



BECKER FILM GROUP
Presents

HECTOR AND THE SEARCH FOR HAPPINESS



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Production Information

Hector is a successful, well-meaning and eccentric professional, filled with childlike wonder, but he's stuck. He's a psychiatrist with a busy practice, living with his beautiful girlfriend in London, but his patients aren't getting any happier and his relationship isn't going anywhere. And so, Hector sets off on a global quest in search of happiness. He travels to China, Africa and Los Angeles and meets a host of characters: some are kind, some are dangerous, and some are even happy. He witnesses wretched excess and abject squalor; breathtaking landscapes and urban decay; generous hospitality and ruthless brutality; friendship and humanity; and when he comes close to losing his life, he realizes that he does not wish to die before he has really lived. In his search, Hector ultimately discovers all kinds of things that happiness isn't, and a few things that it just might be.

Simon Pegg heads an all-star international cast in "Hector and the Search for Happiness," a German-Canada coproduction directed by Peter Chelsom and filmed on four continents. Emmy Award-winner and Oscar nominee Toni Collette, Rosamund Pike, Stellan Skarsgård, Jean Reno, Veronica Ferres, and Academy Award-winner Christopher Plummer also star. Based on the novel by François Lelord, the screenplay is by Maria Von Heland and Peter Chelsom & Tinker Lindsay. Judy Tossell, Klaus Dohle, Christine Haebler and Trish Dolman produce. Kolja Brandt is director of photography. Michael Diner is production designer. Costume designer is Guy Speranza. Claus Wehlisch is editor.

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SYNOPSIS

Hector (SIMON PEGG) is a quirky, yet irresistible London psychiatrist who has become increasingly tired of his humdrum life. He tells his girlfriend, Clara (ROSAMUND PIKE), he feels like a fraud: he hasn't really tasted life, and yet he's offering advice to patients who are just not getting any happier. So Hector decides to break out of his deluded and routine driven life. Armed with buckets of courage and child-like curiosity, he embarks on a global quest in hopes of uncovering the elusive secret formula for true happiness. And so begins a larger than life adventure with riotously funny results. Based on the world-wide best-selling novel of the same name, "Hector and the Search for Happiness" is a rich, exhilarating, and hilarious tale from director Peter Chelsom, starring SIMON PEGG, TONI COLLETTE, ROSAMUND PIKE, STELLAN SKARSGARD, JEAN RENO and CHRISTOPHER PLUMMER.

"We should concern ourselves not so much with the pursuit of happiness, but with the happiness of the pursuit." Professor Coreman (CHRISTOPHER PLUMMER)

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ABOUT THE PRODUCTION

When producer Judy Tossell first read the German translation of François Lelord's novel, "Hector and the Search for Happiness" (originally written in French as *Le voyage de Hector ou la recherche du Bonheur*), she was surprised. "I'm not the kind of person who would normally read a self-help or esoteric or life philosophy book," she says. "But 'Hector' managed to tell me something about my way of life – and everybody else's. It managed to be gently critical, but I never felt preached to – I actually felt happy." She did a little research and was surprised to learn that the author was a psychiatrist who had actually intended to write a textbook, "Because it was just a really fun, entertaining, moving novel about a guy called Hector. The message was secondary. It was thought provoking, and really funny and clever. It was also exotic, about going to all kinds of different countries, and I thought, that's so cinematic and what a great character."

Lelord, the author, says, "I was supposed to write an essay about happiness but I could not do it. It did not make me happy at all. And then I went on my first trip to Asia, to Hong Kong, and I was questioning my life like Hector. One morning, I was brushing my teeth in a very cold bathroom, and the character Hector just came to my mind."

Tossell optioned the rights to "Hector," and the book went on to become a bestseller in Germany. Lelord says, "The book worked well in France, but then for some reason that I still don't understand, German readers loved it and it became a big hit in Germany. Then, maybe thanks to the German success, it spread in other countries." Hector went on to be published in numerous countries and languages, including English.

Hector's search takes him all over the world and it was clear that the film would have an international scope. Tossell, based in Germany, had previously worked with Canadian producers Christine Haebler and Trish Dolman, and the three had become friends. Tossell sent them an early draft.

Haebler loved the project right away. "I read it over a weekend and phoned Judy on Monday morning and said, 'this is great. The time for this is perfect. It's exactly the type of story and film I want to be making. I'm going to take this journey with you.'"

Tossell says, "If you have great partners, you can make the impossible possible. Sharing the workload with Christine and Trish made it a lot easier and a lot more fun." The production ultimately became a German-Canadian co-production.

Maria Von Heland wrote the initial adaptation. "Some of the best literary adaptations take a leap away from what's on the written page before becoming fabulous screenplays," says Tossell. "We realized the book wasn't that easy to adapt. It's very visual and needed a filmmaker with a strong idea of how the film was going to look and his own philosophy behind happiness. We looked for a director who was extremely good at adapting screenplays. I'd been a huge fan of Peter Chelsom's, ever since "Funny Bones," and once he read the book, he had a fabulous take on how to make the movie."



"Four months later, we got a script from Peter and I cried when I read it," says Haebler. "It was absolutely the tone and energy of "Hector" and had all the pathos and magic that was in the book. He really nailed it."

"The book was an international bestseller," says Dolman, "Which lays a great foundation in terms of creating an audience for the movie. The screenplay is very much Peter's vision for Hector and the world, though it's very clearly articulated in the book. The character has an incredible charm. But the world and the way it comes to life, the zaniness of his dreams and his fantasy life is very much a product of Peter's imagination."

"Hector and the Search for Happiness" is what every movie should be: a fun, moving, entertaining story you can relate to," says Tossell.

Peter Chelsom loves writing the material he directs. "The job is very different when I'm directing stuff I've written or co-written," he says. While adapting the script was part of the appeal, he wanted to make "Hector and the Search for Happiness," because, "It was a great story and very much a fable. It had something to say. I always try to create a world unto itself when I make a movie and I felt that I could do it with this. On every film, I try to tell a tale rather than a story, and if that tale can be a fable, it's even more interesting. I don't represent life as it is, but life as we hope or fear it may be. I think people want to go to the cinema and dream and I think they want to be transported."

Chelsom's writing partner, Tinker Lindsay says, "If you want to have a good time, co-write with a director! Peter is extremely visual, and I'm a little more into character and story arc, and we just do this wonderful dance. We don't write a single word without each other being there. We often go away for the last couple of weeks on a project and just hole up and power through." For "Hector," Chelsom and Lindsay wrote overlooking Big Bear Lake in California.

After reading the pre-existing screenplay and the book, Lindsay says, they shared the feeling that: "There really was something in this that was universal that could be hilariously funny and extremely touching, which is really Peter's trademark." In its foreword, Lelord discusses how he came to write the book. Lindsay says, "He speaks of being at a crossroads when the character came to him. Peter and I spent a lot of time talking about what kind of crossroads you would be at to need to make this journey. The author gave us the clue – we get to a point where we are willing to do the hardest thing imaginable for the biggest possible chance for happiness, so that's what we did. We tried to place our Hector in a place where there was nothing else he could do, there's just an inevitable need to take the plunge."

"I think on "Hector," Peter has come back to his roots," says Dolman. "Funny Bones" is noted as a seminal English comedy, those are his roots. He's done a number of successful Hollywood films and it's really amazing, as a Canadian producer when you're involved in financing, to say 'the director's last three films grossed over \$400 million.' You don't get to say that as a Canadian producer about many – any Canadian directors," she laughs. "That made our job a lot easier. Peter's a perfectionist, and he really had a vision on how he saw the film. One of the things you want from a director is the tenacity to stick to their vision, and one of the most wonderful things about Peter is he's so experienced, he knows



what he wants, but he also understands the limits of production so he was constantly problem-solving. Whenever he was presented with a problem or limitation, he didn't just say 'it's impossible' or 'I can't work like this', he thought his way around it and made it work. He maintained his vision, but he worked within the parameters of our independent film."

THE STELLAR, INTERNATIONAL CAST

"We are so proud of the cast we put together," says Tossell. "Hector and the Search for Happiness" features a star-studded international cast, headed by Simon Pegg in the title role. "We cast around him," she says. "He has that mixture we needed. He comes from comedy and he's naturally very funny and has fabulous timing. But you also believe Hector's naïveté – he's very sensitive, charming and sympathetic. Hector's journey is about growing up and reconciling the child in you."

Haebler recalls, "When we sent Simon the script, he responded so positively. That, for me, was really when the magic began. The project was taking shape and I knew then that we were on this journey."

"He's perfect," says Chelsom about Simon Pegg as Hector. "I had to watch myself – he's so funny I had to exercise restraint because we needed some serious and deeper moments, as well. I like to get big laughs and so does Simon, so it was amazing," says Chelsom. "It's very, very rare to have had an actor in the lead who is this funny."

"Hector lives a very structured, normal life," says Pegg. "He's very studious and everything has to be in its place. He's charged with making other people happy and trying to solve their psychoses and neuroses, and he doesn't seem to be getting it right. All of his patients seem to be miserable for no apparent reason. He decides to go on this mammoth quest, almost out of the blue, but it's been bubbling up inside of him almost since childhood."

"Hector is sort of a man-boy, there's a very childlike quality to him," says Dolman. "He comes to an impasse where he starts to ponder whether he's happy and whether he's making other people in his life happy. I think we call it a midlife crisis in North America. He goes to answer some questions about himself and he meets a wonderful host of characters along the way."

"He's an incomplete person, yet it's all there for the taking. He just doesn't know how to access it," says Haebler.

"Hector and the Search for Happiness" features a stellar international cast. "We have Hector in the centre," says Tossell, "But he goes on a journey, so it's very episodic. There is a whole cast of characters he meets on his way. Each of them only had a couple of days of shooting, but they had to be good. Our ambition was to have an amazing cast." Mission accomplished: Pegg is joined by Toni Collette, Rosamund Pike, Jean Reno, Stellan Skarsgård and the legendary Christopher Plummer. "The film was great for me," says Pegg, rather humbly. "I got to act with a lot of proper actors in this film -- at times I felt a bit out of my depth."



Christopher Plummer plays Professor Coreman, who runs the happiness studies program at a Los Angeles university. "He's kind of the Wizard of Oz character," says Chelsom. Coreman is on the cutting edge of neuroscience. "They're incredibly advanced," says Chelsom. "They can discover false emotions and hidden emotions. They've discovered that if you remove depression, happiness doesn't necessarily grow." Hector agrees to have Professor Coreman map his emotions. The experiment begins as a rather playful venture, but midway through it, Hector has an epiphany. Chelsom says, "It's a weird romantic comedy in so far as the battle of act three is in an isolation booth with 50 wires coming out of Hector's head!"

Eighty-four year old actor Christopher Plummer received his first Academy Award nomination for his portrayal of Tolstoy in "The Last Station," on which Judy Tossell and Jens Meurer were also producers. "I joined this venerable group partly because I thought that anything they were involved in would have some sort of taste and class," says Plummer. "I admired them terrifically and we all felt like a family, so I jumped at this immediately. I wanted to work with them again."

Nonetheless, it still took some convincing for Plummer to agree to the film. Tossell says, "We had to persuade him a little, and Peter rewrote the scenes for him. When Christopher Plummer says 'yes' to a role like this, then everybody else understands what the scope and the ambition of the movie is."

Haebler says that once Plummer committed to the role, "He fell in love with it and created it. He turned him into an old man living with a young man's mind, the fountain of youth doctor. A brilliant transformation and a masterful performance."

"The script was absolutely extraordinary, zany and off-the-wall, just like my character is." Plummer describes Dr. Coreman as, "An eccentric. He's a surfing-loving, brilliant scientist, and he has his own agenda about the happiness problem in the world, of which he is a master. He was great fun to play, and a little different from other things I've done, and I always welcome that. I've got to change all the time, and this one was zany enough to have attracted me greatly."

Pegg especially enjoyed working with Plummer. "We actually bonded over "Star Trek!" He played a Klingon in "The Undiscovered Country," and I'm currently Scottie, so that was our little way in. He was a delight and amazing to watch. He was 83 and like a spring chicken. He has the energy and wit and joie de vivre of a much, much younger man and it was brilliant."

"It's a joyous film," says Rosamund Pike, who stars as Hector's girlfriend, Clara. "I loved the script and I love the way Peter thinks about the film. It explores what it means to be a human being and, for me, that's what cinema is. It's a profoundly human story."

Pike and Pegg had previously worked together in "At the World's End," which filmed the year before "Hector." "I think to work with the same actor again gives so much depth to a relationship portrayed on screen, because you're familiar with each other," says Pike. "You feel comfortable around each other, and then you add a new dimension by feeding that into two new characters and it's really exciting to work that way."



Pike describes Clara and Hector's relationship as "a comfy boyfriend/ girlfriend thing. They have the kind of order you can only get when you're a childless couple with two incomes – a nice, streamlined, ordered, tidy life. They're very safe in their coupledness. I love Clara. I think she's happy in as far as she understands the world. The film is about a sort of inner freedom that brings her happiness - a freedom to be really who you are, whatever the cost. Hector and Clara both learn to do that, but at the beginning, they both feel that their happiness is dependent on order and routine and everything functioning brilliantly. Then they learn things can be looser," Pike says.

"Hector and Clara have fallen into a pattern which suits them both very much," says Pegg. "They're both very happy with the status quo and if they could just preserve that moment, they would. They're co-dependent. It's not that they don't love each other - they do, very much. I think the film is about Hector realizing that happiness is where he started from, not where he ended up."

"Clara is scared in a way," says Lindsay. "She's a mirror of Hector in that they've composed a life that is very tidy and contained. Their apartment almost feels like it's hermetically sealed, there's not a lot of human mess there. Clara says, 'No one wants to be with someone who can never be happy,' and we don't know which one of them she's talking about. And neither do they."

Emmy and Golden Globe Award-winner Toni Collette stars as Agnes, the woman in the photo Clara discovers in Hector's sock drawer. "Agnes is very grounded," says Collette, "earthy, forthright, sensitive and extremely pregnant. She's Hector's old love." Agnes is also very happy. "She's just really comfortable with her lot and very content. Hector's search for happiness is the ultimate midlife reassessment and he goes to see old friends and old loves, and has some new experiences. There are so many things you experience for the first time in your late teens and early 20s, and when Agnes and Hector come together again, they have all of that and they're trying to negotiate this new way of being together. They are old buddies with a serious history."

Pegg says, "Agnes is Hector's great lost love. It didn't work out, but he's always held her up on this pedestal as the possible happiness he could have had. He's preserved her in amber as a potential happiness. It's a fantasy."

Stellan Skarsgård plays Edward, the extremely wealthy businessman that Hector meets on the plane to China. "They belong to totally different worlds," says Skarsgård, "and strangely-enough, Edward becomes fascinated by Hector, a person he would normally avoid like the plague. I think Edward is pretty happy with his life. It's a small role, but I haven't done much comedy and I thought it would be fun to do. I'd seen Simon Pegg and I liked the way he works - he goes all the way from physical comedy to being extremely human and serious in what he does."

"Hector is sort of a miracle for Diego," says Jean Reno, the French actor who plays the drug-dealer Hector meets in Africa. "It's a very strange situation," says Reno. "They're drinking in a bar, and Hector talks about what makes people happy and suddenly, Diego finds someone he can talk to about his troubles. Normally, he doesn't talk about his private life. Diego lives in a dangerous world and very few



people can make him happy, but Hector opens a little door, which will become big, and Diego finds happiness, which he hasn't had for a long time."

Haebler recalls the scene when Reno's character slams Hector against the bar: "Jean built his performance, finding more depth and range with each take. It went from humour to anger to profound sadness and helplessness. He was so commanding and such a large presence – we were all in awe."

During the casting process, Tossell recalls thinking, "wouldn't it be wonderful if we could get Veronica Ferres to play Anjali, Hector's favorite patient?" Dolman says, "Anjali is a wonderful, wacky character who can see through all Hector's illusions."

Celebrated German actress Veronica Ferres delivers a delightful turn as Anjali, Hector's intuitive psychic patient. "She's very eccentric," says Ferres. "She is consulting Hector because she's in a crisis. She's lost her capability of visions. She is desperate – she is going to lose all her clients because she has lost her inner light and cannot see a way out. She trusts Hector, and their relationship has a special and delicate energy."

CASTING THE CREW

"Hector was a travelling road show," says Dolman. An epic international journey, the film was shot on four continents (North America, Europe, Asia, Africa).

Sometimes it felt like "Hector and the Search for Happiness" was "Around the World with Simon Pegg," says Chelsom. "We had to be prepared to improvise and go with what happens. We couldn't go to places with too rigid an idea. We had to be flexible; otherwise, there was no point in going to these places. But it was very rich in its reach of locations."

"An important component was not only casting for actors, but casting the crew," says Haebler. "We were taking 22 people around the world and we were going to be with each other, night and day, for basically three months. We didn't have a lot of money to throw at problems, we didn't have a luxurious schedule, we needed to understand one another and we needed easy personalities. We were very lucky with a great personality mix of people and that Simon is such a wonderful person. He wouldn't have tolerated anything but a warm, loving environment because that's what he engenders. It trickled down to Peter, who is very talented, focused and organized, and John Albanis (co-producer, 2nd unit director), Paul Barry (first assistant director) and Brad Van Aragon (line producer), lovely guys with exceptionally good leadership skills. We couldn't help but succeed."

Dolman says, "We needed to hire people that would travel well. We needed people that could think on their feet, work with local people and resources and still bring that same magic to the table. We joked that we were making four little independent movies. It started in Canada, moved to the U.K, then we shot another independent movie in South Africa, and then we went to China."

"We shot on a massive, global scale," says Tossell. "At first, it was, 'isn't it lovely, we're shooting all over the world. And then, it was, oh my God! The logistics! How do we make that work? A beautifully exotic journey, literally and figuratively, to places they've never been before."



Co-producer and 2nd unit director, John Albanis has worked with Chelsom on several films and considers himself the director's creative wingman. "Our location scout was a whirlwind tour," he says. "It started with the whole creative team on the scout, but the further it went, the more people we lost to conflicting schedules. Only three of us had physically been to scout China before we filmed there. There were lots of unknowns."

VANCOUVER

Filming began in March 2013 in Vancouver, British Columbia, where production shot for 16 days. Simon Pegg, Christopher Plummer, Toni Collette, Rosamund Pike, Jean Reno and Veronica Ferres all filmed scenes in Vancouver. Many of the interiors were shot there, and exterior scenes included most of the Southern California sequences, and the beautiful outdoor weddings. Dr. Coreman's lab was built at Riverview Hospital, and his lecture hall was filmed at the University of British Columbia. Hector and Clara's London apartment was filmed in a spacious penthouse suite in the Yaletown district of Vancouver. Hector's office as well as Diego's home were both filmed at Casa Mia, a 50-room mansion built in the 1920's by a bootlegging family.

LONDON

From Vancouver, Simon Pegg, Rosamund Pike and the crew travelled to London, England, where they filmed for two days. While it poured rain the days before and after filming, "The two days we were there were glorious," says Haebler.

There to take advantage of the landmark locations and the bustle, crowds and energy of the historic city, the first day of shooting included five locations: Paternoster Square, St. Paul's Cathedral, Millennium Bridge, Southwark Lane and Fleet Street. "We were a small, tidy little stealth unit, like a tornado wherever we went," says Haebler. "The moment we were starting to attract too much attention, we were already on the move."

The second day in London, locations included Hector's patio, overlooking the Thames, which connected seamlessly with the apartment interiors filmed in Vancouver. To film the moped sequence, the filmmakers followed Pegg weaving in and out of traffic, over the Thames, with the Eye and St. Paul's in the background, alongside Big Ben and Parliament, down Pall Mall and onto St. James Park, where the next scene was filmed.

SOUTH AFRICA

South Africa presented an array of challenges, beginning with adjusting to the abrupt change of seasons: the crew travelled from spring in London to autumn in Johannesburg.

The fantastic rebel mansion was filmed in an ancient, dilapidated school in Benoni. The transformation took a considerable amount of cleaning, disinfecting and repairing before the building was safe to film in, and the art department set to work creating the remarkable sets which included the creepy storeroom and dilapidated library.



Glen Afric is a hotel, game park and animal sanctuary on 1,000 acres that provided several locations for the film. Giraffes, zebras, impala, antelope, warthogs, wildebeests and ostriches roam freely, while lions, cheetahs, tigers, elephants, hyenas and wild dogs are behind electric fences.

Scenes filmed at Glen Afric include the shantytown, where Michael and Hector discuss his plans; and the open-air surgery, where zebra and giraffes roam in the distance. One giraffe in particular was persistent and kept blocking the shot. At Glen Afric, Pegg also filmed a scene with five actual lions. Wranglers handled the big cats by tossing meat at the lions with slingshots.

In the Brazzaville shanty township on the outskirts of Johannesburg, the crew set up base-camp on a Motocross course at the edge of town, and filmed the scene of Hector and Michael (Barry Atsma) driving from the airport to the outdoor clinic. The beautiful scene in which Michael tells Hector he is gay was filmed at magic hour in Ratsenburg, a vast reservation with rolling hills and a river canyon and waterfall.

The Rand Airport is so small that the film crew practically took over the entire location. In addition to filming the Chinese and African airplane scenes as well as the African airport sequence, Hector actually shot part of the South African Airport for LAX!

The hotel scenes were filmed at the once prominent Station Hotel in poor working class Malvern, a suburb of Johannesburg. The interior of the bar with Jean Reno had been shot in Vancouver and it was a little surreal for the crew to shoot scenes connecting back to the Canadian set. In a largely forgotten area, littered with garbage, the hotel has become a crumbling apartment block housing the working poor. Ten security guards, including two police, were hired to help production film in the area known for its high crime rate and civil unrest, as many people are out of work and desperate.

Danville is a squatters' community and leper colony outside of Johannesburg. There is no electricity, water is delivered once a week and almost 80 per cent of the people are unemployed. The Adulu Medical Clinic set was created in one of the neighbourhood churches. While there were ongoing problems with the generators throughout the African shoot, the electric department set up streetlights, erecting poles and hanging halogen lights. It was the first time the community had ever had streetlights. Needless to say, the phenomenon brought out the local residents in droves, and then there was music, and it was more than a challenge trying to keep things quiet and controlled enough to film.

"We wrapped on time," says Haebler. "Exhausted, dirty and so very happy with everything we accomplished under the African skies. Every little piece of gold we could possibly get in 11 days of shooting was mined. Many of the African crew stood out for various reasons. Most of us left with fond and warm memories of beautiful, complicated, simple, raw, structured, shifty, dangerous, frustrating, amazing South Africa."



CHINA

In China, Hector meets the enchanting Ying Li and falls hard for the beautiful young woman. "It's a hell of a baptism for Hector," says Pegg. "His first stop is a mix of emotions." While filming in Shanghai, Pegg was surprised to learn that he had so many Chinese fans. "It's an amazing thing to have been part of things that have gone round the world. People brought me cakes, lovely food and I was given lots of gifts. In that respect, I had an even better time than Hector!"

While filming on location can obviously be exotic, it is always rife with unexpected challenges. In Africa, much of the equipment was not up to the standards North American crews were used to. Even the differences in departmental duties sometimes caused complications and stress. In China, language posed a big challenge, as many of the local crew did not speak fluent English.

In Shanghai, six areas of the Pudong Airport were used as filming locations for scenes taking place at London's Heathrow, LAX and Shanghai airports. During two months of prep, the Chinese production manager had visited the airport some 25 times to negotiate filming access, but that didn't necessarily guarantee shooting would go without a hitch. "The layers of bureaucracy were thick and entrenched," says Haebler. "They have ultimate authority and wield it at any time, and our production manager had to continually grease the wheels to keep things moving. Money talks in Shanghai and tended to smooth everything over."

The Obama Club, a large, opulent dance club with stripper poles, a catwalk circumnavigating the room and pleather booths, required a major disinfecting and, says Haebler, "If you dared to look too closely you could notice the mold growing everywhere and the leaky ceiling occasionally dripping. But the most amazing thing was how remarkably good the place looked on film, in a high-end, more money than taste kind of way."

Author François Lelord had just finished penning the sixth book in the "Hector" series when he travelled to Shanghai to visit the set. He can be glimpsed as an extra in the nightclub scene where Hector meets Ying Li.

Hector and Ying Li's romantic morning-after rendezvous was filmed in a labyrinthine old slum, nestled between high-rises and a shopping mall. Colourful washing hung in the breeze, near a communal latrine. Needless to say, the odours were harsh. "On camera, it looks quaint," says Tossell, "But it was pretty hard to stomach."

The production was scheduled to film the monastery scenes in Tibet, but due to local unrest and at the request of the authorities, the production was unable to shoot there. The monastery scenes were ultimately filmed in India and Bavaria!

BAVARIA

A picture-perfect town on the Austrian border, Mittenwald is two and half hours from Munich, in Bavaria. When they weren't permitted to film in Tibet, the producers opted to shoot in the Karwendel



Mountains. But it was starting to look like the alpine scenes were jinxed. This time, weather had made the road impassable and dangerous and there was a very real fear of avalanches. Eventually, word came that the road was safe to travel and the cast and crew made their way through the winter wonderland and snow-drenched valleys to the hunting lodge where the interior Monastery scenes were filmed. Old and spartan, the simplicity of the lodge served perfectly for the monastery.

The scene of Hector and other travelers slogging through the snow on a mountain pass was filmed at 2,300 metres. While there were some issues with working in a half-metre of fresh snow, the location and weather were so spectacular that no one complained. Further down the mountain, the monks with the motorbikes and the spectacular prayer flag scene were filmed.

INDIA

The exterior monastery was filmed in northern India in the Himalayas. John Albanis and the second unit filmed an actual monastery on the outskirts of the city Leh, in the Ladakh region on the Tibetan border, west of Lhasa.

ABOUT THE LOOK

“Peter Chelsom described the movie in the language of a parable,” says production designer Michael Diner, “and with those kinds of terms, it allowed us the freedom to exaggerate and amplify the characters and the sets around them. The look of the movie is defined by Hector and Clara. They’re co-dependent and they live in a controlled, mannered environment. We built our London sets to reflect the quality of these characters.”

“Hector’s office is like his brain,” says Pegg. “If he’s a closed book, then his environment is a completely open one because it’s all about travel and adventure and boyhood fantasies. The whole place could be the inside of his mind. It’s beautifully designed and dressed and full of knickknacks and stuff the audience will probably never see, but being in there, it felt like a fully-functioning, real-life place and I love that.”

“Within the space of Hector’s beautifully manicured office, we built Hector’s inner life, little clues to what we’re going to experience further in the movie,” says Diner. “As always, it comes from the script. There are all kinds of little events that happen in this movie that could qualify as super real.” Hector’s journal becomes animated. There are playful, marionetted elements, “Things that one might find in a high school play,” notes Diner.

Diner worked closely with Chelsom and cinematographer Kolja Brandt. “They were very succinct in understanding the framing and how the mise en scene would work in our environments. We worked closely together because our resources were limited.”

Dolman says, “Michael has a gift, a really beautiful quality to his work, and he pushed the envelope with reality. It is slightly hyper real and a bit fable-like. He really understood the inner boy scout of Hector, and he really nailed it.”



Director of photography Kolja Brandt is a rock-climber, notes Trish Dolman. The producer says cinematography and rock-climbing share the same philosophy. In both, “You have to be incredibly focused in the moment and you have to problem solve. It’s about perception and how you look at the surface. We had to mine a lot of comedy out of this film, and there was a quality to Kolja’s timing, his framing and his light.”

“Kolja really shone,” says Haebler. She notes that he shot a number of scenes without additional lighting, “Natural, rich, creamy light. His true mastery unveiled.”

ABOUT THE MUSIC

“Magic started happening the moment Dan Mangan came on board,” says Haebler about the film’s composer. Hector marks the first score for the Juno Award-winning Canadian musician.

Mangan recalls being a little surprised when he was asked to work on the film and heard the title: “My first thought was ‘have you listened to any of my music?’ because it’s pretty melancholy.” But, he notes, “I think that it’s almost less about whether it has an upbeat tempo, and more just about what is it conveying. What is the intention behind the music.”

Mangan worked closely with Chelsom to set the tone. “Funnily enough, we talked about a lot things that aren’t music. It’s a charming, funny, touching movie, and it’s kind of philosophical, too. Hector is moving all the time. Movement is a big thing, keeping up with him as he travels. I wanted to musically express what it means to be free of all of the inhibitions that we carry around with us everyday.

“I think juxtaposition is a really powerful thing when it comes to music. Life is very complicated and happiness is complicated. In music, juxtaposition can be very powerful in terms of having sad lyrics with a very happy kind of vibe or very happy lyrics with a sad kind of vibe.”

THE HAPPINESS OF PURSUIT or DOGGIE BAGS

Throughout Hector’s journey, he records what he learns in his journal. Observations and conclusions such as, “Avoiding unhappiness is not the road to happiness,” or “Listening is Loving,” or “Nostalgia is not what it used to be.” “There’s a lot to take away,” says Chelsom. “Doggie bags, I call them that. You take them home with you.”

“Happiness is a choice,” says Peter Chelsom. “It’s up to you. We have an obligation to be happy. I think that’s the biggest message of the film. The film says, if you’re not prepared to embrace all of it, the good and the bad and the pain and the pleasure and the dark and the light, you don’t stand a chance of ever being happy. As Professor Coreman says, maybe we should concern ourselves less with the pursuit of happiness and more with the happiness of pursuit. It’s only when we are working, inspired, in flow, dancing, teaching, giving, whatever, that we experience happiness as a by-product, a side-effect, as opposed to making happiness the goal.”



ABOUT THE CAST

SIMON PEGG (Hector) co-wrote and co-starred (as Tim Bisley) in the worldwide acclaimed, cult television show *Spaced*. After two groundbreaking seasons, he moved on to develop and co-write, with Edgar Wright, the critically praised *Shaun of the Dead*, starring as the eponymous hero, Shaun. The film has since been voted one of the Best British Comedies ever made by many, including *Empire* magazine and Channel 4.

After conquering zombies, award ceremonies and the USA, Pegg and Wright reprised their debut movie success with the smash-hit follow-up feature, *Hot Fuzz*, in which Pegg starred as über-cop Nicholas Angel. Pegg then went on to star in the David Schwimmer-directed feature film, *Run Fatboy Run*, and as the anti-hero, Sidney Young, in *How to Lose Friends and Alienate People*, alongside Kirsten Dunst and Jeff Bridges.

Simon Pegg and Nick Frost returned to the screen together in their co-written feature film *Paul*, with a cast including Seth Rogen and Sigourney Weaver and other notable credits include Steven Spielberg's *The Adventures of Tin Tin: The Secret of the Unicorn*; John Landis' *Burke & Hare*, voicing Reepicheep in *The Chronicles of Narnia: Voyage of the Dawn Treader*, and Buck in *Ice Age: Dawn of the Dinosaurs*. He was also seen boldly going in to the J.J. Abrams-directed *Star Trek*, playing the iconic role of Montgomery Scott ("Scotty") and returned to play the role in the second of the *Star Trek* films, earlier in 2012. Simon reprised his *Mission: Impossible III* role of Benji Dunn in the 2012 worldwide smash hit film, *Mission: Impossible – Ghost Protocol*, before starring in (and executive producing) the cult film, *A Fantastic Fear of Everything*. Most recently, he starred in *The World's End*, which he co-wrote with feature Edgar Wright.

Simon's debut book, *Nerd Do Well* is published by Random House.

TONI COLLETTE (Agnes): Emmy and Golden Globe award winner Toni Collette made an indelible impression on Hollywood with her beautiful portrayal as the hopeless and desperate Muriel Heslop in P.J. Hogan's 1994 film, *Muriel's Wedding*. Proving her amazing ability to transform into the characters in which she plays, Collette has since starred in a variety of intriguingly diverse roles both in television and feature films throughout the last two decades.

Collette currently stars in the CBS series *Hostages*.

Recently, Collette was seen in *Hitchcock*, opposite Anthony Hopkins and Helen Mirren, and *The Way, Way Back* opposite her *Little Miss Sunshine* co-star Steve Carrell, Sam Rockwell and Allison Janney.

In 2012, Collette co-starred in *Jesus Henry Christ*, a comedy produced by Julia Roberts and which also stars Michael Sheen. Collette will also appear in the upcoming films *Mental* and *The Long Way Down*.

She was previously seen starring in Showtime's hit series *United States of Tara*, which garnered Collette both an Emmy Award and a Golden Globe Award for Best Actress in a Comedy Series, as well as two Screen Actors Guild Award nominations. The show ended after three seasons in 2011. In that same



year, Collette starred in *Foster*, an independent film directed by Jonathan Newman. Additionally, Collette was seen opposite Colin Farrell in the horror film *Fright Night*.

In 2009, Collette lent her voice to the Australian animated film, *Mary and Max*, which was written and directed by Academy-Award winner Adam Elliott.

In 2007, Collette starred in *The Black Balloon*, an independent film that was awarded the Crystal Bear Award at the Berlin International Film Festival.

She starred in the Alan Ball ensemble, *Towelhead*, which also starred Aaron Eckhart, Peter Macdissi and Maria Bello and was released in fall 2008. In 2007, Focus Features released *Evening*, which is about a dying woman (Vanessa Redgrave) reflecting on her youth when she met the love of her life, as her two daughters (Toni Collette and Natasha Richardson) wrestle with her impending death. Also in 2007, Collette starred in the Australian children's film *Hey, Hey It's Esther Blueburger*, opposite Keisha Castle-Hughes.

Some of Collette's other projects that have shown her versatility as an actress include The Sundance Film Festival hit, *Little Miss Sunshine*, that went on to be a huge critical and box-office success. Collette also appeared Miramax's 2006 thriller *The Night Listener* with Robin Williams and Sandra Oh, written and directed by Terry Anderson. That same year, she appeared in the Australian film *Like Minds*, starring Richard Roxborough, and the mystery/thriller *The Dead Girl*, alongside Josh Brolin and Rose Byrne. In 2005, Collette starred opposite Cameron Diaz and Shirley MacLaine in the critically acclaimed film *In Her Shoes*, directed by Curtis Hanson and based on the best-selling novel by Jennifer Weiner.

Collette received some of the best reviews of her career in the Samuel Goldwyn's release, *Japanese Story*, for which she received an Australian Academy Award as well as the 2003 AFI Award for Best Lead Actress in a Lead Role. The film received a total of 23 awards and completed the Best Film trifecta in Australia, taking home the award at the IF Awards, the FCCA Awards and the AFI Awards.

In 2004 Collette starred in Universal's comedy *Connie & Carla*, opposite Nia Vardalos. Later that year, Collette then went on to co-star opposite Alec Baldwin, Matthew Broderick and Calista Flockhart in the Touchstone film *The Last Shot*.

Appearing in four films, 2002 marked a substantial year for Collette's film career. She was seen in *Changing Lanes*, opposite Samuel L. Jackson; *Dirty Deeds*; opposite Hugh Grant in *About a Boy*; and the critically acclaimed *The Hours*, opposite Nicole Kidman, Meryl Streep and Julianne Moore. In the summer of 2000, Collette appeared in the remake of *Shaft* opposite Samuel L. Jackson, Vanessa L. Williams and Busta Rhymes and directed by John Singleton.

Collette earned an Academy Award nomination for her performance in M. Night Shyamalan's psychological drama *The Sixth Sense*.



In 1998, Collette was seen in the independent film, *The Boys*, by Australian director Rowan Woods. She also appeared as the wife of a fictional glam-rock star in the critically acclaimed Miramax film, *Velvet Goldmine*. She also delivered an unforgettable performance in Miramax's 1996 adaptation of Jane Austen's *Emma*, alongside Gwyneth Paltrow and Ewan McGregor.

Additional film credits include *Dinner with Friends*, *The Magic Pudding*, *Hotel Splendide*, *The James Gang*, *The Clockwatchers*, *The Pallbearer*, *Lilian's Story* and Mark Joffe's *Spotswood* and *Cosi*.

Born and raised in Australia, Collette was a student at Australia's prestigious National Institute of Dramatic Art (NIDA). In addition to her undeniable talent on-screen, Collette has had the opportunity to demonstrate her talents on Broadway's stage. In 2000, she starred in the highly anticipated revival of *The Wild Party*, alongside Mandy Patinkin and Eartha Kitt. Additional stage credits include performances for the Velvoir Street Theater and the Sydney Theater Company.

Collette lives in Australia.

CHRISTOPHER PLUMMER (Professor Coreman) won his first Academy Award in 2012 for Best Actor in a Supporting Role in *Beginners*. This achievement adds to an illustrious film and theatre career spanning over half a century including two Tony Awards® and Drama Desk Awards for his title roles in *Cyrano* and *Barrymore* as well as seven nominations – among them for his Iago in *King Lear* and Clarence Darrow in *Inherit the Wind*. Plummer is a former leading member of the Royal National Theatre under Sir Laurence Olivier and the Royal Shakespeare Company under Sir Peter Hall, where he played Richard III and won London's Evening Standard Award for Best Actor in "Becket."

At the National Theatre, he was Jupiter in Giraudoux's *Amphitryon 38* directed by Sir Laurence and as Danton in *Danton's Death*, directed by Sir Jonathan Miller. As a principal player in Canada's Stratford Festival in its formative years under Sir Tyrone Guthrie and his mentor, Michael Langham, he has played nearly all the great classic roles. In 2010 he was Prospero in *The Tempest* and in 2012 he performed his own *One Man Show, A Word or Two*. Both were directed by Des MacNuff. Most recently, he completed starring opposite Oscar winner Shirley MacLaine in *Else & Fred*, directed by Michael Radford.

His TV appearances, which number close to 100, include the Emmy winning BBC *Hamlet* at Elsinore playing the title role; the Emmy-winning productions *The Thornbirds*, *Nuremberg* and many others. He has himself won two Emmys plus six Emmy nominations. Mr. Plummer has also written for the stage, television and concert-hall. Since Sidney Lumet introduced him to the screen in *Stage Struck* (1958), his range of notable films include *The Man Who Would Be King*, *Battle of Britain*, *Fall of The Roman Empire*, *Star Trek VI*, *Twelve Monkeys*, and the 1965 Oscar winning *The Sound of Music*. More recently, Plummer appeared in the Oscar nominated film *The Insider* (as Mike Wallace, he won the National Film Critics Award), the Oscar winning *A Beautiful Mind*, *Man in the Chair*, *National Treasure*, *Syriana*, *Inside Man* and *Girl with the Dragon Tattoo*. In 2010 he received his first Academy Award nomination for playing Leo Tolstoy in *The Last Station*. Among his other awards are the Golden Globes, Screen Actor's Guild and London's BAFTA Awards. Also, the Edwin Booth Lifetime Achievement Award, the Jason Robards Award and in 1986 he was inducted in the Theatre's Hall of Fame.



ROSAMUND PIKE (Clara) has quickly emerged as a contemporary and multifaceted actress having earned international acclaim for both her stage and film roles.

Pike is currently filming the BBC comedy *What We Did on Our Holiday* starring Billy Connolly, David Tennant, Ben Miller and Amelia Bullmore. Additionally, she wrapped production on the Fouad Mikati directed psychological thriller *Return to Sender* starring Shiloh Fernandez and Nick Nolte.

She was recently seen in Simon Pegg and Edgar Wright's *The World's End*, and finished working on Jack Thorne's *A Long Way Down*. Pike was recently seen in Christopher McQuarrie's Crime Drama *Jack Reacher* opposite Tom Cruise, and *Wrath of the Titans*, the sequel to the blockbuster hit *Clash of the Titans*, opposite Liam Neeson and Sam Worthington. Pike was also recently seen in the spy comedy *Johnny English Reborn* a sequel to the 2003 hit film. Pike also was seen in David Frankel's comedy, *The Big Year*, opposite Owen Wilson, Jack Black and Steve Martin.

In 2010, Pike starred in the dramatic film *Made in Dagenham* opposite Sally Hawkins, Miranda Richardson and Bob Hoskins, based on the 1968 strike at the Ford Dagenham car plant. She was later nominated for a 2011 London Critics' Circle Award for "British Actress in a Supporting Role" for her role in the film. Pike also starred in *Barney's Version* opposite Paul Giamatti, and Dustin Hoffman. Pike's work in the film earned her a 2011 London Critics' Circle Award for "British Actress of the Year". She was also recently seen in the BBC movie *Women in Love*.

Pike received critical acclaim for her work as Helen in Lone Scherfig's Academy Award Nominated Film *An Education*, opposite Peter Sarsgaard and Carey Mulligan.

In 2004, Pike starred in Laurence Dunmore's film version of *The Libertine* opposite Johnny Depp, playing the wife of the Earl of Rochester (Depp). Pike was recognized for her extraordinary performance, receiving the 2005 British Independent Film Award for Best Supporting Actress. Pike also starred alongside Kiera Knightley, Brenda Blethyn and Dame Judi Dench in the film adaptation of the classic Jane Austen novel, *Pride and Prejudice*, directed by Joe Wright. She earned critical acclaim and received a 2006 London Film Critics Award for her portrayal of Jane Bennett.

She played opposite Ryan Gosling and Anthony Hopkins in the New Line legal thriller, *Fracture*, directed by Gregory Hoblit. She also starred in Jeremy Podeswa's independent film, *Fugitive Pieces*, which opened the 2007 Toronto Film Festival. Pike starred in the Disney Film, *Surrogates*, opposite Bruce Willis and then segued to another independent film, *Burning Palms*, written and directed by Christopher Landon. Cast in her first major film as an iconic Bond girl at the age of 21, Pike starred opposite Halle Berry and Pierce Brosnan in *Die Another Day*.

On the London stage, she starred in *Gaslight* at the Old Vic Theater in Patrick Hamilton's Victorian thriller, *The Wyndhams* Theater's production of *Madame de Sade* opposite Judi Dench, and The Royal Court Theatre production of *Hitchcock Blonde*, directed by Terry Johnson. Pike also began 2010 by starring as the title role of the UK touring production of *Hedda Gabler*, a performance for which she received rave reviews.



JEAN RENO (Diego) is the renowned French actor who gained international recognition with pivotal roles in film such as Brian DePalma's *Mission Impossible* opposite Tom Cruise, Roland Emmerich's *Godzilla*, John Frankenheimer's *Ronin* opposite Robert DeNiro, Ron Howard's *The DaVinci Code* opposite Tom Hanks, but he is probably best known for playing "Leon" opposite Natalie Portman in Luc Besson's *The Professional*. His portrayal of a professional assassin who rescues an orphaned teenage girl is an iconic performance and one that has garnered much critical praise.

Reno is also known for his comedic work in films such as *The Pink Panther* and *The Pink Panther 2* with Steve Martin and *Couples Retreat* alongside Vince Vaughn and Jon Favreau. *The Pink Panther* and *Couples Retreat* both opened at number one at the box office.

In 2012, Reno appeared in Summit Entertainment's *Alex Cross*, based on the best-selling James Patterson series of books. The film was directed by Rob Cohen and also starred Tyler Perry and Matthew Fox. He also starred in Fox Searchlight's *Margaret* with Mark Ruffalo, Matt Damon, and Anna Paquin.

In France, Reno recently starred in the 2013 television series, *Jo*, from Rene Balcer, the executive producer of *Law and Order*. He also starred in the 2012 feature, *The Chef*, and 2010's *The Round Up*, a World War II piece that received critical praise both for the film itself and Reno's dramatic portrayal of a French doctor to Jewish children in Vichy France.

In 2009, Reno starred in *Armored*, with Matt Dillon and Laurence Fishburne. Nimrod Anatol directed the suspense thriller for Sony Screen Gems. In the winter of 2006, Reno directed his first opera, Puccini's *Manon Lescaut* for the Teatro Regio in Turin, Italy. That year, Reno was seen on the big screen with James Franco in Tony Bill's World War I epic *Flyboys* for MGM and heard in DreamWorks' animated feature *Flushed Away*.

Reno is one of France's most revered and respected actors, having starred opposite Gerard Depardieu in the blockbuster comedy *Tais Toi* and *Les Visiteurs*, which became the highest grossing film in French box office history when it was released. Its sequel, *Les Visiteurs II*, also broke box office records. Reno touched American audiences with his romantic portrayal of a love-struck gourmet chef who sweeps Juliette Binoche off her feet in *Jet Lag*. He also starred in *L'Empire de Loups* (*Empire of the Wolves*), based on a best-selling French novel by Jean-Christophe Grange who also wrote *Crimson Rivers*, the novel that was also made into a blockbuster feature film starring Reno. He was also featured in Roberto Benigni's *The Tiger and the Snow*.

He has also enjoyed a tremendously successful collaboration with the acclaimed French director Luc Besson. In addition to *The Professional*, he starred in Besson's *Le Dernier Combat*, *Subway* opposite Christopher Lambert and Isabelle Adjani, *The Big Blue* opposite Roseanna Arquette and the acclaimed thriller *La Femme Nikita* opposite Anne Parillaud. The duo also collaborated on the making of *Wasabi*, in which Reno also starred.



Born in Casablanca to Spanish parents, Reno pursued his dream of acting in France after serving his military service in Germany. Settling in Paris, Reno joined stage director Didier Flamand in a traveling theater company that took him around the country. His screen debut was in the French film *Claire de Femme* directed by Costa Gavras. Other international film credits include Richard Berry's *22 Bullets*, Francis Verber's *Le Jaguar*, Christian Le Jale's *Loulou Graffiti*, Jean-Marie Poire's *L'Operaton Corned Beef*, Eric Duret's *L'Homme Au Masque D'Or*, Marco Ferreri's *I Love You*, Bertrand Blier's *Notre Histoire*, and Jacques Monnet's *Signes Exterieurs de Richesse*. Other American film credits include Paul Weiland's *For Roseanna* in which he co-starred opposite Mercedes Ruehl, Lawrence Kasdan's *French Kiss* with Kevin Kline and Meg Ryan, and John McTiernan's *Rollerball*.

Reno, who spoke only his native Spanish for the first eleven years of his life, also speaks fluent French, Italian, English and a fair amount of Japanese. He splits his time between Paris and New York.

VERONICA FERRES (Anjali), was Born in Solingen, Germany. She studied German and literature, dramatics and psychology before making her theatrical debut in August Everding's play *Bernauerin* in the Munich State Opera in 1985. The following year, she appeared on screen for the first time in Ulf Mieke's comedy *Der Unsichtbare* (The Invisible One). This was followed by a leading role in *Die Zweite Heimat* (Leaving Home). Her big breakthrough came in 1992 in Helmut Dietl's Oscar® nominated satire: *Schtock!* In 1994, she was cast by Marvin J. Chomsky in the two-part TV series *Katharina Die Grosse* (Catherine the Great). She then appeared in Sönke Wortmann's filmed version of Hera Lind's bestseller *Das Superweib* (Superwoman). In 1996, Helmut Dietl directed her in the award-winning comedy *Rossini*.

Ferres continued her international career with *Ladies Room* (1998) with Greta Scacchi and John Malkovich in America and *Les Miserables* with Gérard Depardieu and *Sans Famille* (Without Family) with Pierre Richard in France. She also appeared in Dietl's *Late Show*, and in Egon Günther's film *Die Braut* (the Maks of Desire).

From 2002 to 2004, at the Salzburg Festival, Ferres the Mistress in Christian Stückl's new production of Hugo von Hofmannsthal's stage classic *Jedermann* (Everyman).

For her performance as the alcoholic Nelly, Heinrich Mann's mistress in Heinrich Breloer's TV-serial *The Manns* (2002), she was awarded the Adolf Grimme Prize in Gold, the Bavarian Television Prize as well as the Austrian Romy for the most popular actress of the year. In 2004, for her performances in *Annas Heimkehr* (Anna's Return), *Für Immer Verloren* (Lost Forever) and *Starker Als Der Tod* (Stronger than Death) she was awarded the Bavarian Award for best actress.

In 2005, Ferres also appeared in the two-part serial *Kein Himmel Über Africa* (Under the Dark Sky of Africa) for which Veronica obtained the DIVA Hall of Fame German award. In the same year, she received her second Bambi for best actress. In 2006, the Bauer Publisher Group presented her with the "Golden Feather" for her acting prowess and she was also decorated with the honorific "Bavarian Order of Merit" in recognition of her acting talents. She then appeared in the international co-production of *Klimt* opposite John Malkovich. She also appeared in the German ARD Television production *Vom Ende Der Eiszeit* (Snow in December) directed by Friedemann Fromm, *Mein Alter Freund Fritz* (My Dear



Friend Fritz) directed by Dieter Wedel, as well as in the historical two-part TV serial Neger, Neger Schornsteinfeger (Destined to Witness), based on the best seller by Hans- Jürgen Massaquoi.

In 2007, her appearance in the dramatic television production Die Frau Vom Checkpoint Charlie (The Woman From Checkpoint Charlie), which garnered over 11 million viewers, earned her a German Television Prize as best actress for her performance.

The following year, she appeared in Die Wilden Hühner Und Die Liebe (Wild Chicks in Love) and in Das Wunder Von Berlin (The Miracle of Berlin), directed by Roland Suso Richter and nominated for the Emmy in the category for best foreign TV film. She then appeared in Adam Resurrected; directed by Paul Schrader opposite Jeff Goldblum. Later that year, millions of viewers watched her play Veronica in Die Patin (The Godmother), a three-part Mafia thriller directed by Miguel Alexandre.

Ferres then appeared with Christopher Lambert, Mario Adorf and Clemens Schick in the film Das Geheimnis Der Wale (Secret of the Whales), shot in South Africa around the Cape of Good Hope and directed by Philipp Kadelbach.

Ferres also starred in Savors in the Night which was presented at film festivals around the world and won the Signis Award at the Washington D.C. International Film Festival. She then appeared in the German television production of Amelie Fried's bestseller Rosannas Tochter (Rosanna's Daughter), and the feature film Das Leben Ist Zu Lang (Life is Too Long) written and directed by Dani Levy, opposite Markus Hering. She then appeared in the Berlin TV movie Sie Hat Es Verdient (She Deserved it), directed by Thomas Stiller and co-produced by Ferres.

In 2011, Ferres starred in the TV movie Lena Fauch, and the Little Lord adaptation Little Lady. She also appeared in Marco W. –247 Tage Im Türkischen Gefängnis (Marco W. –247 Days), directed by Oliver Dommenges and Mein Eigen Fleisch Und Blut (My Own Flesh and Blood), directed by Vivian Naefe.

In 2012, Ferres appeared opposite Mario Adorf and Christiane Hörbiger in ARD's Die Lange Welle Hinterm Kiel (The Long Wave Behind the Kneel), directed by Nikolaus Leytner. She then appeared in ZDF's TV movie Tsunami- Das Leben Danach (Tsunami- the Time Afterwards) under the direction of Christine Hartmann. Ferres also appeared in the film Der König Von Deutschland (The King of Germany) directed by David Dietl, and Paganini- The Devil's Violinist, directed by Bernard Rose.

Ferres also appeared in the TV-productions Lena Fauch II, directed by Johannes Fabrick, Das Herz Ist Eine Leichte Beute (The Heart is Easy Prey) under the direction of Lancelot von Naso, as well as in Hafen Der Düfte (Fragrant Harbour), based on Harold Nebenzahl's bestseller and which she also co-produced.

Ferres most recently appeared in Rubinrot (Rubyred), with director Felix Fuchsteiner, the adaption of Kerstin Gier's worldwide bestseller.



STELLAN SKARSGÅRD (Edward): Native of Sweden, Stellan Skarsgård is considered one of the country's top stage and film actors. He began his career with the Royal Dramatic Theatre in Stockholm where he spent 16 years working with such leading directors as Alf Sjöberg and Ingmar Bergman. His breakthrough role came in the 1982 Swedish film *The Simpleminded Murderer*, for which he received the Best Actor award at the Berlin Film Festival.

In addition to the more than 30 films in which he starred in Sweden, Skarsgård's additional credits include *The Unbearable Lightness of Being*, *The Hunt for Red October*, *The Ox* (Oscar-nominated for Best Foreign Film), *Breaking the Waves* (which won the Grand Prix at the 1996 Cannes Film Festival) and the Norwegian film *Insomnia*. He can also be seen in other hits such as *Angels and Demons*, *Mamma Mia*, *Pirates of the Caribbean 2 and 3*, *Good Will Hunting*, *The Girl With The Dragon Tattoo*, *Thor*, and *The Avengers*.

BARRY ATSMAN (Michael) is one of Holland's most popular actors, both with the public and critics alike. He won a Golden Calf and a Rembrandt Award for Best Actor for his performance in the Dutch box office smash, *Stricken*, opposite Carice van Houten. Recent credits include Diederik Van Rooijen's *Taped*, which is being remade in English by Sony.

MING ZHAO (Ying Li) is a model and actress whose first role was on the hit NBC series, *30 Rock*.

Born in the Hunan province of China, Zhao and her family moved to the U.S. and she grew up in New York City. Zhao studied fashion and went on to become a model. She has won a number of contests, ranging from pageants to international design competitions: she was crowned Miss Asian American East, awarded Miss Congeniality in Miss Chinese USA, and won the "Best Coordination Award" in "The China Cup", an international fashion design competition.

TOGO IGAWA (Old Monk) is an actor/director living in England. He trained in Japan at The Haiyuza Theatre Company Acting School and Toho Gakuen College of Drama and Music. In 1986, he became the first Japanese actor to become a member of the Royal Shakespeare Company. His work spans stage, film, anime, games and television, including movie roles in *Incognito* (1998), *Memoires of a Geisha* (2003), *The Last Samurai* (2005), *Night Train* (2009) and *47 Ronin* (2013). Since 2009, he has been the voice of Hiro, the wise Japanese train engine in *Thomas and Friends*. In 2012, he was nominated for a BAFTA Games Award for his role in *Total War: Shogun 2* (2011). Igawa lives in north Oxfordshire, England with his wife Adrienne Baba.

ABOUT THE FILMMAKERS

PETER CHELSOM (Director, co-screenplay by) is a member of the British Academy, the American Academy, The Directors Guild Of America and The Writers Guild Of America.

Chelsom was born in Blackpool in the North of England. He trained as a photographer but then won a place at London's Central School of Drama where he trained for three years. For the next ten years he worked as an actor playing leading roles in television series, films and in the theatre for the Royal Shakespeare Company, the Royal National Theatre, and the Royal Court Theatre.



Between 1985 and 1989 Peter was a director of the film and T.V. course at the Central School of Drama, guest director at the Actor's Institute, Cornell University for the Royal National Theatre, The Northern Media School and The London Film School.

In 1987 he was chosen as one of five directors for the Channel Four/British Screen project for cinema directors, writing and directing Treacle, a film set in his hometown. Highly acclaimed it won him a BAFTA nomination and invitations to festivals all over the world, including New York.

His first full length feature was the very successful romantic comedy Hear My Song, a wild and highly entertaining tale inspired by the life of the charismatic Irish tenor, Josef Locke, played in the film by Ned Beatty, who mysteriously disappeared in the late fifties to be secretly replaced by an imposter who passed himself off as the great man for thirty years. Hear My Song was praised universally by the critics as well as being a hugely optimistic crowd pleaser. Its Royal Premiere was attended by Princess Diana and one of the awards it won was Best Newcomer for the Evening Standard British Film Awards.

Chelsom's second feature was Funny Bones, a film about comedy. Made for Hollywood Pictures and starring Oliver Platt, Jerry Lewis, Leslie Caron, Freddie Davies and newcomer Lee Evans, it once again won rave reviews in the U.S. and the rest of the world. It won Best Picture at five European Film Festivals. Bigger, richer and darker than the first, it tells the story of two half brothers - one American and the other British who will stop at nothing to get a laugh, even murder.

Chelsom's third feature, The Mighty was based on the best-selling award winning book, Freak the Mighty, and stars Sharon Stone, Gillian Anderson, Gena Rowlands and Harry Dean Stanton. It received two Golden Globe Nominations.

He followed this with Town and Country and Serendipity, which grossed \$52m at the US Box Office. Shall We Dance, starred Richard Gere, Jennifer Lopez, Susan Sarandon and Stanley Tucci and grossed \$170m worldwide. His next film, Hannah Montana: the Movie broke box office records when it opened in the USA to a figure of \$34 million on its first weekend.

CHRISTINE HAEBLER (producer): A 29-year film veteran, Haebler spent the '80s and early '90s in various production positions working on films such as The Navigator, Willow, Immediate Family, Jennifer 8, Intersection and Little Women. She moved into producing Canadian films and earned a Best Motion Picture Genie nomination for her first producing venture, Hard Core Logo. She served as a producer and executive producer on Gary Burns' Kitchen Party, Malcolm Ingram's Tail Lights Fade, Ben Ratner's Moving Malcolm and Reg Harkema's A Girl Is A Girl.

In 2005, Haebler developed and produced her first major television mini-series, Terminal City, starring Gil Bellows and Maria Del Mar.

In 2006 she co-produced Peter Greenaway's Nightwatching, starring Martin Freeman, which premiered at Venice and TIFF. She also produced the Sandra Nettelbeck film entitled Helen, starring Ashley Judd



and Goran Vijnic, which premiered at the Sundance Film Festival; and Hardwired for Sony World Wide, starring Cuba Gooding Jr. and Val Kilmer.

In 2010, she produced the critically acclaimed Daydream Nation, directed by Mike Goldbach and starring Kat Dennings, Josh Lucas, and Andie MacDowell. In 2011, she produced Foreverland, starring Max Theriot, Juliette Lewis, and 2012 Oscar nominated actor Demiàn Bichir.

Haebler is currently involved with multiple projects: A sexy revisionist take on the classic western with two revolutionary heroines entitled I Shot the Sheriff, written and directed by the award winning Clement Virgo; an adaptation of a political thriller entitled The Lepers Bell, written by Paul Micou; and a family drama directed by Charles Martin Smith based on the award winning play entitled Northern Lights.

Dolman and her producing partner, Trish Dolman, remain committed to producing distinctive, well-crafted productions that are thought provoking, emotionally rewarding, and very entertaining.

TRISH DOLMAN (Producer) has been writing, directing and producing for 18 years and one of Canada's leading film and television producers. In 1997, she founded Screen Siren Pictures, a Vancouver based production company known for quality, innovation, fiscal responsibility and discovering new talent.

In 2001 she produced her first feature, the multi award-winning Flower & Garnet, which premiered at Toronto and Berlin Film Festivals. Following this success, she produced the 2006 feature-length Gemini nominated musical drama The Score for the CBC, and the 2007 television movie Luna: Spirit of the Whale, starring Adam Beach, Jason Priestley and Graham Greene for CTV. Two of Dolman's subsequent features have opened the Toronto International Film Festival's Canada First!: Sook-Yin Lee's Year of the Carnivore (2009) and Whistler 2010-opener Daydream Nation starring Kat Dennings, Reece Thompson, Andie McDowell and Josh Lucas, which was selected as one of the Top Ten Films of 2010 by the Canadian Press.

Dolman wrote, produced and directed the critically acclaimed, award-winning feature documentary Eco-Pirate: The Story of Paul Watson, which premiered at Hot Docs in 2011. That same year she also produced the award-winning feature film Foreverland which stars Max Theriot, Laurence Lebeouf, Demiàn Bichir and Juliette Lewis.

Dolman has also produced more than 10 award-winning documentaries and series, including: Britannia Beach (NFB, CTV, TVOntario); The Friendship Village; the Gemini-nominated Drawing Out the Demons: A Film About the Artist Attila Richard Lukacs (for Bravo! And TVO); the four-part Gemini nominated documentary series Girl Racers (sold to AETN); Breaking Ranks with the NFB and CanWest Global; and Reservation Soldiers for CTV, APTN, SCN and Knowledge. Dolman has completed several international treaty co-productions, including the Banff Rockie nominated Ice Girls with the BBC and CTV in 2001, which she also directed. Most recently, she produced Mark Cousin's The First Movie, a UK/Canada co-production which was nominated for a 2010 Banff Rockie for Arts Documentary and won the prestigious Prix Italia.



In 2003, Dolman was the youngest recipient ever to be awarded Woman of the Year from Women in Film and Video Vancouver. She was also honoured as Veuve Clicquot Ponsardin La Grand Dame 2003 Woman of Distinction. In 2010, Dolman was named one of the 100 Most Influential Women in British Columbia by the Vancouver Sun. She is a past national board member of the CMPA and the CMPA BC Branch, Dolman continues to volunteer on the feature film committee and on the advisory board for the Academy of Canadian Cinema and Television.

TINKER LINDSAY (co-screenplay by) is an accomplished screenwriter, author, and conceptual editor. A member of the Writers Guild of America (WGA), Independent Writers of Southern California (IWOSC), and Women in Film (WIF), she has worked in the Hollywood entertainment industry for over three decades. Lindsay has written screenplays for major studios such as Disney and Warner Bros., collaborating with award-winning film director and primary screen-writing partner, Peter Chelsom. She also co-wrote the spiritual epic Buddha: The Inner Warrior with acclaimed Indian director Pan Nalin (Samsara, Faith Connections), currently in development with SamFilm Produktion, as well as the sci-fi remake of The Crawling Eye and Hoar Frost, with Cameron Keys, the latter film in pre-production with Full Vision Productions.

Lindsay is co-author, along with best-selling author Gay Hendricks, of the popular Dharma Detective series, featuring ex-monk, ex-cop, Los Angeles-based Private Investigator Tenzing Norbu, and published by Hay House. Their fourth installment, The Third Rule of Ten, will be released in February of 2014.

Lindsay graduated with high honors from Harvard University in English and American Language and Literature, and was an editor for The Harvard Crimson. She has four grown children, a wonderful fiancé, and a Yorkie. She can usually be found writing in her home office, situated directly under the Hollywood sign.

MICHAEL DINER (Production Designer) has served as art director on a slate of major features, including the upcoming Fifty Shades of Grey, Mission Impossible: Ghost Protocol, The A Team, X Men Origins: Wolverine, Juno and Night at the Museum. As production designer, his credits include the series Da Vinci's Inquest, Intelligence, and MOWs The Life, Big Time Movie and Rags.

Diner first transitioned into film design after studying and practicing architecture in the 1990's. Starting as an art director in series television, he quickly moved on to the nuance of film. Always on the search for a new opportunities and challenges, his design aspirations have taken him across the globe to remote and exotic locals.

KOLJA BRANDT (Director of photography) won the Best Cinematography Award at the German Film Awards in 2008 for his second feature, North Face, directed by Philipp Stölzl. Kolja also served as cinematographer on Stölzl's Young Goethe in Love, and Erased, starring Aaron Eckhart. Other features include Tough Enough.



Kolja has also shot a number of documentaries, including *Joschka und Herr Fischer*, about Germany's former foreign minister.

Born in Berlin, Brandt began his career shooting news footage for Italian television and covering sporting events. He speaks German, Spanish and English. He lives in Berlin.

DAN MANGAN (Composer) is a two-time Juno Award-winning musician who has sold out theatres across Canada, toured the U.S. with The Walkmen, Decemberists and Okkervil River; had two performances at Glastonbury and multiple trips to Australia. The folk singer's album, *Nice, Nice, Very Nice*, was shortlisted for the 2010 Polaris Music Prize; won iTunes Album on the Year in the singer songwriter category; took home a trio of CBC awards; and was named XM The Verge Artist of the Year. His next album, *Oh Fortune*, won Mangan the New Artist of the Year and Alternative Album of the Year at the 2012 Juno Awards.

Hector and the Search for Happiness marks his first film score.

GUY SPERANZA (Costume Designer) started his career working as Assistant Costume Designer 13 years ago and is now a Costume Designer in his own right. He has worked on a wide range of global blockbusters such as *Die Another Day*, *Harry Potter and the Prisoner of Azkaban*, *Batman Begins*, *Harry Potter and the Order of the Phoenix* and *The Dark Knight*.

In 2011 Speranza worked on the Oscar nominated and BAFTA winning *Tinker Tailor Soldier Spy*. Following this, he designed the costumes for *Sket*, a gang crime drama about a 16-year-old girl seeking to avenge the violent attack of her older sister, which had its world premiere at the BFI London Film Festival 2011. He has also been the Costume Designer on a number of short films for directors Tony Grisoni and Peter Cattaneo.

Speranza then went on to designing the costumes on *Filth*, the adaptation of Irvine Welsh's book which starred James McAvoy, Imogen Poots and Jamie Bell which is due to be released this year.

Speranza most recent films include *Big Talk*, and Working Title's *The World's End* for director Edgar Wright with Nick Frost, Simon Pegg, Paddy Considine, Martin Freeman, and *Everest* for director Baltasar Kormákur.

JOHN ALBANIS (Co-Producer) is a Canadian filmmaker who resides in Los Angeles. He began his film career at Brandman Productions, producing telefilms for CBS, Sony Pictures, Bravo, TNT, and A&E. He began producing theatrical films in 2008 and is currently director Peter Chelsom's creative producer.

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