



Two Lane Pictures
And
Winner Arts Limited
present

a Journeyman Pictures/Touchy Feely Films
production

in co-production with
Memento Films Production
And
Arte France Cinema

a Sophie Barthes & Andrij Parekh
film

Cold Souls

Paul Giamatti
David Strathairn
Dina Korzun
Katheryn Winnick
Lauren Ambrose
And
Emily Watson

Written and Directed by
Sophie Barthes

USA – Rating: PG-13 – Running Time: 101 minutes – 35mm – 1:85 – Dolby SRD

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Logline

In the midst of an existential crisis, a famous American actor stumbles upon a "Soul Storage," a private lab offering New Yorkers a relief from the burden of their souls.

Synopsis

In response to shiny, bigger, better American consumerism comes COLD SOULS, a surreal comedy in which souls can be extracted and traded as commodities. Balancing on a tightrope between deadpan humor and pathos, and reality and fantasy, the film presents Paul Giamatti as himself, agonizing over his interpretation of Uncle Vanya. Paralyzed by anxiety, he stumbles upon a solution via a *New Yorker* article about a high-tech company promising to alleviate suffering by extracting souls. Giamatti enlists their service -- only to discover that his soul is the shape and size of a chickpea. His intention is to reinstate it once he survives the performance but complications ensue when a mysterious, soul-trafficking "mule" borrows Giamatti's stored soul for an ambitious, but unfortunately talentless, Russian soap-opera actress.

Writer & Director Statement – Sophie Barthes

Three years ago, I found an old edition of C.G. Jung's Modern Man in Search of a Soul. According to Jung, the drama of modern man is his refusal to live the totality of his being. He tends to ignore the burden of his soul, believing that it is called freedom but, like Sisyphus, he is condemned to roll his stone up the hill. The night I finished the book, I had a strange dream, which I believe is intimately connected to Jung's thoughts.

In my dream, I am waiting in line to see a doctor in a strange futuristic office. I am holding a box, like everybody else in line. A secretary explains that the box contains our soul, which has just been extracted. The doctor will examine it and assess its problems. Woody Allen is also in line, just in front of me. When his turn comes, he discovers that his soul is a pale yellow seed: a chickpea. Woody Allen is furious; he insists it must be a mistake – with all the movies he made, his soul cannot have the shape and size of a chickpea! At this point, I feel extremely anxious. I look down at my container to check the shape of my soul but at that precise moment the dream ends.

I thought about this dream over and over and shared it with my life and creative partner, cinematographer Andrij Parekh. The premise was so absurdly funny and strange that I decided to turn it into a screenplay. The films I like the most have a dreamlike quality; for all their apparent obviousness dreams have multiple interpretations and they are never unequivocal.

My first impulse was to write for Woody Allen, but I thought I would most probably never have access to him. Later on, I saw AMERICAN SPLENDOR and was so impressed by Paul Giamatti's presence and emotional charge on screen that I decided to write the script for him. I was lucky enough to win a screenplay competition at the Nantucket Film Festival in 2006 and, by coincidence, to meet Paul Giamatti in person, who was also attending the event to present an award to Alexander Payne and Jim Taylor.

COLD SOULS deals with philosophical concepts but I hope that the approach remains playful. I'm very influenced by Surrealism and interested in poetic science fiction. COLD SOULS plays outside of genre; it is an existential tragic-comedy, with elements of absurdity,

satire and deadpan humor, but also with some more melancholic and meditative moments. The story takes place in winter in New York and St. Petersburg, Russia. The cities and landscapes (Brighton Beach in winter and the frozen landscapes in Russia) play a significant symbolic role in the movie: they mirror the inner states of the main character.

In *COLD SOULS*, soul extraction and soul rental, although made possible by what Dr. Flintstein proudly refers to as “the progress and triumph of the mind” is not sustainable: Olga, a soul donor, cannot bear the feeling of emptiness. Nina, the main soul mule, gets worn out and her system often rejects the souls she carries like an incompatible transplanted organ. And Paul, after an initial moment of bliss and obliviousness, experiences a complete sense of loss.

To convince Paul to extract his soul, Dr. Flintstein finds a compelling argument: “A twisted soul is like a tumor, better to remove it!” Flintstein incarnates a naïve scientific positivism: the body is a simple skeleton wrapped in muscles, filled with organs and orchestrated by the mind. The soul is no more than a troublemaker. Thus French philosopher Renée Descartes’ quote at the beginning of the film: “The soul has its principal seat in the small gland located in the middle of the brain.”

I believe that the desire to be artificially released from the troubles of the soul (from drugs to soul extraction and soul rental) is part of our obsessive quest for well-being. A depression or breakdown could be an opportunity for introspection and reconnection to ourselves, a rite of passage for the soul to grow and expand. But it’s perceived as a disease and must be treated immediately. Maybe the soul is a strange muscle, and it is possible to develop it or to let it shrink.

Cinematographer Statement -Andrij Parekh

The cinematography of *COLD SOULS* was inspired by the script itself; a script that I found poetic, humorous and the same time melancholic, which moved me to draw on my use of naturalistic lighting and push myself artistically. We began by looking at paintings and photography, and found the tonality in Bill Henson, Francis Bacon and the pastels of photographer Deborah Turville particularly inspiring. Winter light, particularly the crisp, sharp light of New York in December and the soft, diffused light of Russia, defined the palette as pastel and soft rather than primary and contrasts, which we chose to embrace. This is a film about one's soul and its alienation, and I didn't want to push and highlight a dramatic element that was already rather strong in the script.

My primary concern as a cinematographer is palette and movement, and as I have developed, I have strived for simplicity in approach, lighting less and more elegantly, for spaces and not individual actors, thereby allowing the director and actors more shooting time on set. On any film set, I am constantly adapting to the situation; my shot lists were often discarded after viewing the initial rehearsal. Sophie and I would discuss what was then needed, and we shot accordingly, sparingly and simply, as time and the budget allowed. Ideally, the camerawork in the film does not draw attention to itself; rather, I hope it draws one into the characters, their experience, and the essence of *COLD SOULS*.

About the Production

After winning the screenplay competition at the 2006 Nantucket Film Festival with her dream-inspired script, writer/director Sophie Barthes and cinematographer/producer Andrij Parekh joined forces with New York-based production companies Touchy Feely Films, headed by Paul Giamatti, Elizabeth Giamatti and Dan Carey, and Journeyman Pictures, headed by Paul Mezey and Jeremy Kipp Walker. "When Paul and Liz came back from the Nantucket Film Festival and described their chance meeting with Sophie and the project she was working on, I knew right away that it would be something that would appeal to Paul as an actor and would be a great fit for our company," says producer Dan Carey. Recounts producer Elizabeth Giamatti, "When we met again in New York City, Sophie had stacks and stacks of images – all these photographs and drawings that related to elements from her screenplay, inspirations which gave us such a clear and beautiful idea about how she envisioned the film. It was quite remarkable." Adds producer Jeremy Kipp Walker, "It's rare when you find a filmmaker with such an acute sensitivity and fine-tuned aesthetic. We knew right away that Sophie was a special talent."

Soon after, the project was invited to the Sundance Institute's Writers Lab during January 2007, as well as the corresponding Directors Lab held the following June. In addition to work-shopping scenes from the film, Barthes and Parekh also met several key collaborators during their time at the Sundance Institute, including editor Andrew Mondshein, fellow Lab participant Eric Lahey, who designed and built the soul extractor set piece, as well as music supervisor Tracy McKnight, who was instrumental in bringing composer Dickon Hinchliffe on board.

COLD SOULS marks the fourth collaboration between Sophie Barthes and Andrij Parekh. The two share a keen sense of trust and Barthes views her partnership with Parekh as an essential component to her process as a director. "We share the same sensibility. In the past few years we've developed the same taste for movies, paintings and photography. On set we occasionally had different opinions, but we always understand instinctively what the other is trying to do. We've found a healthy and energizing balance between differences and communion. Although we had distinct roles as writer/director and cinematographer/producer, COLD SOULS is a film by us."

With the script complete, the project was set for production during the winter of 2007/2008. COLD SOULS was invited to participate in the IFP's annual No Borders International Co-Production Market and Charlotte Mickie of Maximum Films joined the team to shepherd international sales. Shortly after, a French co-production was forged with Memento Films Production and Arte France Cinema.

Celebrated film and theater casting director Daniel Swee helped assemble an outstanding cast, including Paul Giamatti, David Strathairn, Dina Korzun, Emily Watson, Lauren Ambrose, and Katheryn Winnick. "Sophie and I discussed a specific set of challenges while casting this film," recounts Swee. "The tone had to be pitch perfect and we needed to create a consistency and depth with the performances in the movie. We were also targeting real Russian performers – authenticity was key and we didn't want to inhabit the film with Americans 'playing' Russian. We brought several actors over from abroad and targeted specific communities in New York and Los Angeles beyond the normal casting pools."

At the cornerstone of COLD SOULS is actor Paul Giamatti, whom Barthes had in mind for her film from the beginning. "I like to write for a specific actor," she says. "Good actors are an infinite source of inspiration. Paul is a dream to work with. His range, sensibility and

intelligence are just mind-blowing.”

“I really loved how this very fantastic idea was presented with so much low-key humor, with a very deadpan delivery,” says Paul Giamatti. “The whole idea is rooted in a very simple, real world, but it’s still totally out there. There’s something so calm about the nuttiness of it.” “The tone was influenced by my taste for the Theatre of the Absurd,” says Barthes. “I admire the playfulness of the tone in the plays of Eugène Ionesco, Samuel Beckett and Jean Tardieu. It’s a tone that mixes comedy, satire, irony, melancholy, and tragedy – characters are often caught in dreamlike, nightmarish or hopeless situations, and the dialogue flirts with clichés and nonsense.”

The shooting schedule was split into two sections – the first phase of production was slated for New York City and the second phase was to be completed in St. Petersburg, Russia. Parekh and Barthes had visited St. Petersburg during the summer of 2005 and already had a strong sense for the city and its potential as a location for the film. “I grew up reading Akhmatova, Chekhov and Gogol. In my imagination, St. Petersburg has always been the city of poets,” says Barthes.

In order to capture the precise tone of a world that is both realistic and fantastical, the filmmakers sought out a number of unique shooting locations in New York City, including the original immigration facilities at Ellis Island, an abandoned elementary school in Brooklyn, the winter surf of Brighton Beach, and the Roosevelt Island aerial tramway spanning the East River. Combined with lyrical photography and inspired production design, COLD SOULS shows an unusual side of New York City that doubles as a canvas for the human soul.

On the process, cinematographer Andrij Parekh recounts, “Sophie and I were blessed with having an extraordinary amount of time to prepare this film – over a year as opposed to a few months. We had time to imagine, to brainstorm, and to practice at the Sundance Directors Lab. We live in New York, and had prepared a list of locations that we wanted to shoot in. We gathered all our favorite paintings and photographs into a binder, and that binder became the guide for the film. Going back to those photos now, after the film has been completed, is rather surprising – the photographs now look like the film!”

“My cinematography tends to be naturalistic,” continues Parekh, “so I always begin with location, as physical space brings reality to the abstraction of a script and storyboarding, and sometimes, as in the case of COLD SOULS, the locations were even better than one could have imagined. Location Manager Jeff Brown was instrumental in finding spaces that elevated the script and ideas we had. For example, an abandoned school (with an incredible existing ceiling) on Roosevelt Island became the Soul Storage, providing a blank canvas for Production Designer Beth Mickle. Locations, Camera and Production Design worked in close harmony to give this film a creative visual style.”

Adds production designer Beth Mickle, “Designing COLD SOULS was absolutely one of the most exciting, challenging, and inspiring projects of my career. Sophie Barthes’ script offers such an imaginative, complex visual landscape. Bringing that landscape to life on a relatively small budget required resourcefulness and inventive solutions, all of which came in the form of thrift store finds, futuristic pieces hand-made from hardware store merchandise, generous vendor donations, and much more. Working with an array of

research materials, a refined color palette and use of lighting, and a fantastic collaboration between every department, a very distinctive visual style was attained. For me, COLD SOULS is wonderful example of what can be accomplished with creative thinking, passion, and collaboration regardless of the resources at hand.”

Filming on location in St. Petersburg presented its own challenges for the second half of the shoot. “February in Russia doesn’t exactly evoke ideal shooting conditions,” recounts producer Jeremy Kipp Walker, “though I must say the team we partnered with in St. Petersburg from Globus Film Company was stupendous. We’ve mounted a number of international projects over the years and this experience was far and away the best to date. St. Petersburg is amazing to look at – the architecture is unbelievable and the whole city is built on a series of canals. Some of the Russian locations we captured in this film added the perfect compliment to Sophie’s script and helped punctuate the tone she was hoping to achieve. I don’t think it would have been the same in another city, and the experience of living and working in Russia was pretty incredible for all of us.”

Once the shooting and editing of the film was complete, Barthes teamed with esteemed music composer Dickon Hinchliffe. “When I score a film I write some music in response to the script before I’ve seen any images,” recounts Hinchliffe. “I find this leaves more freedom for the imagination, and while some elements are inevitably discarded, many of the themes and ideas that are generated at this early stage become central to the score as it develops. With COLD SOULS, I sent my ideas to Sophie as they happened and between us we gradually found how the score should sound. The instrumentation is largely based around harp, vibes, celesta, strings, and organ. The motifs are sparse as the images are fragile and could become overburdened by too much sound. In terms of tone, the score had to somehow balance the absurd – and often amusing – nature of the protagonist's soul journey and the more disturbing questions that the film raises about modern society.”

About the Cast

PAUL GIAMATTI (Paul Giamatti)

Since beginning his career at Seattle’s Annex Theatre in 1989, Paul Giamatti has continued to work in theater, film and television for almost 20 years. Most recently he played John Adams in the HBO mini-series of the same name (opposite Laura Linney, Tom Wilkinson, David Morse, and Stephen Dillane), for which he won Emmy, Golden Globe and SAG Awards.

Giamatti can next be seen in Sophie Barthes' COLD SOULS. The film was in dramatic competition at the 2009 Sundance Film Festival and will be released August 7th.

Giamatti recently wrapped production on THE LAST STATION, the story of the last days of Russian writer Leo Tolstoy (opposite Christopher Plummer, Helen Mirren and James McAvoy) and was just cast opposite Dustin Hoffman in BARNEY’S VERSION.

Numerous film roles include Ron Howard’s CINDERELLA MAN (Academy Award and Golden Globe nomination), SIDEWAYS (for which he won an Independent Spirit Award, a New York Film Critics Circle Award and a Golden Globe nomination), AMERICAN SPLENDOR (Independent Spirit Award nomination for Best Actor, National Board of Review Award), SHOOT’EM UP, THE ILLUSIONIST, MAN IN THE MOON, THE HAWK IS DYING, PLANET OF

THE APES and DUPLICITY.

On stage, Giamatti received a Drama Desk nomination for Best Supporting Actor as Jimmy Tomorrow in Kevin Spacey's Broadway revival of The Iceman Cometh. Other Broadway credits include The Three Sisters, directed by Scott Elliot, Racing Demon, directed by Richard Eyre, and Arcadia, directed by Trevor Nunn. He was also seen Off-Broadway in Simon McBurney's production of Bertolt Brecht's The Resistible Rise of Arturo Ui, with Al Pacino.

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

Giamatti is a founding partner of the New York-based production company Touchy Feely Films, which produced Paul Schneider's directorial debut PRETTY BIRD (Sundance Dramatic Competition 2008). Projects in development at Touchy Feely Films include an adaptation of Peter Abrahams' OBLIVION (with Chris Zalla, director of PADRE NUESTRO, which won the Grand Jury Prize at the Sundance Film Festival 2007); XMAS, by Obie Award-winning playwright Melissa James Gibson; THE CLOUD ROOM, by Rob Devor and Charles Mudede (ZOO), a feature about James Hogue, who attended Princeton under an assumed identity (subject of Jesse Moss's documentary, CON MAN); and BUBBA NOSFERATU, a sequel to Don Coscarelli's cult classic, BUBBA HO-TEP. Giamatti is a graduate of the Yale School of Drama.

DAVID STRATHAIRN (Dr. Flintstein)

David Strathairn won the Volpi Cup at the Venice Film Festival and earned nominations from the Academy, Golden Globe, Screen Actors Guild, BAFTA, and Independent Spirit Awards for his compelling portrait of legendary CBS news broadcaster Edward R. Murrow in George Clooney's 2005 Oscar-nominated GOOD NIGHT, AND GOOD LUCK.

His 2005 Independent Spirit nomination was the fourth in a stellar career that dates back to his 1980 motion picture debut in John Sayles' first film THE RETURN OF THE SECAUCAS SEVEN. Strathairn subsequently collaborated with Sayles on seven titles, winning the IFP honor for his supporting performance in CITY OF HOPE, while collecting two additional nominations for PASSION FISH and LIMBO.

His early screen efforts included supporting roles in Mike Nichols' SILKWOOD, Fred Schepisi's ICEMAN, James Foley's AT CLOSE RANGE, and Robert M. Young's DOMINICK AND EUGENE, as well as Sayles' acclaimed dramas MATEWAN and EIGHT MEN OUT, and his 1984 satire THE BROTHER FROM ANOTHER PLANET.

Turning the decade, Strathairn continued a busy screen career with co-starring roles in several critically acclaimed films, including Tim Robbins' directorial debut, BOB ROBERTS, Penny Marshall's A LEAGUE OF THEIR OWN, LOSING ISAIAH, Sydney Pollack's THE FIRM, SNEAKERS, Taylor Hackford's adaptation of the Stephen King novel DOLORES CLAIBORN, and Jodie Foster's HOME FOR THE HOLIDAYS. He has also starred in two projects with Curtis Hansen: THE RIVER WILD and the Oscar-winning L.A. CONFIDENTIAL, in which Strathairn shared a Screen Actors Guild Award nomination with the all-star ensemble cast. His additional movie credits include MEMPHIS BELLE, A MAP OF THE WORLD, SIMON BIRCH, LOST IN YONKERS, MISSING IN AMERICA, Michael Hoffman's adaptation of A MIDSUMMER

NIGHT'S DREAM, Philip Kaufman's TWISTED, and THE NOTORIOUS BETTIE PAGE.

He has also maintained a high profile in the theatrical world, with roles at such venues as the Manhattan Theatre Club, the New York Shakespeare Festival, SoHo Rep, the Hartford Stage Company, Ensemble Studio Theatre and Seattle Repertory.

Strathairn has just wrapped The Tempest, directed by Julie Taymor.

DINA KORZUN (Nina)

Dina Korzun was born in Smolensk, Russia, and studied at the Moscow Art Theatre. After graduating, she made her professional debut in Love in the Crimea and won Best Actress at the Moscow Theatre Festival for her performance. In 1997, she received several prizes for her first film role in Valery Todorovsky's LAND OF THE DEAF. Her stunning performance won her the Russian equivalent of the Oscar (the Nika award), the "Golden Ram" for Best Actress from the Moscow Film Critics, and the "Stars of Tomorrow" prize at the 1998 Geneva Film Festival. In 2000, Korzun was cast as the lead in Pawel Pawlikowski's internationally acclaimed BBC production LAST RESORT. The film won the Michael Powell Award for Best New British Feature at the 54th Edinburgh Film Festival and Dina Korzun won Best Actress at the British Independent Film Awards (Best Newcomer on Screen), London Film Festival (FIPRESCI Prize), Best Actress at the Gijon International Film Festival, and Thessaloniki Film Festival. Since then she has continued working in film.

She was cast as the lead in Sergei Sniejkina's ambitious 20 episode television series called "Woman Romance." In 2004 she was cast as the lead in FORTY SHADES OF BLUE, directed by Ira Sachs. The film won the Grand Jury Prize at the 2005 Sundance Film Festival and Korzun was nominated for Best Actress at the 2006 Independent Spirits Awards. Most recently she was cast in THE BROTHERS KARAMAZOV, directed by Yuriy Moroz, MURDER IN THE THEATER, directed by Ditto Tsinsadze, and FAREWELL, directed by Christian Carion.

EMILY WATSON (Claire)

Over the last several years, Emily Watson has become one of the entertainment industry's most acclaimed actresses. She first caught the world's attention for her memorable performance as Bess in Lars Von Trier's BREAKING THE WAVES, her first feature film. For her heartbreaking performance, she received Oscar and Golden Globe Award nominations and won the New York Film Critics Circle Award and the London Film Critics Circle Award for British Newcomer of the Year in 1997.

Watson received her second Oscar and Golden Globe nominations for Best Actress in 1999 for her riveting performance as Jackie in HILARY AND JACKIE. The film is the poignant and tragic story of famed classical cellist Jacqueline du Pre, directed by Anand Tucker.

Watson was recently seen in Lifetime's Television Movie THE MEMORY KEEPER'S DAUGHTER, starring opposite Dermot Mulroney and Gretchen Mol. Based on the best-selling

novel by Kim Edwards, the film follows a father as he separates his son from his twin sister at birth to prevent him and the mother from knowing she was born with Down syndrome.

This year, Watson appeared in Charlie Kaufman's acclaimed SYNECDOCHE, NEW YORK. The film focuses on a struggling playwright (Philip Seymour Hoffman) who is caught in a battle to juggle his work, and the women in his life, as he attempts to create a life-size replica of New York inside a warehouse as part of his new play. She also completed production on the ensemble drama FIREFLIES IN THE GARDEN, opposite Julia Roberts and Willem Dafoe. The semi-autobiographical story centers on the complexities of love and commitment in a family torn apart when faced by an unexpected tragedy.

Ms. Watson also starred in MISS POTTER, with Renee Zellweger and Ewan McGregor. Directed by Chris Noonan, the biopic follows the life of Beatrix Potter (Zellweger), the author of The Tales of Peter Rabbit and her struggle to overcome a domineering and unsupportive mother, as well as the social restraints of Victorian England. She was also a part of the ensemble cast of WAH-WAH, a family drama set in Swaziland in 1969, with Gabriel Byrne and Miranda Richardson, and appeared in THE PROPOSITION with Guy Pearce, Liam Neeson and John Hurt. Ms. Watson also completed filming on CRUSADE, the English-language adaptation of Thea Beckman's novel Crusade in Jeans, and she can be seen in the fantasy film THE WATER HORSE.

In 2005, Watson was featured in Tim Burton's CORPSE BRIDE, a stop-motion animation feature, co-starring the voices of Johnny Depp and Helena Bonham-Carter. CORPSE BRIDE was Academy Award nominated for Best Animated Feature Film. Ms. Watson also starred in SEPARATE LIES, with Tom Wilkinson and Rupert Everett. In addition, she received a Golden Globe nomination for her performance as Anne Sellers in the critically acclaimed film THE LIFE AND DEATH OF PETER SELLERS.

Additional feature film credits include Paul Thomas Anderson's off-beat romantic comedy PUNCH-DRUNK LOVE, in which she co-starred with Adam Sandler; RED DRAGON, the prequel to SILENCE OF THE LAMBS, directed by Brett Ratner and co-starring Edward Norton, Ralph Fiennes and Sir Anthony Hopkins; Robert Altman's GOSFORD PARK; Tim Robbins' THE CRADLE WILL ROCK; as the title character in Alan Parker's ANGELA'S ASHES, an adaptation of Frank McCourt's Pulitzer Prize-winning memoir; and Alan Rudolph's TRIXIE, in which she starred with Nick Nolte. She also starred with John Turturro in THE LUZHIN DEFENSE, directed by Marleen Gorris, based on the Nabokov novel; Jim Sheridan's THE BOXER, with Daniel Day-Lewis; and METROLAND, with Christian Bale, which is based on the Julian Barnes novel.

On television, Ms. Watson starred as Maggie Tulliver in the acclaimed BBC Masterpiece Theatre production of George Eliot's "The Mill on the Floss."

A veteran of the London stage, Emily Watson's theater credits include Three Sisters, The Children's Hour, at the Royal National Theatre, and The Lady From The Sea. In the Fall of 2002, Ms. Watson starred at the Donmar Warehouse Theatre in two concurrent productions:

Uncle Vanya (Sonya) and Twelfth Night (Viola), both directed by Academy Award-winning director Sam Mendes. These critically acclaimed productions also ran in a very limited engagement at the Brooklyn Academy of Music in New York City. She has also worked extensively with the Royal Shakespeare Company in such productions as Jovial Crew, The Taming of the Shrew, All's Well That Ends Well, and The Changeling.

KATHERYN WINNICK (Sveta)

Canadian-born actress Katheryn Winnick has always preferred taking the road less traveled and her acting resume stands as a testament to her attraction to the unconventional.

Set to premiere at Sundance in 2009, Winnick has a supporting role opposite Academy Award nominee Paul Giamatti in COLD SOULS. Also starring Academy Award nominees David Strathairn and Emily Watson, she plays a mob-connected Russian actress who seeks the deeper truth in her being and in her work.

Also set for release in 2009 is AMUSEMENT, the highly anticipated psychological thriller from New Line Cinema in which she has a starring role. Ms. Winnick is currently shooting the lead in another thriller, CHOOSE, in which she plays a graduate student studying investigative journalism who, with the help of her father (Kevin Pollack), tries to track down a killer. The film is being directed by Rob Legato, the Academy Award-winning visual effects supervisor whose credits as a second-unit director include TITANIC, THE AVIATOR, THE DEPARTED, James Cameron's upcoming AVATAR, and Martin Scorsese's upcoming SHUTTER ISLAND.

Winnick recently appeared as a guest-lead on FOX's top-rated series House, in an episode that garnered among the highest ratings for any scripted drama in over a year. The interest that arose from this episode was astounding, and helped secure her an overall holding deal at FOX Network during the 2007/'08 Pilot Season. In 2007, Winnick played a young woman suffering from schizophrenia as the lead in the Lifetime TV drama "Tipping Point." And in WHEN NIETZSCHE WEPT, starring Armand Assante and Ben Cross, she was able to reveal her diverse artistic abilities in the role of Lou Salome. Her talent has also landed her roles like Melissa, Matthew McConaughey's girlfriend, in Paramount's box-office hit FAILURE TO LAUNCH, showcasing her comedic side.

Other notable roles include the Oscar-nominated short OUR TIME IS UP, National Lampoon's teen road-trip comedy GOING THE DISTANCE, and the indie drama KISS ME AGAIN. She also portrayed a young Ivana Trump in ABC's highly publicized biopic "Trump Unauthorized," about which *The Hollywood Reporter* enthused that Winnick "steals nearly every scene."

On the small screen, Katheryn Winnick has guest-starred on such hit shows as "CSI: NY," "Law & Order: Criminal Intent," and "Oz," and will be appearing in the 2009 season-premiere episodes of both "CSI: Crime Scene Investigation" and "Law & Order." After her teen debut as a recurring character on the popular Canadian TV series "Student Bodies," Ms. Winnick was selected from among thousands of young actors to be documented in Bravo's groundbreaking show, "The 'IT' Factor."

LAUREN AMBROSE (Stephanie)

Lauren Ambrose recently completed the Warner Bros. film adaptation of Maurice Sendak's classic children story, *WHERE THE WILD THINGS ARE*, directed by Spike Jonze. She will next be seen in the starring role of the Hallmark Hall of Fame television film, "Loving Leah" and in HBO Films' "A Dog Year." She received critical acclaim for the independent feature *STARTING OUT THE EVENING* which premiered at the Sundance Film Festival.

This year, the actress appeared on stage in the role of Ophelia in The Public Theatre's production of *Hamlet*; previously she portrayed the role of Juliet in the same theater's production of *Romeo and Juliet*. Ambrose has also appeared in the Tony award-winning Broadway production of Clifford Odets' *Awake and Sing* and Sam Shepard's *Buried Child* at London's National Theater.

Ambrose received two Emmy nominations for Outstanding Supporting Actress for her work in the critically acclaimed HBO series "Six Feet Under" and won the Grand Jury Award for Outstanding Actress from the L.A. OutFest for her lead performance in two films: *SWIMMING*, a coming of age story, and the black comedy *PSYCHO BEACH PARTY*, adapted from Charles Busch's play.

About the Filmmakers**SOPHIE BARTHES (Writer/Director)**

Born in France, Sophie Barthes grew up in the Middle East and South America. A Columbia University graduate, Barthes co-directed the short film *SNOWBLINK* with life partner and cinematographer Andrij Parekh, and directed a Unicef documentary in Yemen on women's literacy programs. Her short film *HAPPINESS* played at Sundance 2007 and more than seventy other film festivals. Both *HAPPINESS* and *COLD SOULS* won the NYSCA Individual Artists Grants and the Showtime Tony Cox Award for Best Screenplay at the Nantucket Film Festival. Barthes completed her residency at the Nantucket Screenwriters Colony and the 2007 Sundance Screenwriters and Directors Lab. She was named one of *Filmmaker Magazine's* "25 New Faces of Independent Film" and is a recipient of the Annenberg Foundation Film Fellowship.

ANDRIJ PAREKH (Producer/Cinematographer)

Of Ukrainian and Indian descent, Andrij Parekh studied cinematography at the FAMU film school in Prague and at NYU's Tisch School of the Arts, where he received his MFA in 2003. Parekh was nominated for the 1998 Eastman Excellence in Cinematography Award, apprenticed on *THE YARDS* (2000) with Harris Savides (*GERRY*, *THE GAME*), and is a recipient of the 2001 and 2003 ASC Heritage Award for Cinematography. Parekh has shot eleven features to date, including *SONHOS DE PEIXE* (directed by Kirill Mikhanovsky), *HALF NELSON* and *SUGAR* (directed by Ryan Fleck and Anna Boden), and *NOISE* (directed by Henry Bean). His films have played at many international festivals, including Cannes and Sundance. He was named one of *Filmmaker Magazine's* "25 New Faces of Independent Film," and was recently included as one of *Variety's* "10 Cinematographers to Watch." *COLD SOULS* is his third narrative collaboration with partner Sophie Barthes.

DAN CAREY (Producer)

Dan Carey is a partner at Touchy Feely Films, a New York-based production company founded in 2005 with Paul Giamatti and Elizabeth Giamatti. In addition to *COLD SOULS*, recent Touchy Feely productions include Paul Schneider's writing/directing debut *PRETTY BIRD* (Sundance 2008). Prior to Touchy Feely's formation, Carey's recent productions include *SANGRE DE MI SANGRE* (which won the Dramatic Competition prize at Sundance 2007 and was released by IFC Films), *LIVE FREE OR DIE* (which won top prizes in 2006 at SXSW and the Seattle Film Festival and was released by THINKFilm in 2007), and *STILL WE BELIEVE* (released by THINKFilm in 2004). Projects in development at Touchy Feely include an adaptation of Peter Abrahams' novel *Oblivion* (with Chris Zalla, director of *SANGRE DE MI SANGRE*); *XMAS*, by playwright Melissa Gibson; and a feature about con man James Hogue, who attended Princeton under an assumed identity. Carey is an alumnus of NYU's Graduate Film program.

ELIZABETH GIAMATTI (Producer)

Elizabeth Giamatti is a partner at Touchy Feely films, a New York-based production company. In addition to Sophie Barthes' *COLD SOULS*, recent productions include *PRETTY BIRD* (Sundance 2008). Projects in development at Touchy Feely include an adaptation of Peter Abrahams' *Oblivion* (with Chris Zalla, director of *SANGRE DE MI SANGRE*, which won the Grand Jury Prize at the Sundance Film Festival 2007); *XMAS*, by Obie Award-winning playwright Melissa James Gibson; *THE CLOUD ROOM*, by Rob Devor and Charles Mudede (*ZOO*); an adaptation of Adam Davies' novel *Mine All Mine*, (author of *The Frog King*); and, with Jesse Moss, a feature about James Hogue, who attended Princeton under an assumed identity (subject of Moss's documentary *CON MAN*). Past professional affiliations include Yale Repertory Theater, The Mark Taper Forum, Manhattan Theater Club, The Public Theater, and The Williamstown Theater Festival. She has an M.A. in Cinema Studies from N.Y.U and an M.F.A. in Dramaturgy from The Yale School of Drama.

PAUL MEZEY (Producer)

Paul Mezey is a New York-based independent producer and founder of Journeyman Pictures. He has produced a number of critically acclaimed films including *MARIA FULL OF GRACE*, which received a 2005 Academy Award Nomination for Best Actress in a Leading Role, and *HALF NELSON*, starring Ryan Gosling, which received a 2007 Academy Award Nomination for Best Actor in a Leading Role. Mezey produced two films which premiered at Sundance 2008: Ryan Fleck and Anna Boden's baseball odyssey *SUGAR* (HBO Films) and Azazel Jacobs' *MOMMA'S MAN* (THINKFilm). Other films produced by Paul Mezey include: *ANGEL RODRIGUEZ* (HBO Films); *EVERYDAY PEOPLE* (HBO Films); *SPRING FORWARD* (IFC Films); *OUR SONG* (IFC Films); *THE CITY (LA CIUDAD)*, directed by David Riker; Mississippi Blues documentary *YOU SEE ME LAUGHIN'*, directed by Mandy Stein; and *THE BALLAD OF RAMBLIN' JACK*, directed by Aiyana Elliott, winner of the Artistic Achievement Award for documentary film at the 2000 Sundance Film Festival. Paul Mezey received the IFP/West Motorola Producer's Award at the Independent Spirit Awards in 2001 and was selected by *Variety* in 2004 as one of its "10 Producers to Watch."

JEREMY KIPP WALKER (Producer)

Jeremy Kipp Walker is a New York-based producer/director and partner at independent film production company Journeyman Pictures. In addition to COLD SOULS, he recently produced Ryan Fleck and Anna Boden's baseball odyssey SUGAR, released by Sony Pictures Classics, the Moroccan-based thriller THE PASSAGE (THINKFilm), which premiered at the 2007 Toronto Film Festival, and co-produced the much-celebrated drama HALF-NELSON (THINKFilm), for which Ryan Gosling received a 2007 Best Actor Academy Award nomination. Walker's other recent credits include the Academy Award nominated MARIA FULL OF GRACE (Fine Line Features), lauded ensemble drama EVERYDAY PEOPLE (HBO Films), Mississippi Blues documentary "YOU SEE ME LAUGHIN'" (Seventh Art Releasing), and the critically acclaimed ANGEL RODRIGUEZ (HBO Films), starring Rachel Griffiths. Prior to Journeyman, Jeremy Kipp Walker worked at Woody Allen's Perdido Productions on Mr. Allen's features THE CURSE OF THE JADE SCORPION (DreamWorks) and HOLLYWOOD ENDING (DreamWorks). Jeremy is also an award-winning director, whose short films SUPER POWERS and GOODNIGHT BILL have screened at dozens of renowned film festivals, garnering top prizes at the Tribeca Film Festival, Austin Film Festival, Palm Springs International Film Festival, New Orleans Film Festival, and Rhode Island Film Festival.

DANIEL SWEE (Casting Director)

Daniel Swee was a co-producer of THE GREAT NEW WONDERFUL, with Sly Dog Films and Serenade Films. He was casting director for the films THE HOURS, THE CRUCIBLE, THE OBJECT OF MY AFFECTION, CENTER STAGE, SIMPATICO, and SPINNING INTO BUTTER. Swee is the Casting Director for Lincoln Center Theater in New York City, where he has cast more than 50 productions including such award-winning shows as The Coast of Utopia, Awake and Sing!, Henry IV, The Invention of Love, Contact, A Delicate Balance, The Heiress, Arcadia, Carousel, The Sisters Rosensweig, and Suburbia. Additional Broadway credits include Frost/Nixon, Julius Caesar (starring Denzel Washington), The Retreat From Moscow, The Crucible (starring Liam Neeson), Art, Amy's View, Skylight, and The Heidi Chronicles. Upcoming on Broadway this season includes: God of Carnage, Exit the King and Mary Stuart. UK theater casting includes Fuddy Meers (West End), Bash and The Distance From Here at The Almeida.

ANDREW MONDSHEIN (Editor)

Film editor Andrew Mondshein has spent almost three decades editing feature films. In 1979, he began his career under the tutelage of legendary director Sidney Lumet and the two collaborated on five films including RUNNING ON EMPTY. Mondshein went on to edit eight films for Swedish director Lasse Hallström, including the award-winning features WHAT'S EATING GILBERT GRAPE, CHOCOLAT, and THE CIDER HOUSE RULES. In 2000, Mondshein was nominated for an Academy Award for his editorial work on director M. Night Shyamalan's hit film THE SIXTH SENSE. Mondshein's other editing credits include Susan Seidelman's DESPERATELY SEEKING SUSAN, Joseph Ruben's RETURN TO PARADISE, Harold Ramis' ANALYZE THAT, and the documentary FLOW: FOR THE LOVE OF WATER, by director Irena Salina. In addition to his Academy nomination, Mondshein has also been nominated for a British Academy Award, two A.C.E. awards, and won the 1999 Golden Satellite award

for best feature editing.

ELIZABETH MICKLE (Production Designer)

Beth Mickle began her career as a production designer when she designed her first feature film MADNESS AND GENIUS (directed by Ryan Eslinger) in 2002. The film's success brought several more features including HALF NELSON (directed by Ryan Fleck) which received a Best Actor Academy Award nomination for Ryan Gosling in 2006. She returned to Journeyman Pictures to design SUGAR, Ryan Fleck and Anna Boden's sophomore film, and then teamed with Journeyman once again to design one of the most stylistic films of her career, COLD SOULS. Mickle has designed fifteen feature films as well as several commercials and television projects, and she was named *The Hollywood Reporter's* "Next Generation Production Designer to Watch" in 2006. She is represented by Paradigm Agency and currently lives in New York.

ERIN BENACH (Costume Designer)

Costume designer Erin Benach is best known for her work on Ryan Fleck and Anna Boden's Oscar nominated film, HALF NELSON. For her second collaboration with the filmmakers, as costume designer on SUGAR, she created uniforms for a professional baseball league, outfitted small rural Dominican villages, and established American farm families. In addition to COLD SOULS, Erin recently designed costumes for Lori Petty's THE POKER HOUSE, starring Selma Blair and David Alan Grier, where she created a world of prostitution and grit set in 1970's Des Moines, Iowa. She is currently designing Mark Ruffalo's SYMPATHY FOR DELICIOUS, starring James Franco, Jennifer Jason Leigh and Juliette Lewis. Benach has the ability to create realistic yet iconic costume design for films and continues to work and collaborate with an impressive slate of directors and actors in the industry.

DICKON HINCHLIFFE (Composer)

Dickon Hinchliffe is a founding member of the UK band Tindersticks and, in addition to violin, keyboards and vocals, also did all the orchestral arrangements that have been a distinguishing feature of the band's recordings. He began scoring films with the acclaimed French director Claire Denis, most recently on the romantic drama FRIDAY NIGHT. He earlier co-wrote, arranged and orchestrated the music for Denis' 2001 thriller TROUBLE EVERY DAY, starring Beatrice Dalle and Vincent Gallo. He first worked with her in 1996 on NENETTE ET BONI, which featured a Tindersticks band soundtrack. In 2004, Hinchliffe scored FORTY SHADES OF BLUE, directed by Ira Sachs, which won the Grand Jury Prize at the 2005 Sundance Film Festival. Later that year, he wrote the music for the British comedy KEEPING MUM, starring Maggie Smith, Rowan Atkinson and Kristin Scott. In 2007, he was commissioned to score the music for Ira Sachs' MARRIED LIFE, starring Pierce Brosnan, Chris Cooper and Rachel McAdams. Hinchliffe has just finished scoring two new feature films: LAST CHANCE HARVEY, starring Dustin Hoffman and Emma Thompson, and COLD SOULS. He is currently scoring the film NINETEEN EIGHTY, directed by James Marsh (MAN ON WIRE). His music tracks have been featured in the television shows "The Sopranos," and "The Brotherhood," the French feature film INTIMACY, and the US feature SLEEPING WITH THE FISHES. Since 1993, in addition to touring the world extensively, Tindersticks have released six acclaimed studio albums, two live albums, and two soundtrack albums on both Island Records and Beggars Banquet. Additionally, they've sold

out The Royal Albert Hall, played Central Park in New York, and held a residency at Brooklyn's St. Ann's Arts Centre.

TRACY MCKNIGHT (Music Supervisor)

Tracy McKnight has earned a place in the entertainment industry as a highly respected music supervisor, record producer, label co-founder, and company head. Her music supervision projects proudly embrace a range and diversity of genres. Her resume of over ninety films shows a balancing act between major studio films (ADVENTURELAND, EL CANTANTE, THE HOAX, CARRIERS, THE EX, FRIENDS WITH MONEY, THE ICE HARVEST), acclaimed documentaries (NO END IN SIGHT, BORN INTO BROTHELS, MURDERBALL, WORDPLAY, MY ARCHITECT), and independent films (DELIRIOUS, DIMINISHED CAPACITY, THE GUITAR, OFF THE BLACK, COFFEE AND CIGARETTES, RAISING VICTOR VARGAS) that have given her the reputation as one of the industries "go to" supervisors. In addition to her supervision work McKnight served as the head of Commotion Records, whose releases include the soundtracks to Justin Theroux's DEDICATION, Zoe Cassavetes' BROKEN ENGLISH, David Wain's THE TEN, and Paul Haslinger's chilling score for the film VACANCY.

END CREDITS

Unit Production Manager
LOUISE LOVEGROVE

First Assistant Director
MARIELA COMITINI

Co-Producer
ALEXANDRE MALLET-GUY

Cast

(In Order of Appearance)

| | |
|----------------------|------------------|
| Paul Giamatti | PAUL GIAMATTI |
| Astrov | ARMAND SCHULTZ |
| Theatre Director | MICHAEL TUCKER |
| Nina | DINA KORZUN |
| INS Officer | TED KOCH |
| Sasha | OKSANA LADA |
| Blonde Mule | NATALIA ZVEREVA |
| Russian Singer | LARISA BELL |
| Olga | ANNA DUKOVA |
| Soul Storage Doorman | CHARLES TECHMAN |
| Stephanie | LAUREN AMBROSE |
| Dr. Flintstein | DAVID STRATHAIRN |

| | |
|-----------------------------|------------------------|
| Female Client in Promo | LAURA HEISLER |
| Young Woman in Soul Storage | BRIENIN BRYANT |
| Mrs. Rathbone | CHARLOTTE MICKIE |
| Yelena | REBECCA BROOKSHER |
| Telegin | HENRY STRAM |
| Serebriakov | HERB FOSTER |
| Oleg | BORIS KIEVSKY |
| Dimitri | SERGEY KOLESNIKOV |
| Sveta | KATHERYN WINNICK |
| Photographer | ALEX ADAMOV |
| Claire | EMILY WATSON |
| Cynthia | LISA EMERY |
| Friend at Restaurant | MIMI LIEBER |
| Hotel Receptionist | YEVGENIY DEKHTYAR |
| Donor | BORIS LESKIN |
| Igor | GREGORY KOROSTISHEVSKY |
| Mafioso | MICHAEL ARONOV |
| Video Store Salesman | SASHA LUZANOV |
| Beautician | YOULIA YAKOVLEVA |
| Factory Supervisor | TATYANA EYOROVA |
| Landlord | SVETLANA KIREEVA |
| Young Soldier | DAVID SPEARMAN |
| Hedge Fund Consultant | MICHAEL STUHLBARG |

Soul Sequences Cast

| | |
|------------------------|--------------------------|
| Man Extracting Neurons | TOM STEARNS |
| Androgynous People | SETH AUSTIN |
| | MAX MCGUIRE |
| | EDWARD THOMAS |
| Old Man | JOSEPH SCOTT |
| Paul's Mother | STELLA STARK |
| Young Paul | DAVID MAYNES |
| Pregnant Mother | DOMINIQUE DE BOURGKNECHT |
| Baby Paul | ADRIAN LALLEMAND |

This film was made in part with assistance from the
The Sundance Institute

Location Manager JEFF BROWN

Production Coordinators MICHAEL KULAK
DAVE SALTZMAN

Second Assistant Director SARAH GOTTLIEB
Second Second Assistant Director INNA BRAUDE
Script Supervisor OLENKA DENYSENKO

Sound Mixer JUDY KARP
Boom Operator JAIME REYES

Additional Photography SMOKEY NELSON
First Assistant Camera KATE LAROSE
Second Assistant Camera FRANK LOVE
Camera Loader STAVROS TOUMANIDIS
Still Photographer ADAM BELL

Gaffer SMOKEY NELSON
Key Grip MIKE "ELECTRIC" MERVILDE JR.
Best Boy Electric CARTER BISSELL
Best Boy Grip AARON RANDALL
Company Electric JAMES MCFADYEN
Company Grip DAVE DUTKUS
G&E Swing ROME PETERSSON
JOSHUA YANCEY
Rigging Gaffer ALEXANDER ENGEL
Additional Grips DAVID ANTHONY
BRIAN HARNICK
MATTHEW KERR
CHRISTOPHER VIDAIC

Art Director MICHAEL AHERN
Art Department Coordinator RACHEL JONES
Set Decorator IPEK CELIK
Assistant Set Decorator DAN-AH KIM
Leadman JARED BUMGARNER
Set Dresser RICH BAILEY
Assistant Set Dresser DANIEL KERSTING
On-Set Dresser GINA FREEDMAN
Art Assistants KERITH CREO
TESSA FAULKNER
PATRICK GINNETTY
PATRICK HEAD

Property Master JEREMY BALON
Assistant Property Master MATTHEW AMENTA
Props Assistant JONATHAN SUNDERMAN

| | |
|--------------------------------|---|
| Props Intern | SARAH SHRIBER |
| Prop Fabrication | JOSEPH CAIRO |
| Construction Coordinator | JESSE GUSTAFSON |
| Skilled Carpenter | E. DAVE JONES |
| Head Carpenter | ERIC FRASZ |
| Scenic Artists | JOHN BELLOTTI HEATHER CORBETT BECKY SLANE |
| Set Carpenter | PAUL AUSTIN MURIS |
| Construction | AUGUST POPKIN IRA POWSNER |
| Carpenters | BRIAN GOODWIN NICK HANSON JOHN VOGT |
| Soul Extractor | ERIC LAHEY |
| Soul Extractor Crew | CALEN KENNETT EZRA LAHEY-MURPHY ANDY PAIKO RICHARD CROWLEY DAVID A. LOITZ |
| Assistant Costume Designer | STEPHANI LEWIS |
| Wardrobe Supervisor | EMMA POTTER |
| Seamstress | CAROLINE FLACH |
| Wardrobe Intern | TAMARA CEPEDA |
| Key Make-Up | DAVID KALAHIKI |
| Key Hair Stylist | LISA DELLECHIAIE |
| Additional Make-up | JOANNA L. WONG RONDI SCOTT |
| Additional Hair | JOHNNY MOOI |
| Key Production Accountant | ELI GUREVICH |
| Accounting Assistant | IMRAN YUSUFZAI |
| Financial Services provided by | INDUSTRY ACCOUNTING |
| Key Set Production Assistant | LUKE SHERMAN |
| First Team PA | REBECCA BERNARD |
| Set Production Assistants | VINCE BROWN TYLER COOK PATRICK EATON |

| | |
|---------------------------------|-------------------------------|
| | SANDI GREENBERG |
| Additional Production Assistant | ANTHONY LOTE |
| Assistant Location Manager | MATTHEW WIESNER |
| Location Assistants | NEY SHERIDAN |
| | ETHAN CARLSON |
| Office Production Assistants | JEFF LONGO |
| | JAKE TUCK |
| Production Office Intern | AMBROSE CARROLL |
| | EVAN ENGEL |
| | BRIAN HEDDEN |
| | JON MCMAHON |
| Music Coordinator | COLBY TRANE |
| Casting Associate | ZOE E. ROTTER |
| Casting Assistant | CAMILLE HICKMAN |
| Extras Casting | AMERIFILM CASTING INC. |
| Extras Casting Director | MEREDITH JACOBSON MARCIANO |
| Extras Casting Associate | ADAM VINCENTZ |
| Additional Script Supervisor | AMINA EL ETREBY |
| Script Translator | NADIA MICHOUSTINA |
| Russian Liason | NATALIA ZVEREVA |
| Catering | HENRY'S INTERNATIONAL CUISINE |
| Chef | PETER ANDRES |
| Chef | JORGE H. CARANGUI |
| Craft Service | EDGAR JAVIER ROJAS |

Russia Unit

| | |
|---------------------------|--------------------|
| Line Producer | NATASHA SMIRNOVA |
| Production Manager | MAXIM VOLODIN |
| Assistant Line Producer | ANNA BASS |
| Production Supervisor | ELI GUREVICH |
| First Assistant Director | KIRA SINELSCHIKOVA |
| Second Assistant Director | INNA BRAUDE |
| Script Supervisor | MARIA ERMOLAEVA |
| Russian Casting (Moscow) | ALENA GARETOVSKAYA |

| | |
|----------------------------------|--|
| Russian Casting (St. Petersburg) | ALLA PETELINA |
| Extras Supervisor | IRINA SMIRNOVA |
| Production Coordinator | OLGA KASHIRINA |
| Production Accountant | IRINA PETRENKO |
| Location Manager | ALENA PARVIAINEN |
| Assistant Location Manager | JULIA KLEIMAN |
| On Set Manager | ALEXANDER GRISHAEV |
| First Assistant Camera | LUDOVIC LITTEE |
| Second Assistant Camera | DMITRY ZEZYULYA |
| Slate | SASHA MOLOTOVA |
| Still Photographer | ROMAN PROKOSHIN |
| Best Boy Electric | DENIS AMOSENKO |
| Key Grip | ALEXANDER KOLOBAEV |
| Electrician | ANDREY ISAEV |
| Electrician | VADIM SUCHENKO |
| Art Director | VERA ZELINSKAYA |
| Assistant Art Director | SVETA LUKASH |
| Set Dresser | ANATOLY LUKASH |
| Wardrobe Supervisor | NATASHA SOKOLOVA |
| Assistant Wardrobe Supervisors | OLESYA ANDREEVA KATYA TROFIMOVA |
| Hair/Make-Up Artist | TAMARA FREED |
| Assistant Hair/Make-Up Artist | ELENA VASILJEVA |
| Customs Coordinator | OLGA PANKRATOVA |
| On Set Catering | ALEXANDR KHARLAMOV |
| Craft service | VALENTINA SELEZNEVA |
| Walkie-talkie Coordinator | VITALIY YAKOVENKO |
| Production Assistants | ISMAIL NURMAKAMEDOV LEONID IVANENKO VLADIMIR IVANOV NIKOLAY IVANOV DMITRY SERGEEV ANDREY BASS SEMEN KUROCHKIN KIRILL ANKUTDINOV |

Translators DMITRY PERVUSHIN
MANAS SIRAKANYAN
NONNA VELIKAYA

Post Production

Additional Editor PAUL ZUCKER

Associate Editor ANDREW BLACKWELL
Additional Assistant Editor JOEY GROSSFIELD

Sound Supervisor DAVE PATERSON
Re-recording Mixer ROBERTO FERNANDEZ
Dialogue Editor MARY ELLEN PORTO
Foley Editor RACHEL CHANCEY
Additional Effects Editor DAMIAN VOLPE
ADR Mixer DAVID BOULTON
ADR Recordist BRIAN GALLAGHER
Music Editor GISBURG SMIALEK
Foley Artist JAY PECK
Foley Mixer RYAN COLLISON
Machine Room Operator KRISSOPHER CHEVANNES
Audio Post Facility SOUND ONE
Dolby Sound Consultants ERIC VIERHAUS

Music recorded and mixed at
EASTCOTE STUDIOS, LONDON

Engineer PHILLIP BAGENA
Assistant Engineer SAMUEL NAVEL
Orchestrations DICKON HINCHLIFFE
Drums AL MACAULAY
Cello SARAH WILSON
Double Bass ALI FRIEND

Dailies/DI by TECHNICOLOR NY
Dailies Advisor JOEY VIOLANTE
Dailies Colorist CRYSTAL PEI
Project Manager KRISTYN DIPANE
DI Producer DANA BLODER
DI Colorist TIM STIPAN
Fire Artist JESSE MORROW

| | |
|---|--|
| 2K Conform | JESSICA ALLEN |
| Imaging and Film Recording | JOSEPH RYALS JACOB ROBINSON DANIEL SILVERMAN KEVIN VALE |
| Lab Timer | DON CIANA |
| Executive DI Producer | BARBARA JEAN KEARNEY |
| Titles | JENNIFER BASNYAT METROPOLIS FILM LAB |
| Subtitles | LVT - LASER SUBTITLING |
| Payroll Services | CAST & CREW |
| Insurance Services | D.R. REIFF & ASSOCIATES |
| Production Legal Services | ALISON COHEN ROB PELLECCCHIA GABRIELLA LUDLOW FRANKFURT KURNIT KLEIN & SELZ, PC |
| Immigration Legal Services | PROTIMA DARYANANI, ESQ |
| Additional Immigration Legal Services | JOSEPH WEINER |
| Script Clearance | INDIECLEAR |
| Tax Accounting Services | FRED SIEGEL, CPA |
| Completion Guarantee | FILM FINANCES |
| Grip & Lighting | EASTERN EFFECTS |
| Camera & Lenses | CAMERA SERVICE CENTER NY |
| Set Dressing and Props Provided by | |
| Aviation Model Works | Busk & Hertzog |
| Cedar Grove Hospital | Comfortex |
| Days Ago | Dekko |
| Fabulous Fit dressforms | Futurist magazine |
| Kyle Salvatore | Lifestyles LTD Oculus OV2 chair |

Maria Santana New Yorker magazine courtesy of Conde
Nast Publications
Niche Modern Pioneer plasma screens
Portmanteau Props NYC
Richard Slavin Robert Hraska
Softline The Sliding Door Company
Two Jakes Ugly Luggage

Original Artwork Provided by

Eric Devlin Kelly Diaz
Dan-ah Kim Eric Lahey
Anu Schwartz

Wardrobe Provided by

525 America Abaete
August Silk Clarks
Cynthia Rowley Domenico Vacca
Fila Gabriella Franceasa Designs
Ginette Jewelry Bar James Perse
Kim Ross Jewelry Kirchner
Lup/Reel Jewelry Marithé & François Girbaud
Marya Dabrowski Jewelry M. Sturman Jewelry
Nanette Lepore New Balance
Only Hearts Payson & Co. Jewelry
PF Flyers Quoddy Trail
Rachell Comey Rachel Nasvik
Rebecca Taylor RedStart Designs
Shine Media Theory
Think PR TSE Cashmere
United Bamboo USE unused
Wendy Culpepper Jewelry

Hair and Make-Up Products Provided by

MAC

Radio excerpts provided by

Davidzon Radio 620AM

Developed in residence at the
NANTUCKET

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Support from Individual Artists Program of the New York State Council on the
Arts, a state agency
The Nantucket Film Festival Screenplay Competition
Chase Palmer

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Feature Film Fellowship.