate the system." Adds Nappi, "I was attracted to the moral ambiguity of all characters in this movie. Rarely do you see that in movies these days."

Jarecki's script attracted an outstanding cast led by Richard Gere. "Richard is such a talented actor with an accomplished body of work and he comes to any project with substance and significance. In this role, he puts on the suit and immediately embodies this character, but as he told Nick from their first meeting, he wanted to explore the dark side underneath that glossy exterior. He has the same focus, charisma, passion and drive as Miller, and we get a sense of who Robert is just by the way Richard carries himself. And of course everybody knows" says Bickford, "that Richard has the best 'walk' in the business."

The film went into production a year to the day the script was completed. "It was an aggressive turnaround," admits Salerno. "But Nick is driven and he does not give up. He's relentless, but he is open and he listens -- he knows the parameters of what he has to do and from there he just plows forward."

WHO IS ROBERT MILLER?

Gere plays a charming, sophisticated billionaire. He's also a conflicted man, living outside conventional morality, who uses his wealth to make his own rules. He enjoys a graceful loving wife and a beautiful young mistress, he's good to his daughter and son, he's charitable, he's duplicitous -- he has everything he wants and more. "Miller wears his entitlement like he wears his suit -- easily, fitted, and well," notes Bickford. "It's this sense of entitlement you get throughout the film -- because he is such a great benefactor, he can do as he pleases."

For many years, Miller succeeds in every respect, building his family, his wealth and his empire. He then suddenly becomes a product of the market that crashed in 2008. He's a man on borrowed time because he's crossed over the limits of what's acceptable. He was trusted with people's money and chose to

make irresponsible gambles with it. "Miller's world starts to fall apart and as the delusion fades, the reality enters, very much like what happened to most guys on 'the street'," adds Jarecki.

"Miller isn't necessarily the guy who built the best mousetrap, but he's arguably the best salesman because he's so charming and a hard worker," says Jarecki. "But there's also something a little nefarious about him. He's not a rough-and-tumble street youth; he's a guy who pulls himself up from his bootstraps, makes his own identity."

The director never wanted to paint Miller as a villain. "He's a complicated man and I think we are all complicated," he suggests. "We all lie and cheat at times and we all do great things and selfless things. I believe altruism exists and it's part of our DNA because we do things for others. So I think Robert is human but severely flawed and the film looks at whether he will ever give up the power he loves so much to preserve that one shred of humanity."

Bickford admits that this is one of the things she found appealing about the script. "Miller's a guy we find charming and we're sympathetic to the fact that his mistakes might ruin his life, so we're never quite sure who's side we are on in the telling of this story. It's a very realistic moral corruption that can happen to people instead of a caricature of good and bad."

Turen notes that Miller's decisions aren't always conventionally moral "but he thinks that it is more important to do the pragmatic thing given his love for his family and the obligations and responsibilities he feels for those around him. A lot of characters in this film are doing the wrong things for the right reasons—at least they see it that way."

"He loves his wife and children," Jarecki concurs. "And he also loves the thrill of having a mistress and living at the top of the world. The real question is does he love himself more? And I think in the beginning we expect that he does."

CASTING ROBERT MILLER

Richard Gere is an eminently watchable icon -- one of the most charming people on screen and the director acknowledges he couldn't have found a better fit for Robert. "Richard brings a real dynamism to the role. He's such an attractive person physically and spiritually that even though his character is pretty dark and challenging you are with him and you understand his actions," says Jarecki.

The director was first introduced to Gere through his agent Andrew Finkelstein who was familiar with the project and was following its progress. Jarecki was flattered that Gere wanted to read the material. "He was an actor I always had in mind for the role. He really has the slickness, confidence and humanity to bring to that world -- to be that cipher, that double man."

When Gere was told about the project, he reveals he was nervous about working with a first-time director. "The good news was my agent said it was a great script; the bad news was that it was with a first-time director. But when I read it and found it was a really terrific screenplay with a wonderful character, I became intrigued." Gere also found the film's themes compelling. "It was this feeling I got from it about the ethics of our time -- what are the boundaries of acceptable behaviors? Not just in business or politics, but personally? So I was immediately engaged in the story and that was the entrance."

"Robert Miller is incredibly charming, almost like Bill Clinton, and that's part of the manipulation; the ability to control every situation and not because of one's power, but it's also force of personality, force of intelligence and with that the ability to read people in situations. He's got 400 plates in the air and he's trained his arms to juggle everyone of them," continues Gere.

The film's star also empathizes with his character and understands where he comes from. "From one point of view what he does is highly illegal and immoral and from another point of view, it's quite creative maneuvering to get himself back on his feet and save his company and his family."

Jarecki admits he was surprised when Gere's agent came back within 48 hours to set up a meeting. They met at the Bedford Post Inn in upstate New York. "At the time I couldn't believe I was sitting in this remote place, about to

meet Richard Gere, an actor I had loved since I was a kid at the movie theater," recalls the director. "He was punctual to the minute, and once we began talking, before we knew it we were already running around the restaurant rehearsing."

The meeting took over three hours and during that time Gere became more relaxed about working with him. "I discovered that Nick's parents had been deeply involved in the world of commodities and hedge funds and how much he knows about the textures of money in this world and the lifestyles that go with it. He's kind of a street guy in a sense with an enormous amount of energy but there's also an emotional richness in what he's written."

"I remember we got to talking about Robert's mistress," Jarecki recalls. "For both of us it was really important that this relationship worked. Richard had an idea for one of the scenes between them and said 'let's stand up -- how about we do it like this?' We yelled at each other in character, then he grabbed my arm and pushed me up against the wall, staring deeply into my eyes. I said, 'I would kiss you right now.' The moment held a second, and then we burst into laughter. Right then I knew it was gonna work," he laughs. "Later I heard Richard told me one of the producers that he thought I was a little crazy, but added, 'Hopefully it's the good crazy, the kind that will make our movie good so let's take a chance together.'" From that point forward, they remained constantly in touch reworking the film's story as Robert Miller came to life.

CASTING THE WOMEN AROUND ROBERT MILLER

One of the most important components of the film's casting was putting together the women around Miller: his wife Ellen, daughter Brooke, and mistress Julie. For Ellen, the role was always written for Susan Sarandon, "who possesses everything I want in a wife -- brilliance, beauty, and heart," says Jarecki. "I also needed someone who could have shared humble beginnings with Robert and Susan was able to play that perfectly."

"Susan has a great depth and vulnerability as well as strength that she brings to everything she does," adds Gere. "The part wouldn't work unless the

audience feels her pain at having made certain decisions in her 30-year marriage. Both of these people have to face the reality that their choices took them where they are now."

Sarandon was actually on board the project from the beginning and "stuck with it through the ups and downs when we were putting the film together," Jarecki adds. "Her commitment to the project was incredible." Notes Sarandon, "I'll always give somebody a shot who has a vision and enthusiasm for that vision and Nick definitely had that."

It's not the first time that Gere and Sarandon have played husband and wife together and the two are great friends. "We are like two old hookers, Susan and I," Gere laughs. "We've known each other forever." The chemistry was very exciting for Jarecki who watched them in rehearsals and immediately felt like they had been married for 30 years. "They had a fantastic dynamic," he recalls.

Sarandon delivers a sly performance where the audience is never sure if she is complicit in her husband's fraud; whether she's naïve or turning a blind eye about his mistress and business dealings. "All of these questions come up as you watch her," says Bickford. "She's brilliant at the nuances that keep you on your toes wondering what she's thinking and what's going on." Sarandon explains, "I think that Ellen is in love with her husband to a certain extent. Robert is charismatic and smart and kind of playful and obviously very charming, and I think they have been through a lot. They do love each other in a very comfortable kind of way but I think this last incident that he's involved in has the potential to push her over the line."

"Ellen loves her husband and is willing to stick with him through a lot. Susan portrays that resilience like nobody else," adds the director. "She's a conflicted character like all of the people in this film; everyone's got tough decisions to make!"

Many of the decisions Ellen has made have been to preserve her family, in particular her daughter Brooke. A lot of the film's tension comes from this character especially when she learns her father has betrayed her and their relationship begins to crumble.

The filmmakers needed a gifted actress who had life and vibrancy for the role. "I wanted her to be not only brilliant, but exceptionally beautiful so it was clear she had many choices, that she could have done anything," explains Jarecki. "She is part of the empire because she believes in her father, their way of life and what they are doing. But she also had to be brilliant to be believable as a hedge-fund manager and because she has a great role in the story of unmasking the truth."

Jarecki had been meeting with many actresses when Turen introduced him to *Another Earth*, the film Brit Marling had co-written, produced and starred in at the 2011 Sundance Film Festival. Jarecki was impressed with her remarkable achievement. "I had so much respect for her that she had written and produced her own movie together with a group of friends, starred in that movie and taken it to Sundance and got it sold and out to the world. That's no easy feat," the director recalls. At the same time, Jarecki discovered that Marling had studied economics at Georgetown and worked as an investment analyst at Goldman Sachs before giving it all up to make movies. Says Jarecki, "Apart from her talent and dedication, her true-life story really sealed the deal—she was Brooke!"

Gere was also very taken by her performance. "She's just wonderful in it, very moving, very touching and very real. There's a really delicate quality to her that's not really actable that you can't make an actor do; they either have that quality or they don't and she definitely has it."

When Marling first read the screenplay, she found it was a race to the end. "That's what a really great thriller does. It shows you a character right away that you are intrigued by and that's Robert Miller. He's very complex, not easy to understand and from the word go you are racing through this story wanting to find out what's going to happen to him." She also liked the story's slant that it was Robert's daughter and not his son who will take over the family business.

On their father/daughter relationship, Marling explains that for Brooke, working with her father was her way of building a relationship with him. "She's naturally much better in this world than her brother so she and her father have

formed a deep, close bond over work, which he doesn't even share with his wife."

Marling and Jarecki met for the first time on Skype. "She was terrific and came into it knowing the business world which very few actors would have been exposed to," the director points out. In turn, Marling was incredibly excited about the project. "I loved the way Nick saw the story, his passion and enthusiasm for making it. Within five minutes of talking, he asked me to come to New York and meet with him and Richard. I left the following day."

From that very first meeting, Marling felt lucky to be working with Gere. "Richard is always present so that if for a moment you are thrust outside of the illusion you are trying to create, you just look at him and he sucks you right back into the story."

Marling compares watching Miller's world crumble to "watching a cashmere sweater pull apart thread by thread. It starts out that Robert has this really picturesque life: the jet, the beautiful home, the perfect family, then right away you're inside the rotting interior of that perfect red apple." At the same time she empathizes with him and that's what she finds interesting. "He's not a bad person, but his morality unravels and when you start making compromises, after a short time you are suddenly really far off from the person you want to be."

Marling describes her character as very fierce with a gentle side. "Brooke's ambitious and she's very smart, but she's also deeply romantic. The way she sees her father and the way she sees the world is under the veil of innocence and youth. She really wants to believe that her father is good and that everybody is doing the right thing and then of course that vision of things starts to crumble."

On her financial background, Marling agrees this experience was really useful. "It definitely brought a lot to the table just understanding the way that world works, the obsession with markets, information, staying on top of things and predicting trends." However she still wanted to do additional research and also spent time following a woman who works at a hedge fund. "That was really

amazing because hedge funds are primarily a male-dominated space. I wanted to see how she carried herself and operated in that world."

In the end Julie Côte, Robert's mistress, was the most difficult role to cast. "We needed an erotic charge and danger," explains Jarecki. The filmmakers looked at close to 70 actresses for the part. "We wanted someone who had a real life and a job that you believe in so it's not a total tragedy that she's being supported by Robert," says Bickford. "She also had to be the right age and the right blend of beauty and sensuality."

In the end, the suggestion of Laetitia Casta came from the film's cinematographer Yorick Le Saux, who alerted the director to the fact that Casta had reinvented herself outside of the fashion world as a serious dramatic actress.

Jarecki was already familiar with her work as a fashion model. "She's one of the great beauties of this world, but she's also emerged as a gifted actor, someone who's taken chances with real filmmakers like Tsai Ming-Liang and in movies like *Gainsbourg: A Heroic Life* in which she starred as Bridget Bardot. Laetitia is someone that a man who has everything could really, irrationally, risk everything for. That's what we needed for this role to work."

"There's definitely something about Julie that represents a life-changing possibility," adds Gere. "She's very real, not just a pretty girl or an affair so that the decision he makes that night leads to a disaster he has to deal with for the rest of the movie." This is fundamentally what attracted Casta to the material. "I wasn't just playing a pretty lover. It was much more interesting than that so I was happy to take the role and also the chance of working with a first-time director in a foreign country."

When Miller is brought under the suspicion of the NYPD, it's Detective Michael Bryer who relentlessly pursues him. Tim Roth is one of the director's favorite actors of all time. "Tim performance as Mr. Orange in *Reservoir Dogs* made me want to make movies and I had to try not to talk too much about it," he laughs. "Tim plays Robert's antagonist so I needed someone with the power, intelligence and viciousness that would make you believe he's a real threat to Robert. Tim brought those qualities in spades."

Roth had just completed another season of *Lie To Me* and was ready for something different. "The idea of doing an American character again was appealing and it was very tidily and dryly written which I liked."

"Roth brought a particular fury to the part and really made a lasting impression with his character, a cop pursuing justice who is also corrupt – because he's also flawed," explains Jarecki. "I think that's what these characters share in common. Nobody's perfect and nobody gets away clean."

Detective Bryer knows Robert is guilty of his crimes but there's nothing he can do about it -- and his greatest fear is that Robert walks away free. "Bryer isn't impressed by his wealth -- he's pissed off by it. He thinks guys like Miller are crooks so it's just like dealing with a crook who's got the wherewithal to get away with it if he can buy his way out of a situation," the actor explains. "He's seen these rich guys get away with things and he's reached the point where he's not gonna let that happen again."

Jarecki always had a very specific idea in mind for Jimmy Grant, something in his head he couldn't get past, to the point that the producers wondered if this person really existed. They looked at every young African American actor they could find, viewing around 60 tapes. In the end they met with ten people. "I kept thinking, its 3am in the morning, who can you call who you can trust?" says the director. "It's a very complex part. They know each other and have shared a past experience that has deep resonance and now they are very much in each other's lives again in a pressure cooker situation where Jimmy goes on the line for Robert. What kind of guy would do that in this terrible circumstance?"

Gere's agent introduced Jarecki to Nate Parker whose work he was already a fan of from *The Secret Life Of Bees* and *The Great Debaters*. "Andrew rang me and said 'Nate's doing this.' I told him 'I love Nate, but I have so many ideas in my head right now.' But Andrew kept calling, each time in a low but forceful tone, simply repeating, 'Yeah, yeah, I know you have your process, but Nate's doing this' insisting he was the only man for the part. As soon as I actually met Nate, I realized that somehow without knowing it, I had written the script

for him all along. You really believe in Jimmy and hope for him when you watch this character because you have faith in him and that's what Nate brings to the role. As Brit Marling once said to me, 'Nate radiates integrity.'"

What excited Parker about the project was the screenplay and the way his character was written. "I read a lot of scripts with parts for African American men and only two out of 40 are actually representing us in a way that's positive." Parker also felt very connected to Jimmy. "I grew up in Norfolk, Virginia in the Projects Tower Park with cement floors and perforated steel stairs so I know that environment. I know the difficulties you face everyday just getting out of bed."

To prepare for his role, Parker spent time with a kid from a program he works with in Brooklyn for underserved communities who reminded him of Jimmy. "We just talked and talked about Brooklyn and the streets -- what's going on here? What are the struggles of the lifestyle? He was as a really great help to get me there."

Gere was impressed with Parker's performance. "One of my earlier films was with Denzel Washington and I remember coming home one night and saying to my agent -- hey, I just worked with this terrific actor -- Denzel, who of course became one of our great leading men and I think Nate has that in him. He's his own person obviously but he's got that potential inside him. He's wonderful."

When Parker first met Gere he welcomed the young actor with a hug and said, "I'm so glad you are here," instantly putting him at ease. "For someone who's an up-and-coming actor, Richard's a legend. He's been one of the best for decades and to have him receive me in that way instantly made me open up in rehearsals and gave me the confidence to talk to him about the scenes and how I felt."

The rehearsal process was one of the true luxuries of *Arbitrage*; that the director and actors were able to have nearly a full month's rehearsal before filming began. "Richard was the most committed partner I could have hoped for in a lead actor," notes Jarecki. "He said to me early on, 'you know I like to be there from the time the first assistant's desk is rolled in.' True to his word he came to my apartment every day for a month and we met with every actor in the

film." The actors gathered around Jarecki's laptop rewriting scenes and dialogue, typing out pages and acting out scenes over and over faster than the new pages could come out of the printer, something they could never have achieved on set.

"Nick really prepared himself more than any other director I have seen," Bickford comments. "The rehearsal period cemented his relationship with the actors. It gave him a solid foundation for shooting and brought a whole other layer to this thriller."

As part of their research, Jarecki, Marling and Gere toured the New York stock exchange and lunched with powerful corporate-raiders, meeting all sorts of traders and hedge fund operators. "What Richard kept asking them was about their wives, their personal lives, not just business. Their support and honesty about who they were became a great asset." The cast and Jarecki also continued to work through the *Vanity Fair* articles, underlining passages, making notes and discussing them in terms of the screenplay and their character's motives.

Jarecki insisted on a fun and open environment for rehearsals. "We weren't trying to execute something I had already written. We were trying to discover things in the process, to explore themes and characters and make the dialogue better. That passion carried through to the set and once we got there we were free to take even more chances."

By the time the filmmakers were in production, they still hadn't cast the role of Mayfield, a name the audience keeps hearing throughout the movie. Says Jarecki, "It's the Orson Welles part -- you're hearing about him the whole movie and then -- boom, in he comes. So I knew we needed someone truly powerful and believable." It was Bickford's idea to cast Graydon Carter, the Editor-In-Chief of *Vanity Fair* and an old friend. "Graydon is the one person I know who has been consistently writing and commissioning the best writing about the financial crisis. To cast him as the head of a bank in the forefront of Robert's crime seemed authentic -- no stunt casting!"

Although he always knew the role would be a great cameo opportunity, Jarecki never could have predicted it would be Carter, "particularly because he's responsible for the incredible financial writing that inspired our movie," says

Jarecki. "The filmmakers had been looking for an actor who could bring bravado, credibility and power to that part and although he isn't a trained actor," the director insists, "Graydon has the stature, grace, and intelligence to carry off that role."

CREATING THE WORLD OF *ARBITRAGE*

Jarecki always wanted the world of the film to feel real, devoid of typical movie convention and false notes. Because of his intricate knowledge and research, he has crafted a film that tries to show in an entertaining and easy to understand way how the world of finance and its key players really do work.

One of the most challenging aspects of the filmmaking was creating a billionaire's world with a low budget. "We had to document that New York and it's expensive!" says Jarecki. He wanted the real places that these people go to so the audience could get a real sense of the world these characters live in.

"It was very important for Nick to shoot this film in New York and that could have been a challenge," Salerno explains. "However, his friends opened a lot of doors, and we were very fortunate to get access to places that we normally wouldn't have been able to otherwise. They add another layer to the reality of what we are seeing. We see the glamour in the Dassault jets, the banquet halls and tuxedos, but we also end up seeing the sadness underneath. I think its one of the most realistic portrayals of this world I've seen on screen."

Jarecki's contacts gave them access to such prestigious New York landmarks as The Four Seasons, The Plaza Hotel and the GM Building on Fifth Avenue that serves as Miller's trading empire, probably one of the most prestigious offices in Manhattan. "I didn't think we would ever get The Four Seasons or the GM building -- I thought we'd be in a banquet hall in Long Island, but it's another testament to our director who wouldn't compromise on any level

so we ended up shooting in some of the most beautiful and iconic locations in Manhattan," adds Turen.

Additionally, Jarecki's neighbor in New York turned out to be a Judge so she arranged for them to shoot in the Grand Jury room in the criminal courts in Manhattan at 100 Center Street which no film had every shot in (and where the next day Dominique Strauss Kahn received his indictment!). Location manager Damon Gordon, also managed to secure full access to the Triborough Bridge, which had never been shot before.

"After everything had collapsed for what seemed like the 19th time, it was finally happening for real, and the night before the shoot, Kevin Turen said to me -- 'no compromises, no gimmicks.' That became our mantra. We brought that commitment and enthusiasm and we found it in like-minded, passionate New Yorkers who supported us."

Jarecki surrounded himself with an incredibly strong team in costume, design and cinematography. Together they were able to make the world he wanted to create very real as well as bring a high level of beauty to it. "I wanted a very modern, contemporary look for the film, teeming with wealth -- the end of the gilded age, which Beth (Production Designer) created," says Jarecki. "We had extensive meetings because I knew the locations intimately. I'm a big fan of design and Christian Liaigre was my reference point for what we should see. Everything had to be dripping with luxury and authenticity was the key."

For a first-time director, the role of the cinematographer is always critical. "One of the most important people on this film is Yorick Le Saux, our Director of Photography," beams Bickford. Before hiring Le Saux, Jarecki met with 35 cinematographers over the course of a year when he was trying to envision the picture. Towards the end, Turen, Jarecki and Bickford watched the five-hour mini series *Carlos*, on DVD. "We were actually looking at a few minutes of it to evaluate an actor's work. Ten minutes in we yelled out, 'Who's this DoP?! Let's get him!'"

"We were blown away by the style of it," recalls Bickford. After watching *I am Love* and *Julia*, Jarecki and Bickford flew to London, and Le Saux took the

train from Paris to meet them at their hotel. "It was a quick coffee and somehow we knew at the end of it that we were old friends -- kindred spirits. And I felt I could learn everything from him. He was clearly the guy." Once Le Saux was on board, they spent a month planning the look of the film.

"Yorick is a master craftsman and artist. I was so lucky he came on board," says Jarecki. "We shot this film pretty quickly and with over 60 locations, we were moving all the time. But I knew we needed a classic feel to the film. So without enough resources or time -- how do we get that? And the answer is Yorick Le Saux. Right from the beginning he said we would make a plan and then we would throw it all out to maintain spontaneity in the moment and the chance of happy accidents. And after a month of storyboarding and shot listing, that's exactly what we did," he laughs.

Arbitrage was filmed on 35mm and they spent weeks in postproduction tweaking the colors to get the picture as beautiful possible, "to paint a strange, fused portrait of our 'golden New York,' a bit of a chaotic mess -- much like Robert Miller himself," explains Jarecki.

Cliff Martinez who recently scored *Drive* and *Contagion* wrote a haunting score which provided the film's final dimension. Notes Jarecki, "Cliff's score further unlocks the emotional heart of the film while driving it forward with an unrelenting tension and intrigue. New York as he hears it is a scary place, but filled with moments of love and life."

ON THE SET

Reflecting upon the experience of his first feature film, Jarecki comments that he quickly lost any intimidation about working with such a gifted and award-winning cast. "Right from the beginning, we were all partners, and they brought an enthusiasm and commitment to it that was incredible. I had the right group of collaborators so by the time we got to set, we knew each other really well and we knew what we were looking for."

If any of the cast were apprehensive about working with a first-time director, their doubts were erased after that intense rehearsal period which prepared them for a 31-day shoot. "Nick is incredible. He has a deep enthusiasm for making movies, unlike anything I have ever seen before," says Marling. "His energy affects everyone. The thing that's amazing about working with him is that he always talks to actors in terms of story and character, instead of being result-orientated which makes it much easier for me to do my job. I love that he comes at it from that perspective; it's marvelous."

Gere was always impressed with Jarecki's screenplay -- his entrance to the project initially. "As a writer, he's kind of astonishing, and as a director he's still learning, but his instincts are terrific and I think this is probably the first of a long career for him," he says.

Roth and Jarecki spent a lot of time at Fanelli's restaurant in New York City discussing the script and Roth actually ended up creating two new scenes for the film. Notes Roth, "I loved what he was doing with the script, but I liked the execution of it even more. On set, he's tightening the screws as we progress in the story, increasing the pressure with each step. Robert's options get narrower and narrower and the audience will feel that tension." Adds Jarecki, "It was the unrelenting dimension Tim brought to it -- he was ferocious, like a mad dog after a bone, and those instincts brought the character off the page. He truly elevated what I wrote—he made Bryer his own."

Parker enjoyed working with a writer/director. "He's really big on comfort. I asked him on set -- 'how do you control your actors?' and he said 'I don't. I've already seen the movie in my head a thousand times -- it's old to me. Now I'm looking for ways you guys can help me make it new again.' I love that perspective," adds Parker.

"Making this film was a dream come true -- the absolute best part of my short life so far and I felt lucky every day I got to do it. I hope I get that chance again soon," says Jarecki. "When you work with this degree of passion and commitment from a cast and crew, it's enormously fulfilling. Nobody was getting

big money -- they were all there to make a great movie and that devotion to the work carries a long way."

Concludes Jarecki, "Someone smart said that changes in quantity effect a change in quality. There were so many thousands of decisions and contributions made every day by every single person who worked on our movie and they all strived tirelessly to make them the best they could be. I know that the quantity of effort did change the quality -- it went straight up. I'm really proud of what we accomplished."

Green Room Films and TreeHouse Pictures present

ARBITRAGE

A Co-Production of Parlay Films, LB Productions, Artina Films

In Association with: Alvernia Studios, Lucky Monkey Pictures

A Film by Nicholas Jarecki

Producers: Laura Bickford, Kevin Turen, Justin Nappi, Robert Salerno

Executive Producers: Brian Young, Mohammed Al Turki, Lisa Wilson, Stanislaw

Tyczynski, Lauren Versel, Maria Teresa Arida, Ron Curtis

ABOUT THE FILMMAKERS

NICHOLAS JARECKI (Director/Writer) a native New Yorker,. directed the critically acclaimed Showtime documentary *The Outsider*, featuring James Toback, Woody Allen, Harvey Keitel, Robert Downey, Jr., and Neve Campbell. He co-wrote (with Bret Easton Ellis)and produced the screen adaptation of Ellis's novel *The Informers* starring Kim Basinger, Winona Ryder, Billy Bob Thornton, and Mickey Rourke. He is the author of the Doubleday 2002 bestselling book *Breaking In: How 20 Film Directors Got Their Start*.

Most recently, Nick produced *Tyson*, the incendiary documentary on the legendary heavyweight. *Tyson* won a special jury prize at the 2008 Cannes Film Festival and was nominated for an IFP / Gotham Best Documentary award. It opened theatrically to critical acclaim.

LAURA BICKFORD (Producer) is one of the film industry's leading producers. Collaborating with Steven Soderbergh, Bickford developed and produced the critically acclaimed *Traffic*, which won four Oscars®. She also produced and independently financed the two-part epic *Che*, which garnered international award acclaim, including Palme D'or for Best Actor at Cannes and the Goya Award for Benicio Del Toro.

Bickford produced Del Toro's directorial debut *7 Nights In Havana*, starring Josh Hutcherson. Other credits include; *Duplicity*, starring Julia Roberts and Clive Owen, *Brokeback Mountain*, *Fur: An Imaginary Portrait Of Diane Arbus* starring Nicole Kidman & Robert Downey Jr., and Robert Altman's last film *A Prairie Home Companion*. She also served as executive producer on *Chicago 10*, a documentary by Brett Morgan and Graydon Carter.

Bickford made her producing debut in 1996 with the Emmy Award-winning *Citizen X* for HBO Pictures. She later produced *Playing God*, starring David Duchovny and Angelina Jolie and *Bongwater*, starring Luke Wilson, Jack Black and Brittany Murphy. Bickford is a native New Yorker but is now based in Los Angeles.

KEVIN TUREN'S (Producer) most recent credit is executive producer on the Michael Mann film *The Fields*, starring Sam Worthington. He has developed and produced a number of critically acclaimed films including; *The Dead Girl*, nominated for several Independent Spirit Awards and *Wassup Rockers*. He also produced *American Crime*, nominated for a WGA, Emmy and Golden Globe and *Smiley Face*. Both films were official selections of the Sundance Film Festival and Cannes Directors Fortnight in 2007.

Before joining Infinity in 2007, Turen was the President of Production at First Look Studios. During his time there he was responsible for acquiring *The Proposition*, *A Guide To Recognizing Your Saints*, *Aqua Teen Hunger Force* and *Paris J'taime*. Turen graduated from Columbia University with a degree in English and Critical Film Studies.

JUSTIN NAPPI (Producer) is a film producer and director. He is the founder and Chairman of TreeHouse Pictures with offices in New York City and Los Angeles. Justin is also a principal at World Harmony Productions.

Included in Justin's current slate of TreeHouse feature films are: producer of *Arbitrage*, currently screening at Sundance; producer of *Heartland* (working title) with Zac Efron and Dennis Quaid, currently in post-production; and producer of *Adult World*, in pre-production. TreeHouse Pictures has several films in development for 2012-2013.

Justin is part of the producing team of the Martin Luther King, Jr. biopic, scheduled for a 2013 release, being produced by World Harmony Productions, DreamWorks and Warner Bros.; and is producer of *Coretta*, a biopic on Coretta Scott King, in development.

Justin grew up in Central New York and currently resides in New York City. Justin is an alum of NYU's Tisch Kanbar Institute of Film & Television.

ROBERT SALERNO (Producer) has been working in the film industry for 20 years. In 2009 he produced the critically acclaimed *A Single Man*, directed by Tom Ford and starring Colin Firth and Julianne Moore. The film garnered an Oscar nomination, 3 Golden Globe nominations and a Best Picture at the Independent Spirit Awards. Salerno also produced *21 Grams*, directed by Alejandro González-Iñárrit, which received 2 Oscar nominations and an Independent Spirit Award for Outstanding Filmmaking.

In 2010 he produced *We Need To Talk About Kevin* starring Tilda Swinton which screened in main competition at the 2011 Cannes Film Festival. He also produced the Academy Award-winning *Sling Blade*, *Daddy And Them*, *All The Pretty Horses* and *Waking Up In Reno* starring Charlize Theron, Patrick Swayze and Natasha Richardson.

Salerno's earlier credits include *Chinese Coffee*, *Hudson River Blues*, *The Substitute 2: School's Out*, *The Tic Code*, *Delirious*, *Chapter 27* and *Winged Creatures* starring Forest Whitaker, Kate Beckinsale, Dakota Fanning and Jennifer Hudson. He is currently producing *The English Teacher* starring the Oscar-nominated actress Julianne Moore.

BRIAN YOUNG (Executive Producer) is a manager, producer, and partner at Killer Moxie Management with over 10 years experience. As well as Jarecki, his clients include Oscar-nominated filmmakers and a stable of established and burgeoning writers, directors, actors and recording artists. His most recent credit as executive producer is *The Runaways*, the 1970's biopic about the teen band starring Kristen Stewart, Dakota Fanning, and Michael Shannon.

Young produced his first film in 2004, based on the controversial story of JT LeRoy titled *The Heart is Deceitful Above All Things*. The film was written, directed by and starring his client Asia Argento. The cast included Jeremy Renner, Ben Foster, Michael Pitt and Dylan and Cole Sprouse to name a few. In 2008, Young executive produced *The Informers* based on the book by Bret Easton Ellis, which was co-written by Jarecki.

MOHAMMED AL TURKI (Executive Producer) is an awarding-winning film producer born in Saudi Arabia. His first film *The Imperialists Are Still Alive* was selected for the Sundance Film Festival in 2010. It was awarded Best Film at the Warsaw Film Festival and Best Film at the Asian American Film Festival. He also executive produced *The Harrowing*, a reality-based horror film directed by Tim Burke.

Turki's passion for films, coupled with his media education in London, was what inspired him to become involved in the film industry as a producer. He is also very dedicated to supporting various international charities including the Elton John Aids Foundation as well as the Amfar AIDS Research to name a few.

LISA WILSON (Executive Producer) is the co-founder of Solution Entertainment Group, a production, international sales, and financing entity for film. Wilson headed GK Films' international distribution from 2008 to 2011, where she handled pics including Angelina Jolie's directorial debut "In the Land of Blood

and Honey," and "The Rum Diary." While at GK, Wilson also helped launch Parlay Films, an affiliated sales company for third-party pictures.

STANISLAW TYCZYNSKI (Executive Producer) is an entrepreneur, founder of the radio RMF FM - the first commercial radio station in Poland. He studied physics at the University Jagiellonian, but was interrupted by martial law school and became an activist in the Solidarity movement. In 1981, during a strike in Huta im. Lenin, after the introduction of martial law, he initiated the creation of Radio Free Poland [3]. In 1984-1989 he lived in France, and after his return launched a RMF FM [1]. Until March 2004, he served as president of the board of Radio Music Facts, and was Chairman of the Board Broker FM SA and chairman of the board of a subsidiary - Radio Music Facts Sp. of o.o [4]. In October 2006, along with other major shareholders of the company signed a contract broker sell a majority stake in the publishing house Bauer [5]. He is the main investor in Alvernia Studios, a state-of-the-art film and post-production studio in Krakow, Poland.

RONALD CURTIS (Executive Producer) is the CEO and Creative Director of the Jill Stuart Companies. Throughout his tenure he has been responsible for creating innovative ad campaigns that have launched the careers of many high fashion superstars and celebrities including Tasha Tilberg, Gemma Ward and Lindsay Lohan and featured photographers such as Mario Sorrenti and Ellen Von Unwerth. He is also an entrepreneur with many diverse interests and an avid collector of contemporary art.

JOE AULISI has been working as a costume designer for 30 years with a multitude of experience in theater, film and television. He served as the costume designer on *Three Days of the Condor*, directed by Sydney Pollack, *Easy Money*, directed by James Signorelli with Rodney Dangerfield and Joe Pesci, *Ironweed* with Jack Nicholson and Meryl Streep and *Nobody's Fool*, directed by Robert Benton with Paul Newman and Bruce Willis.

Aulisi remains a frontrunner in the industry with more recent projects such as: *Bicentennial Man*, starring Robin Williams, *Taking Woodstock*, directed by Ang Lee, and *A Late Quartet* starring Christopher Walken, Catherine Keener and Phillip Seymour Hoffman. Aulisi was nominated for a Costume Designers Guild Award for *Charlie's Angels* and *Charlie's Angels: Full Throttle*. He was also a Costume Designers Guild Award nominee and an Emmy Award nominee for *Bernard and Doris*, directed by Bob Balaban starring Susan Sarandon.

For theatre he has collaborated on a number of Neil Simon productions including: *God's Favorite* at the Eugene O'Neill Theatre, *Broadway Bound* at the Broadhurst Theatre, *Rumors* at the Ethel Barrymore Theatre and *Jake's Women* at the Old Globe Theatre, amongst others.

In 2010 production designer **BETH MICKLE** gained a BAFTA nomination for her work in *An Englishman in New York* starring John Hurt. She designed *It's Kind of a Funny Story* starring Zach Galifianakis and the box office hit *Drive*, starring Ryan Gosling and Carey Mulligan that premiered in competition at the 2011 Cannes Film Festival.

Named as one of the Hollywood Reporter's "Production Designers To Watch," Mickle has worked on a number of award-winning films including *Half Nelson*, which won the Best Film prize at the Gotham Awards. She was also the production designer on *Cold Souls*, starring Emily Watson, Paul Giamatti, and David Strathairn, presented at the 2009 Sundance Film Festival, where it was nominated for the Grand Jury Prize. Other credits include *Madness and Genius* and *Sugar*.

YORICK LE SAUX is best known for his work as Director of Photography on Erick Ponca's *Julia*, an Official Selection at the 2008 Berlin Film Festival and Luca Guadagnino's *I Am Love*, which garnered Le Saux a 2010 Satellite Award nomination for Cinematography. He also lensed *Carlos*, the 2011 Golden Globe winner for Best Mini-Series or Motion Picture Made for Television. Originally from France, he began his career in Paris collaborating with high

profile directors such as François Ozon, whom he would later work with on *Swimming Pool*, an Official Selection at the 2003 Cannes Film Festival; and *5x2*, an Official Selection at the 2004 Venice Film Festival.

Le Saux has collaborated on numerous films with director Olivier Assayas including *Fin Aout Début Septembre*; *Demon Lover*; *Boarding Gate*, which participated in competition at the 2007 Cannes Film Festival. In addition to feature films, Le Saux has extensive television, commercial, and short film credits.

Born in the Bronx and raised in Ohio, Grammy-nominated composer **CLIFF MARTINEZ** began his professional music career as drummer for the Dickies, the Weirdos, and Lydia Lunch and Foetus frontman Jim Thirlwell. After recording two albums with the Red Hot Chili Peppers, Martinez chose to shift gears for a career in film music. His first score was comedian Paul Reuben's transgressive mid-80s TV hit, *Pee-Wee's Playhouse*, which attracted the attention of director Steven Soderbergh. Martinez created the soundtrack to the budding filmmaker's *sex, lies and videotape* and subsequently has worked with him on *Kafka*, *The Limey*, *Solaris*, *Gray's Anatomy*, *Schizopolis* and *Traffic*. Other credits of Martinez's include Allan Moyle's *Pump Up The Volume*, *Wicker Park*, *Wonderland*, and *Narc*. Most recently, he composed film scores for *Drive* and *Contagio*.

ABOUT THE CAST

Humanitarian and actor **RICHARD GERE (Robert Miller)**, is known for his diversity of roles, from his Golden Globe winning performance in *Chicago* to the critically acclaimed *Pretty Women*, *An Officer and a Gentleman*, *American Gigolo*, and *Primal Fear*. He was last seen in *Amelia* alongside Hilary Swank and Ewan McGregor and in Anton Fuqua's *Brooklyn's Finest*. Other recent credits include *Nights in Rodanthe*, *I'm Not There*, *The Hoax*, *The Hunting Party*, *Shall We Dance*, *Bee Season* and *Brooklyn's Finest* starring Don Cheadle and Ethan Hawke.

Gere's motion picture debut was the Oscar-honored *Days of Heaven*, for which he received the Italian equivalent of the Academy Award. In 1990, he received Box-office acclaim for his portrayal of a corrupt cop in *Internal Affairs*. His earlier film credits include; *Unfaithful*, *Mothman Prophecies*, *Looking Mr. Goodbar*, *Blood Brothers*, *Breathless*, *Beyond the Limit*, *The Cotton Club*, *Power*, *No Mercy*, *Yanks*, *Looking* and *Miles From Home*, as well as the Box-office hit *Runaway Bride* and *Dr. T and the Women*, directed by Robert Altman.

Gere's career was established with performances in the Broadway rock opera *Soon* and the New York production of the British farce *Habeas Corpus*. For the Broadway production of *Bent*, he received the Theatre World Award for his portrayal as a homosexual concentration-camp prisoner.

Off screen Gere is an accomplished photographer, pianist and music writer. An outspoken human rights advocate, Gere is a student and friend of His Holiness the Dalai Lama. His first book, *Pilgrim*, is a collection of images that represent his twenty-five year journey into Buddhism. Gere lives in New York with his wife Carey Lowell and their son Homer.

The extremely versatile actress **SUSAN SARANDON (Ellen Miller)** brings her own brand of sex appeal and intelligence to every role – from her fearless portrayal in *Bull Durham* to her Oscar-nominated performances in *Thelma and Louise*, *Lorenzo's Oil*, *The Client*, and *Atlantic City* to her Academy Award winning and SAG Award winning role in *Dead Man Walking*. Sarandon was most recently seen in *Wall Street 2: Money Never Sleeps* for director Oliver Stone and in *Lovely Bones* for director Peter Jackson. Other notable film credits include; *Enchanted*, *Speed Racer*, *Elizabethtown*, *Shall We Dance?*, *The Banger Sisters*, *Mr. Woodcock*, *In the Valley of Elah*, *Igby Goes Down*, *Romance and Cigarettes*, *Twilight*, *Step Mom* and *The Hunger*.

Sarandon made her acting debut in the movie *Joe*, which she followed with a recurring role in the Television drama *A World Apart*. Her early film credits include; *The Great Waldo Pepper*, *Lovin' Molly*, Billy Wilder's *The Front Page* and the 1975 cult classic *The Rocky Horror Picture Show*. In 1978 she

played Brooke Shields' mother in Louis Malle's controversial *Pretty Baby* and went on to receive her first Oscar nomination in Malle's *Atlantic City*.

On Broadway, Sarandon appeared in Gore Vidal's *An Evening with Richard Nixon* and received critical acclaim for her performances Off-Broadway in *A Coupla of White Chicks Sitting Around Talkin* and the thriller *Extremities*. In 2009, she returned to Broadway and starred in *Exit the King* with Geoffrey Rush. For Television, Sarandon received an Emmy Nomination for Outstanding Lead Actress in a Miniseries in 2008 for her role in the HBO film *Bernard and Doris* as well as a Golden Globe and SAG nomination.

British film star **TIM ROTH (Detective Bryer)** has made a career out of portraying unforgettable characters in one independent film after another. He made his studio feature debut in MGM's *Rob Roy* opposite Liam Neeson and Jessica Lange, in a role that has been touted as one of the best villains in screen history, earning him a Golden Globe Nomination and an Academy Award Nomination for Best Supporting Actor.

Roth was the star of Brian Grazer's 1-hour drama series, *Lie to Me* for Fox Television. He also co-starred in *The Incredible Hulk*, with Ed Norton and had the starring role in Francis Ford Coppola's *Youth Without Youth*. Roth gained worldwide recognition for his roles in two Quentin Tarantino films: *Reservoir Dogs* and the Golden Globe and Academy Award winning *Pulp Fiction*.

Roth's debut in front of the camera was the lead in the controversial and British Prix Italia Award-winning telefilm, *Made in Britain*, followed immediately with Michael Leigh's critically acclaimed film, *Meantime*. As his success continued, Roth starred in over fifteen film and television projects including; Stephen Frears' *The Hit*, *The Cook, The Thief, His Wife and Her Lover*, *Rosencrantz and Guildenstern are Dead* and Robert Altman's *Vincent and Theo* in which he portrayed Vincent Van Gogh.

In 2005, Roth made a return to the stage in Sam Shepard's off-Broadway production of *The God of Hell*. It was the first time he had appeared on stage since he received great notices in Kafka's masterpiece *The Metamorphosis*, in

London. He made his directorial debut with the stunning, critically acclaimed film *The War Zone*, starring Ray Winstone that premiered at the 1999 Sundance, Cannes and Toronto Film Festivals.

BRIT MARLING (Brooke) is an emerging talent, not only as a rising actress but also as a writer and producer, with her two films, *Another Earth* and *Sound of My Voice*, premiering at the 2011 Sundance Film Festival. *Another Earth*, a science fiction romance, screened in the U.S dramatic competition at the 2011 Sundance Film Festival. As well as starring in the film, Marling co-wrote and co-produced the film. She also co-produced, co-wrote and starred in *Sound of My Voice*, directed by Zal Batmanglij. Fox Searchlight released both films in 2011.

Marling first became involved in filmmaking during her college years where she began to write and star in her friends projects and eventually took a leave of absence to follow her passion as a filmmaker, moving to Havana, Cuba to co-direct the documentary *Boxers and Ballerinas*. The film follows young artists and athletes living in the communist country.

Marling graduated valedictorian from Georgetown, having studied Economics and Studio Art. Her work experience included a summer as an investment-banking analyst at Goldman Sachs. She now resides in Los Angeles.

French native **LAETITIA CASTA (Julie Cote)** is one of the world's most recognizable models who has become an award-winning actress. In 1999 she made her first foray into cinema when she was cast in *Astérix et Obélix Contre César*. From there she went onto to star in *Gypsy*, *Les âmes Fortes*, *Love Street*, *Errance*, and *Le Grand Appartement*. In 2010 Cast was cast as Brigitte Bardot in *Gainsbourg*, directed by Joann Sfar. Her other film credits include *War of the Buttons*, *Behind the Walls*, *The Island*, *Face*, *The Maiden and the Wolves* and *Born in 68*.

Cast began her modeling career at the age of 15 and her prestigious campaigns have included L'Oréal, Dior, and Chanel. She has been featured on over 100 magazine covers including in three consecutive Sports Illustrated

Swimsuit Issues, Rolling Stone, and a Pirelli Calendar. She is currently the face of Ralph Lauren's newest fragrance, Notorious. In 2010, she opened the Louis Vuitton Fall/Winter 2010 fashion show.

NATE PARKER (Jimmy Grant) first received critical attention for his starring role in *The Great Debaters* opposite Denzel Washington. He followed this with a role starring along side Terrence Howard in *Red Tails*, for 20th Century Fox. Other credits include; *Pride, Felon, Tunnel Rats* with Michael Pare and *The Secret Life Of Bees*, which featured an all-star cast of Queen Latifah, Jennifer Hudson, Dakota Fanning and Paul Bettany. On stage, Nate as appeared in *American Voices* opposite Dustin Hoffman, Annette Benning, Rosario Dawson and James Cromwell. A Norfolk, VA native, he received an honorary Doctorate from Wiley College in Marshall, Texas.

GRAYDON CARTER (James Mayfield) has been editor of Vanity Fair since July 1992. Under his editorship, the magazine has won 11 National Magazine Awards, including 2 for general excellence for magazines with a circulation of more than one million—the highest honor in magazine publishing.

Before joining Vanity Fair, Carter was the editor of The New York Observer. He came to the Observer from Spy magazine, which he co-founded, in 1986, and co-edited. He worked as a staff writer for Time, where he covered business, law, and entertainment for five years before joining Life as a staff writer in 1983.

Carter was a producer of the documentaries *Chicago 10*, *Surfwise*, *Gonzo: The Life and Work of Dr. Hunter S. Thompson*, directed by Academy Award-winner Alex Gibney. He was an executive producer of *9/11*, for which he received an Emmy Award and a Peabody Award. He also produced the acclaimed documentary *The Kid Stays in the Picture*, which premiered at the Sundance Film Festival in 2002 and was screened at the Cannes Film Festival that year.

Carter is the author of What We've Lost (Farrar, Straus and Giroux, 2004), a comprehensive examination of the Bush administration, and is the editor of several books, including Vanity Fair Portraits (Abrams, 2008), a collection of the magazine's most memorable portraits; Oscar Night (Knopf, 2004), a lavish photographic history of 75 years of exclusive Oscar parties; and the best-selling Vanity Fair's Hollywood (Viking Studio, 2000).

Carter is also an owner of two New York City restaurants: the Waverly Inn and Monkey Bar. Born in Toronto, Carter resides in Manhattan with his wife, Anna, and their daughter. He also has four older children.