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# The Seagull

**A Michael Mayer Film**  
Based on the Play by Anton Chekhov

Running Time: 99 minutes  
Rated PG-13

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## THE SEAGULL

### The Cast

Irina	ANNETTE BENING
Nina	SAOIRSE RONAN
Boris	COREY STOLL
Konstantin	BILLY HOWLE
Masha	ELISABETH MOSS
Polina	MARE WINNINGHAM
Sorin	BRIAN DENNEHY
Doctor Dorn	JON TENNEY
Shamrayev	GLENN FLEHLER
Medvedenko	MICHAEL ZEGEN
Yakov	BEN THOMPSON
Irina's Dresser	ANGELA PIETROPINTO
Olga	BARBARA TIRRELL
Natalia	ELSIE BRECHBIEL
Eugenie	PIPPA PEARTHREE
Ivan	THOMAS HETTRICK
Sasha	PAUL KRISIKOS
Sonya	RAMONA WRIGHT
Russian Peasants	JIM HOGAN DAN TRACY

**THE SEAGULL**

**The Filmmakers**

Director MICHAEL MAYER  
Screenplay STEPHEN KARAM  
Based on the Play by ANTON CHEKHOV  
Produced by TOM HULCE  
LESLIE URDANG  
Produced by ROBERT SALERNO  
JAY FRANKE  
DAVID HERRO  
Executive Producers IRA PITTELMAN  
RON SIMONS  
KELLY E. ASHTON  
MIRANDA DE PENCIER  
MATTHEW MASTEN  
MARGARET SKOGLUND  
STEFAN SONNENFELD  
BINGO GUBELMANN  
BENJI KOHN  
NOAH MILLMAN  
GALT NIEDERHOFFER  
Associate Producers MANDY BECKNER  
CHRISTOPHER MARING  
ANTHONY BRANDONISIO  
Director of Photography MATTHEW J. LLOYD, CSC  
Production Designer JANE MUSKY  
Editor ANNETTE DAVEY, ACE  
Costume Designer ANN ROTH  
Music NICO MUHLY  
ANTON SANKO  
Casting JIM CARNAHAN

## THE SEAGULL

### Synopsis

One summer at a lakeside Russian estate, friends and family gather for a weekend in the countryside. While everyone is caught up in passionately loving someone who loves somebody else, a tragicomedy unfolds about art, fame, human folly, and the eternal desire to live a purposeful life.

The estate is owned by Sorin (Brian Dennehy), a retired government employee, and his sister Irina (Annette Bening), a legendary actress of the Moscow stage. Irina is imperious, narcissistic and selfish, and anxious about holding on to her star status and the affections of her younger lover, Boris Trigorin (Corey Stoll), a successful writer of short stories. Irina constantly belittles her aspiring writer son Konstantin (Billy Howle), perhaps because his existence as a grown man reminds her that age is catching up with her. While he adores his mother despite her cruelty, Konstantin acts out his insecurity and anger by rejecting both her style of theatre and Boris's writing, declaring them old-fashioned and banal. A dreamer, Konstantin declares he will create bold and superior new forms of theatre and literature.

Konstantin, who grew up on the estate, is head over heels in love with Nina (Saoirse Ronan), a beautiful and naïve local girl who dreams of being an actress. Nina is flattered when Konstantin gives her the starring role in his newly written play, but soon after encountering Boris, she rejects Konstantin, and pursues the handsome and famous writer instead.

Masha (Elisabeth Moss), the forlorn, black-clad, self-medicating daughter of Sorin's estate manager Shamrayev (Glenn Fleshler) and his wife Polina (Mare Winningham), suffers an unrequited love for Konstantin, who insensitively spurns her. She scorns the insipid schoolteacher Medvedenko (Michael Zegen), who refuses to be discouraged by her rejection and accepts any crumbs of attention she drops him. Polina aches for the charismatic country doctor Dorn (Jon Tenney), who, pays her some attention, but still relishes the connection with Irina with whom he had an affair years ago. The elderly Sorin, long past any hope of romance, lives in a languid state of regret over roads not taken.

Adapted by Tony-winning playwright Stephen Karam (“The Humans”) from Anton Chekhov’s classic play and directed by Tony-winner Michael Mayer (“Spring Awakening”), THE SEAGULL explores, with comedy and melancholy, the obsessive nature of love, the tangled relationships between parents and children, and the transcendent value and psychic toll of art.

# # #

## THE SEAGULL

### **Director's Statement**

When Anton Chekhov's "The Seagull" opened in 1896, the naturalistic style of his writing was so contrary to the melodramas of the time that the first night was a legendary debacle. The great director Konstantin Stanislavsky recognized that the play was trying to do something surprising and new: to show people behaving in naturalistic ways, to eschew histrionics and telegraphed emotions for something more nuanced; to allow the actors to truly live inside the characters they were playing, and to introduce the concept of subtext to world drama. His subsequent production of THE SEAGULL changed the art of acting and playwriting forever.

The Producer Tom Hulce, with whom I made my first movie and most of my important theater work, suggested that we make a film of this—my personal favorite of Chekhov's plays. To translate the work to the screen we turned to the American playwright Stephen Karam whose work is clearly inspired by the Russian master, and with whom I had a deeply rewarding collaboration. We were beyond fortunate that the astonishing Annette Bening had agreed to play the iconic role of Irina, the famous actress at whose family country estate the story takes place. Once Annette signed on, Saoirse Ronan, Corey Stoll, Elisabeth Moss and Brian Dennehy, among many other superb actors, followed suit; and with a host of brilliant artists like costume designer Ann Roth, production designer Jane Musky and director of photography Matt Lloyd to help make the film in a breathtaking 21 days, we had our "Seagull."

An important critic at the time of the play's premiere, Anatoly Koni, wrote to Chekhov saying: "It is life itself onstage, with all its tragic alliances, eloquent thoughtlessness and silent sufferings."

Chekhov didn't live to see cinema emerge as an important global art form. He would never know how significant his contribution to writing and acting would be. I'd like to think that he would appreciate our film's intention to capture forever, in Koni's words, "the sort of everyday life that is accessible to everyone and understood in its cruel internal irony by almost no one."

--Michael Mayer

## **THE SEAGULL**

### **About the Production**

In October of 1895, Anton Pavlovich Chekhov, a doctor and popular Russian writer of short stories and novellas, began work on a play. His previous theatrical work, “The Wood Demon,” had been so roughly panned by critics that he had previously declared he would never write anything for the stage again. Seven years later, he wrote a friend, “Believe it or not, I’m writing a play... I’m flagrantly disregarding the basic tenets of the stage. It’s a comedy with three female roles, six male roles, four acts, a landscape (view of a lake), much conversation about literature, little action, and five tons of love.”

Chekhov completed his play, “The Seagull,” in less than two months. It was first performed in October 1896 at the Alexandrinsky Theatre in St. Petersburg, and opening night was an utter fiasco. The audience talked loudly and jeered the play, rattling the actress who played Nina so much that she lost her voice. By the third act the booing was so intense that Chekhov fled the theatre and retreated backstage. The critics savaged the play. Chekhov took a train home the following morning and wrote to a friend, “I am not destined to be a playwright.”

Two years later, theatre legend Konstantin Stanislavsky directed, and starred as Boris Trigorin, in a new production of THE SEAGULL at the newly-formed Moscow Art Theatre. Wary of the reaction, Chekhov chose not to attend the opening night in December 1898. The tension backstage that night was such that most of the actors were self-tranquilized with Valerian drops. An audience member wrote to Chekhov: “In the first act something special started, and a mood of excitement in the audience seemed to grow and grow.” When the play ended, after a long silence, the audience applauded mightily, and this time, the response from the critics was rapturous.

Buoyed by the response to “The Seagull,” Chekhov went on to write, before his untimely death by tuberculosis at age 44, the three other plays which form his theatrical legacy: “Uncle Vanya,” (1899), “Three Sisters” (1900), and “The Cherry Orchard” (1903). Today he is universally recognized as one of the greatest and most influential playwrights in history.

“‘The Seagull’ was a game-changer,” says director Michael Mayer. “You would be hard-pressed to find a drama scholar today who doesn’t think that it marked the beginning of what we call modern drama. No one had even attempted this kind of psychological naturalism. It was a new way of showing behavior that seems very contemporary to an audience now. When Chekhov started writing his plays, they didn’t look or sound like plays had before. The Seagull didn’t work the first time it was performed. It wasn’t until Stanislavsky directed it, that audiences were able to appreciate what an incredibly important play it was. It had to be acted in the same way that it was written—with the same understanding of rhythm and reality—the way people actually talk in real life.”

Mayer thinks that if Chekhov were alive today, he might choose to be a screenwriter as well as a playwright. “The way he writes is so intimate,” he says. “Film might be the medium which best suits the way that he wants an audience to experience his characters and scenes. The camera can capture subtle gradations of emotion and experience in ways that are impossible to do in theater. Cinema can control time differently, and the viewer can experience the actions and reactions of characters in a very particular order.”

The story of “The Seagull” follows the tangled relationships of a group of people who assemble at a provincial lakeside estate and farm owned by Sorin (Brian Dennehy), a retired civil servant and his sister, Irina (Annette Bening), a celebrated Moscow stage actress. Irina and her younger lover, Boris (Corey Stoll), a successful writer, have come to watch a play written and directed by Irina’s son Konstantin (Billy Howle) and performed by his girlfriend Nina (Saoirse Ronan), who lives nearby. Desperate to get out of his mother’s shadow and win her love, Konstantin acts out by attacking her and Trigorin’s work as lifeless and old-fashioned. His abstract and symbolic play, which he sees as a higher form of theatrical expression, is rejected as pretentious by his mother, and as impenetrable by Trigorin. Even his beloved star, Nina, is unimpressed by the work, and soon her affections drift from Konstantin to Trigorin.

The Moscow Grand Dame of the theatre, Irina is one of Chekhov’s most extraordinary creations: vain, selfish, stingy, startlingly cruel to her son, and yet still sympathetic. “Despite everything, Irina is fully human because you can see all of the pain and the fear and the vulnerability there,” says Mayer. “She’s also incredibly funny. Almost against your will, you enjoy and appreciate the



wit of her cruelty.” Annette Bening, who previously portrayed Irina Irina when she was a student at the American Conservatory Theater in San Francisco, was excited to return to the role. “Irina is a passionate woman who is trying to get every last drop out of life that she possibly can,” she says. “She’s always trying to move toward joy and love and connection, but she doesn’t always get there. I sense that she didn’t achieve the stature that she wants. That’s part of what all of us who are trying to do something creative live with—how long will I get away with this, and is there something that’s gonna come up and take everything away? She feels good about herself until her son attacks her and then suddenly that part of her that is wondering where it’s all gonna go suddenly roars to the front of her consciousness and she’s confronted with her own vulnerability. She feels threatened and so she lashes out.”

Konstantin has been starved of his mother’s attention his whole life, as her first love has always been the theatre. “I think he has always been an afterthought for her,” says Mayer. “I believe Konstantin has genuine talent, however his ego has been damaged beyond repair. Irina will never take him seriously as an artist or a peer. Konstantin starts to do what a lot of young artists who aren’t recognized do, he denigrates the world that has rejected him. He wants to create new forms and make a new theater that has nothing to do with his mother. I think he is deeply in love with her and also hates her with great vehemence. As for Irina, I think that like all actresses, she wants to hang on to her youth for as long as possible, and as long as she has a 20-something son hanging around her, then she’s older in the eyes of that community.” And now that Irina’s second love, after the stage, is unquestionably Boris, Konstantin channels his frustration with his mother into hatred of her lover.

The character of Boris Trigorin is conventionally portrayed as contemporary in age with Irina, so casting Corey Stoll in the role was something of a departure. “It was really important to me that Trigorin be closer to the age of Konstantin,” says Mayer. “This guy isn’t quite 40 and is already famous and wealthy and successful as an artist, so to Konstantin, he poses even more of a threat.” While Trigorin appears modest about his gifts, Stoll sees him as a real artist and a born writer. “I think his writing comes not from a place of wanting status in the way that Konstantin seems to want it,” he says. “Writing seems to be an organic, compulsive thing for him. He has an almost compulsive need to observe and filter that observation to language. He’s got this detachment, this desire to break outside of that detachment and just be a part of the world. I think

a lot of tension in him is his inner fight between wanting to really participate in his life and in the world, and wanting to retreat from it.”

Nina (Saoirse Ronan) is the daughter of a wealthy neighbor who has remarried and disowned her financially and emotionally. She enjoys coming to Sorin’s house, appearing in Konstantin’s play, performing in front of his glamorous mother and the famous writer Boris Trigorin. This starts her fantasizing about the possibility of becoming an actress like Irina. “Nina is a bit of a dreamer,” says Ronan. “She’s someone who is stuck in one place and yearns for something different. To her, like a lot of people, acting and the theater offer something exciting and new. She seems full of life, but I always think of Nina as quite a sad girl, actually. There’s something that’s just missing.”

Boris’s desire for a renewed engagement with life is stirred when he encounters the brimming youthfulness of Nina. “I think he feels alive and in the present with Nina,” says Stoll. “He feels attractive in a way that Irina never could make him feel.” Ronan feels that the arrival of Boris provides the opportunity that Nina has been waiting for. “He has something to say, and he’s not familiar to her, so that mystery that he has excites her. And of course he can make that dream of acting come true for her.”

Infatuated with Nina, Boris approaches Irina and asks her to set him free. “He’s convinced it’s going to be easier than it turns out to be,” says Stoll. “I think he is shocked at the level that she humiliates herself and begs him.” Says Bening: “He makes his argument with such reason and kindness. ‘I’m in love. I want to go and follow my heart.’ There’s no cruelty in it. Of course, it’s deeply cruel in the way that we have to be with each other sometimes. But from her perspective, it’s like ‘you’re overestimating me. I’m not as strong as you think I am.’ She would probably just fall apart if he did that. She wouldn’t be able to survive that public humiliation and loss.” Boris’s request reveals Irina’s true fragility in a more stark way than any other time in the film. “Her power is perforated by the potential loss of Boris,” says Mayer. “But then you watch her will her power back and manipulate him to stay. It is a defining moment of who this woman is.” Boris gives in easily, but his assent may be less than meets the eye. “I think he’s supremely conflict averse,” say Stoll. “He gives in, but then twenty minutes later he’s making arrangements to meet Nina. I don’t feel that he’s lying, per se—I think he’s supremely conflict averse and it’s always

easier to apologize than to ask for permission. I think he desires a life where he can be completely honest, but that's just not available to him."

Elisabeth Moss plays Masha, the black-clad, snuff-taking, heavy drinking daughter of Sorin's estate manager Shamrayev (Glenn Fleshler) and his wife Polina (Mare Winningham). "I think Masha is the most modern of the characters, the one who really brings Chekhov right into the 21<sup>st</sup> Century," says Mayer. "She's a real badass." Moss sees Masha as a creature of see-sawing extremes: "She can be angry and stubborn one minute, and then the next dissolve into tears, and then make a joke. There's something wonderfully Bette Davis about her. But at the same time I think she's the most self-aware character in the play. They're not willing to accept their lot in life, whereas I feel like Masha sort of has. She has accepted that she's not going to be happy—that's just the way things are gonna go." The main reason for Masha's sadness is that she is helplessly in love with Konstantin, who won't give her the time of day. "I think she's miserable because I think she does believe in love, and does believe in true love, and knows it's not gonna happen for her," says Moss. At the same time, Masha brushes off the schoolteacher Medvedenko (Michael Zegen), in a way not altogether different from the way Konstantin treats her. "She sees this man who she doesn't believe is as smart as her," says Moss, "and she cannot respect him because of that. She's not a bullshitter." Says Mayer: "Medvedenko has done something completely unforgivable, which is that he isn't Konstantin and he never will be."

Also in *THE SEAGULL*'s stellar cast is Brian Dennehy as Irina's older brother Sorin. He has spent his life working in a government office and now, with his health fading, pines over the paths he didn't take in his life. Sorin is kind and wise, a good friend to Konstantin. Mare Winningham plays Polina, Masha's mother, who is unhappily married to Shamrayev, Sorin's estate manager. Polina loves Dorn (Jon Tenney), a local doctor and one-time ladies man, who cares about her but doesn't love her back, and Polina sees a lot of her disappointment reprinted in Masha's life. Dorn is more a witness to everybody else's passions than an active participant, offering paternal comfort to Masha and providing encouragement to Konstantin's artistic ambitions. Finally, Polina's husband Shamrayev (Glenn Fleshler) quarrels with Irina about his control of the estate's farm, but is enthralled by her fame and especially her connection to the world of the theatre, something that interests him more than his wife and daughter.

The idea for the film was born six years ago, when Mayer and actor/producer Tom Hulce (an Academy Award® nominee for playing Mozart in *AMADEUS*), who previously collaborated on the acclaimed musicals “*Spring Awakening*” and “*American Idiot*,” as well as Mayer’s film directorial debut *A HOME AT THE END OF THE WORLD*, first began talking about adapting the play. When Hulce was portraying Konstantin in a stage production of “*The Seagull*,” the actress who played Nina opposite him told him about a production of the play she had been in that started with the end of the story and then flashed back to the start. “I didn’t really see how that would work in the theater, but it seemed like a very intriguing idea for a film,” says Hulce. Coincidentally, Mayer had had a similar notion about “*Othello*,” and was excited by the idea. Nothing happened for a few years, as the two of them went on to other projects. Eventually they both came up with the idea of Annette Bening playing the role of Irina. Bening, years earlier, had played Irina while studying at the American Conservatory Theater in San Francisco. Bening not only agreed, but became actively involved in helping Hulce and Mayer get the film made.

With Bening’s interest secured, Mayer and Hulce decided it was time to find a writer to do the adaptation, and decided to approach playwright Stephen Karam. “I had recently read his play ‘*Sons of the Prophet*,’ and the epigraph at the start of the published script had two Chekhov quotes,” says Hulce. As Mayer knew Karam, they set up a meeting in June of 2013. “I say no to most film offers because it takes me so long to write my plays,” says Karam. “I didn’t know there was a combination that would make me drop everything, but when they said ‘*The Seagull*’ and Annette Bening I was on board.”

Mayer and Hulce presented the concept of the film’s opening to Karam. “I thought it was a great idea,” says Karam, “but until you go deeply into a thing it’s hard to justify any kind of new framework to a story that already works so well. What ended up happening is that it actually did work, but for reasons that I don’t think any of us anticipated at the time. It works because it’s very useful for a story that ends so darkly to have an opening that causes you to listen a little differently. There’s something so familiar cinematically about a gorgeous country estate. There’s a complexity to the story that I thought made the prologue helpful.”

Working with Mayer, Karam started writing his few drafts of the script. “I was really thinking about how to be utterly faithful at all times because no part of me wanted to tinker with a

masterpiece,” he says. “But at the same time, when you’re telling the same story in a new form it’s almost like you have to think differently to be true to the thing. Film is a visual medium. How do you exploit that? What would Chekhov have done if he could literally go anywhere at any moment? Would he have actually needed to have all of his dialogue if a look from Saoirse can capture a lot without words?” At a certain point in the writing process, Karam told Mayer and Hulce that it would be useful to hear his script read aloud. A reading was set up in a small room at New York’s Public Theatre, with Bening, Stoll and Ronan (who flew in from Ireland) reading the roles they would ultimately play in the film.

Also present at the reading was producer Leslie Urdang, founder and producing director of New York Stage and Film Company, who had been advising Hulce at various times as he began putting the pieces together. Hulce had previously produced Mayer’s *A HOME AT THE END OF THE WORLD*, but his work had been almost entirely on the creative side while other partners handled the nuts-and-bolts work. For this reason he had been turning to Urdang for her insight and expertise. “Leslie is a master of every category of what you need to know in order to make an independent film,” says Hulce. Eventually Hulce and Mayer asked Urdang to partner with them and Urdang became a producer on the project. Urdang, a fellow Chekhov lover, enthusiastically signed on. “I think Chekhov dramatizes the various sides of ourselves that are always trying to find balance,” says Urdang. “Every character is beautiful and at the same time has something that is broken or that is unfulfilled. I think the yearning for love, yearning for connection, yearning for immortality, trying to figure out what it means to live a full life—these are central questions for human beings. *THE SEAGULL* doesn’t necessarily give answers but it asks the question... ‘How do we live our lives?’”

To make the film within the low budget they had, they needed to find a single location within a reasonable distance from New York City where the main events of the film could be shot, so that the production wouldn’t incur time and travel expenses. By coincidence, production designer Jane Musky, who is of Russian descent, remembered that she used to vacation with her parents at what they called the “Russian Farm,” a beautiful old manor house on Arrow Lake in Monroe, New York, owned by a Russian collective. Dispatching a scout to the area, she was surprised to find out that it is still there, and is now called the Arrow Park Lake and Lodge. The 15,000 square foot structure with many bungalows on the grounds, was actually built in 1909, near the

time in which “The Seagull” is set. “We went to see it and it was absolutely perfect,” says Musky. “Sadly the group that still owns it haven’t been able to do any real renovations aside from the main floor, because they rent it out for weddings. But the house and grounds were in great shape for doing a period piece. It fit the bill as this rambling, dark country home. It had beautiful terra cotta tiles, and the walls were still the original plaster.” Musky and her team repainted the entire interior of the house, and put in fabrics and lush curtains and antique furniture. The garage area was filled with hay and turned into a period stable with horses and carriages.

While working on a very tight budget, costume designer Ann Roth was determined to portray the period as authentically as possible. “If you’re a costume designer, the 19<sup>th</sup> Century is what you do for a living,” she says. “You damn well have to know whether the shoes button or lace. You have to know how the corset changes from 1810 to 1910. The same with the shape of the skirt. You have to know that the lace that you’re putting on that dress was invented in that period.” Most important for Roth was to make sure that Mayer was in full agreement with her approach. “I’m only happy if I’m doing what the director wants,” she says. Then Roth moved first to drawing, and then to creating the costumes. While she had a strong idea of how the characters should look, Roth collaborated closely with the actors and Mayer to find each character in the fitting room. “Irina always wants to look sensational and play the role of the star, and appear very rich, beautiful and young,” says Roth. “So her clothes from that period look great and are made of fine fabric, and she was used to having a maid with her all the time, to lace up her corset and keep her stockings clean. Konstantin doesn’t care about himself, so I wanted him to look like he maybe slept in his shirt, and got up and put on his pants and boots and walked outside—his button is off the shirt. Nina wears a little white dress, which is what every young lady of the time who was not a tutor or a nurse or in service somewhere wore.” Roth presented turn-of-the-century garments, collected over her career, to Elisabeth Moss, although they couldn’t be used for filming. “A 110 year old dress is too fragile to be worn if you’re gonna walk through the woods, so I copied two of them,” she says. “They were real and they struck the right tone.”

“If Jane and Ann hadn’t been able to do what they did, then nothing we did would really matter,” says Annette Bening. “In a period piece you have to have all of the period’s look and the environment and the clothes and it has to be right. If it’s too much or too little or too phony or

too whatever, it's not going to lift the story to where it needs to be, so the fact that we had Jane Musky as our production designer and Ann Roth as our costume designer made all of the difference."

Once the production had secured the house, screenwriter Karam was brought there so that he could craft a new draft taking advantage of the actual location. He discovered it had a solarium, and incorporated it into an important scene between Boris and Nina. "There's a godlike quality when you're writing for the screen because you can go anywhere," says Karam. "Film can do this magic trick of, instead of having to do what Chekhov had to do, which is to get two people offstage and then get other people onstage to find out what they're thinking, you can send Boris and Nina down to the lake, you can have Irina in a tub in her room, and you can have Konstantin at his piano downstairs. It was exhilarating for me to actually be able to see what people could see on the lake from a room in the house, and to find out what it feels like to walk down the porch stairs to the lake."

As there were only 21 days to shoot the film, Mayer had to come up with a way for the scenes to be staged and filmed quickly. Key to this was cinematographer Matthew Lloyd, with whom Mayer had previously teamed with on episodes of the Amazon series "Alpha House." "I knew that I needed someone who had a really great eye, but also knew how to move the camera," says Mayer. "I didn't want the film to look studied or overly composed. I wanted it to feel immediate and urgent and modern—and Matthew got all of that. He and his team worked really hard to keep things visceral and moving—emotionally, as well as through space." Corey Stoll felt that the restless handheld camera enlivened the performances: "As the camera was always moving, you often didn't know if you were going to be on camera in any particular shot, and that allowed for a spontaneity that's really palpable in the movie."

Lloyd also used almost all natural light in the film. "In the nighttime scenes, I would say 95% of what you see is actually from candle light," says Mayer. "The electric crew used hand-held candelabras throughout. There were very few instances in the film where we used conventional electric lights."

Mayer continued to strive for a cinematic quality working with editor Annette Davey: "Finding that balance between keeping the pace going forward and allowing the space between the lines

and the air in the room to be sometimes quite still, and for the tension to be fraught between the people, whether it's erotic tension or resentments or longing or despair. That emotional energy had the right amount of time to communicate to the viewer. It was a very painstaking process but ultimately, I think it was really worth it.”

The *Seagull* is something that gradually deepens into an increasingly complex metaphor as the story unfolds. We first encounter it when Konstantin literally shoots a seagull. “Konstantin is mortified that his play didn’t go over well; and so devastated by Nina’s preference for Boris over him, that he shoots a seagull and lays it at Nina’s feet as a demonstration of how depraved she has made him,” says Mayer. Later, after Boris and Nina have spent an afternoon on the lake, Boris comes up with an idea for a story: “A young girl who has spent her whole life on the shore of a lake, a lake that she loves, where she feels happy and free like a seagull. And by chance, a man comes along, and with nothing better to do...destroys her.” While Nina doesn’t hear the last words of Boris’s story idea, when she returns to the house years later, she refers to herself as a seagull. “By that point, she has completely fallen apart,” says Ronan. “She’s gone mad. And I think in her mania, she connects her situation to the seagull that Konstantin shot. It was such a careless act in the hands of a man and she feels that a similar thing has happened to her. That’s the only sort of scenario she can use to make sense out of what happened to her.” But Nina doesn’t just call herself a seagull; instead she alternates back and forth between calling herself a seagull and an actress. “She’s been told so many different things about herself, that she doesn’t quite know what to believe,” says Ronan, “but I think she’s very good at holding onto hope, and that’s what keeps her going. Everything she has to hold onto now is this dream that she has and the purity of that.” Says Mayer: “She’s trying to remind herself that she’s got a purpose other than to be that girl that Boris destroyed or that seagull that Konstantin shot. She’s still got a spark, she’s still alive, and she still has a purpose—the hard work and craft of acting.”

Chekhov’s “*The Seagull*” has remained relevant to audiences for over a century because some things, like the contradictory way human beings feel and behave, never really change. “Most of us don’t live on estates with servants,” says Mayer. “The actual moment to moment reality of the story is not what our every day contemporary life looks like. But our own relationships ~~have in~~ are experienced in very much the same way, I think, and that’s what makes the play, and I hope, the film resonant. All of the feelings that the characters have—insecurity, fear, hope, longing,



and unrequited love—these are human, timeless.” Tom Hulce particularly appreciates that Chekhov treats his characters without judgment: “We’ve shown each of them at their best and their worst, and so it allows us to participate because we’re not being told, ‘this is the hero, this is the villain; this is the person you should like, this is the person you shouldn’t like.” Says producer Leslie Urdang: “I am so moved by the group of people that populate this world. These characters express a huge range of emotions. The severe narcissism of Irina—the tragic consequences of irresponsible adult behavior and its impact on youth are particularly relevant right now. The fact that Nina comes to understand that it’s not about fame, but it’s about endurance, is a huge lesson in life. Through characters like Nina, Konstantin, Dorn, and Shamrayev, the voice of Chekhov reminds us of the value of art and dreams and how they can elevate one’s experience of the world. If we could all hold onto a little more of that in our lives, wouldn’t that be beautiful?”

“I think ‘The Seagull’ will always be contemporary because it’s about love and that’s the subject in which we’re all the most interested in the end,” says Annette Bening. Says Karam: “If you’ve ever fallen in love, or had your heart broken, or fallen into a misguided passionate romance, it’s very easy to get swept up in the story of THE SEAGULL. We’re so capable of such generous behavior towards each other, and such terrible, awful behavior towards each other, and we so easily fall in love with the wrong people. Chekhov is better than anyone else at showing the glory and the messiness of what it means to be a human being.”

# # #

## THE SEAGULL

### About the Cast

**ANNETTE BENING (Irina)** is a four-time Academy Award nominee, two-time Golden Globe<sup>®</sup>, and Screen Actors Guild Award winner. She was last seen in 20TH CENTURY WOMEN, directed by Mike Mills, for which she received her eighth Golden Globe<sup>®</sup> nomination, as well as Warren Beatty's RULES DON'T APPLY. Bening can currently be seen in Paul McGuigan's FILM STARS DON'T DIE IN LIVERPOOL with Jamie Bell, for which she was nominated for the BAFTA for Best Actress. Her upcoming films include Dan Fogelman's drama LIFE, ITSELF with Olivia Wilde, Oscar Isaac, Samuel L. Jackson, and Antonio Banderas, and Christoph Waltz's directorial debut GEORGETOWN, opposite Waltz and Vanessa Redgrave.

Bening's other film credits include DANNY COLLINS, THE SEARCH, THE FACE OF LOVE, RUBY SPARKS, GIRL MOST LIKELY, GINGER & ROSA, THE KIDS ARE ALRIGHT, MOTHER AND CHILD, BEING JULIA, AMERICAN BEAUTY, IN DREAMS, THE SIEGE, THE AMERICAN PRESIDENT, MARS ATTACKS!, RICHARD III, LOVE AFFAIR, BUGSY, REGARDING HENRY, THE GRIFTERS, GUILTY BY SUSPICION, VALMONT, POSTCARDS FROM THE EDGE, and THE GREAT OUTDOORS.

She was last seen on stage in the Public Theater's 2014 Shakespeare in the Park production of "King Lear." Her other theater credits include "Ruth Draper Monologues" at Geffen Playhouse, Anton Chekhov's "The Cherry Orchard" at Mark Taper Forum, Alan Bennett's "Talking Heads" at Tiffany Theater, Henrik Ibsen's "Hedda Gabler" at Geffen Playhouse, and "Medea" at UCLA.

Bening received a Tony Award nomination and won the Clarence Derwent Award for Outstanding Debut Performance of the Season for her performance as "Holly Dancer" in Tina Howe's "Coastal Disturbances."

Bening graduated from San Francisco State University and trained at the American Conservatory Theater in San Francisco until she joined the acting company.

Two-time Oscar<sup>®</sup> nominee **SAOIRSE RONAN (Nina)** broke into Hollywood at age 13 with her critically-acclaimed performance as "Briony Tallis" in ATONEMENT, opposite Keira Knightley and James McAvoy. The role garnered her a Golden Globe<sup>®</sup>, and nominations for a BAFTA and an Academy Award<sup>®</sup>. In 2015, Ronan starred as "Eilis" in BROOKLYN, directed by John Crowley, with a screenplay by Nick Hornby. Her portrayal of a young Irish woman in the 1950s, forced to choose between two men and two countries, earned her Oscar<sup>®</sup>, Golden Globe<sup>®</sup>, and BAFTA nominations for Actress in a Lead Role. The film was also nominated for the Oscar<sup>®</sup> for Best Motion Picture of the Year.

Ronan can currently be seen in *LADY BIRD*, directed by Greta Gerwig, about the adventures of a young woman living in Northern California for a year. The role earned her a Golden Globe® as well as Oscar®, BAFTA, Critics' Choice, and Independent Spirit Award nominations for Actress in a Leading Role. Also released this year was *LOVING VINCENT*, an illustrated feature film about the life and death of Vincent Van Gogh. The film was nominated for the Golden Globe® for Best Animated Motion Picture.

She recently wrapped production on *MARY QUEEN OF SCOTS*. Ronan plays the title character and the film follows her life after being condemned to years in prison after attempting to overthrow her cousin Queen Elizabeth I. She also recently wrapped production on *ON CHESIL BEACH*, a drama set in the early 1960s centered around a young couple on their honeymoon, directed by Dominic Cooke with screenplay and novel by Ian McEwan.

In 2016, Ronan made her Broadway debut in Ivo van Hove's revival of Arthur Miller's "The Crucible," alongside Ben Whishaw, Sophie Okonedo, and Ciaran Hinds. In 2014, Ronan was seen in Wes Anderson's *THE GRAND BUDAPEST HOTEL*, which also starred Ralph Fiennes, Adrien Brody, Jude Law, Bill Murray and Edward Norton.

Her other credits include: Joe Wright's *HANNA*; Peter Jackson's *THE LOVELY BONES* (BAFTA nomination for Leading Actress); Peter Weir's *THE WAY BACK*; Ryan Gosling's *LOST RIVER* (2014 Cannes Film Festival); *THE HOST*; *JUSTIN AND THE KNIGHTS OF VALOUR* (voice); *HOW I LIVE NOW*; *BYZANTIUM*; *VIOLET & DAISY*; *CITY OF EMBER*; Amy Heckerling's *I COULD NEVER BE YOUR WOMAN*; *THE CHRISTMAS MIRACLE OF JONATHAN TOOMEY*; Gillian Armstrong's *DEATH DEFYING ACTS*; and *STOCKHOLM, PENNSYLVANIA*.

**ELISABETH MOSS (Masha)** currently stars in the Emmy-winning Hulu drama series "The Handmaid's Tale," based on the acclaimed Margaret Atwood novel of the same name. Her performance as "Offred/June" earned her Emmy and Critic's Choice Awards for Best Actress in a Drama Series, as well as Best Actress nominations from the Golden Globes® and SAG Awards.

On the big screen, she can be seen starring in *THE SQUARE*, from Danish director Ruben Ostlund, which won the Palme d'Or at the 2017 Cannes Film Festival and was nominated for a Golden Globe® Award for Best Foreign Film. Her upcoming films include *MAD TO BE NORMAL*, a biopic starring David Tennant as acclaimed Scottish psychiatrist, R.D. Laing, and an appearance in *THE OLD MAN AND THE GUN* with Robert Redford and Casey Affleck.

She is next set to star in *CALL JANE*, directed by Simon Curtis, a true story set in 1960s Chicago about an underground network of suburban women who secretly provided safe abortions before the landmark decision *Roe v. Wade*.

Moss's additional film credits include: the short film TOKYO PROJECT, directed by Richard Shepard and starring opposite Ebon Moss-Bachrach; CHUCK with Liev Schreiber; THE FREE WORLD, a drama from director Jason Lew also starring Boyd Holbrook; HIGH-RISE, a film directed by Ben Wheatley also starring Tom Hiddleston, Sienna Miller and Jeremy Irons; TRUTH, with Cate Blanchett and Robert Redford; QUEEN OF EARTH, written and directed by Alex Ross Perry; MEADOWLAND, directed by Reed Morano and starring Olivia Wilde; THE ONE I LOVE, in which she starred with Mark Duplass; LISTEN UP PHILIP, directed by Alex Ross Perry and starring Jason Schwartzman; Walter Salles's adaptation of the classic Jack Kerouac novel ON THE ROAD; GET HIM TO THE GREEK; THE MISSING; GIRL, INTERRUPTED; MUMFORD; A THOUSAND ACRES; and VIRGIN, for which she was nominated for an Independent Spirit Award for Best Actress.

On television, Moss recently starred in "Top of the Lake: China Girl," the second installment of the award-winning limited series, for which she reunited with Jane Campion and was nominated for a Golden Globe Award. She is set to star in and executive produce "Fever," a limited series based on the Mary Beth Keane novel which tells the story of the first known healthy carrier of typhoid fever who became known as "Typhoid Mary" as she spread typhoid across the burgeoning metropolis of early twentieth century New York.

Moss's additional television credits include Jane Campion's highly-acclaimed miniseries "Top of the Lake," for which she received Golden Globe and Critics Choice TV Awards for Outstanding Lead Actress in a Movie or Miniseries as well as Emmy and SAG Award nominations in the same category. Her performance as "Peggy Olson" in the award-winning series "Mad Men" earned her six Emmy Award nominations, a Golden Globe® nomination, and two Screen Actors Guild Award nominations. She also played "Zoey Bartlett," daughter to Martin Sheen's president, in Aaron Sorkin's critically-praised and award-winning drama, "The West Wing."

Moss starred on Broadway in "The Heidi Chronicles," a Broadway revival of Wendy Wasserstein's Pulitzer and Tony Award-winning play, for which Moss's performance as the title character earned her Tony nomination, Drama League and Outer Critics Circle Award nominations. Moss's additional theater credits include "The Children's Hour" in London's West End opposite Keira Knightley, the Broadway revival of David Mamet's "Speed the Plow," opposite William H Macy, and her New York theater debut at the Atlantic Theater Company in "Franny's Way."

Best known for his Golden Globe nominated portrayal of "Congressman Peter Russo" in the Netflix series "House of Cards," **COREY STOLL** (Tregorin) has made a priority of seeking out varied roles in film, television and theater.

This summer, he reprised the lead role in the fourth and final season of FX series "The Strain," based on the books by Guillermo del Toro and Chuck Hogan. He also played "Brutus" in

a provocative production of “Julius Caesar” in New York’s Shakespeare in the Park. And he returned to “Girls” in its final season reprising the role of Elijah’s love interest, “Dill Harcourt.”

Stoll’s other notable roles include playing Ernest Hemingway in Woody Allen’s MIDNIGHT IN PARIS (for which he received an Independent Spirit Award nomination) and the super-villain “Yellow Jacket” in Marvel’s ANT-MAN.

Stoll has also been seen in Woody Allen’s CAFE SOCIETY, GOLD, BLACK MASS, THIS IS WHERE I LEAVE YOU, and in Showtime’s “Homeland.”

After graduating from NYU/Tisch with an M.F.A. in 2003, Stoll landed his first professional acting job in Lynn Nottage’s “Intimate Apparel” (Drama Desk Award nomination in N.Y. and Drama Critics Circle Award in Los Angeles) His other memorable theater outings include appearances opposite Rachel Weisz in last season’s New York revival of “Plenty” and opposite Liev Schreiber in Gregory Mosher’s Broadway revival of Arthur Miller’s “A View from the Bridge.”

Next year, Stoll will be seen as astronaut Buzz Aldrin, opposite Ryan Gosling in Damian Chazelle’s FIRST MAN. He will also star in the John Delorean film DRIVEN, opposite Jason Sudeikis, and will play the lead role in an episode of Matthew Weiner’s highly anticipated Amazon series “The Romanoffs.”

Stoll lives in Brooklyn with his wife and son.

**BILLY HOWLE (Konstantin)** will soon be seen in the upcoming films ON CHESIL BEACH with Saoirse Ronan, and OUTLAW KING. His other screen credits include THE SENSE OF AN ENDING and DUNKIRK.

Howle graduated from the prestigious Bristol Old Vic Theatre School and made his US stage debut in Richard Eyre’s production of “Ghosts” at the Brooklyn Academy of Music, opposite Lesley Manville. His other theatre credits include Richard Eyre’s production of “Long Day’s Journey Into Night,” opposite Manville and Jeremy Irons at the Bristol Old Vic, and “Life of Galileo: at the Young Vic.

His television credits include “The Witness for the Prosecution,” “Cider with Rosie” “Glue,” “Vera,” and “New Worlds.”

**MARE WINNINGHAM (Polina)** has received two Emmy Awards and eight nominations for television films and mini-series including “Mildred Pierce” and “Hatfields and McCoys.” Her

recent TV credits include four seasons of “American Horror Story” and Showtime’s “The Affair.”

Winningham’s theatre credits include: “Casa Valentina” (Outer Critics Circle Award, Tony Award nomination); “Rancho Viejo”; David Byrne’s “Joan: Into The Fire” at The Public Theatre; “Her Requiem”; “Picnic”; “Tribes” (Lucille Lortel nomination); “After the Revolution”; “10 Million Miles” (Lucille Lortel Award; Drama League, Drama Desk nominations).

Her film credits include: GEORGIA (Academy Award® nomination, SAG nomination and Independent Spirit Award), PHILOMENA, MIRACLE MILE, and ST. ELMO’S FIRE.

**JON TENNEY (Dr. Dorn)** will next be seen in the upcoming Mathew Weiner series "The Romanoffs" for Amazon as well as HBO's highly anticipated third season of "True Detective". He appeared for seven seasons on the critically acclaimed TNT drama “The Closer,” as FBI Agent “Fritz Howard,” opposite Kyra Sedgwick. The series received four SAG Award nominations for best ensemble cast. Reprising his role in the show’s spin-off, “Major Crimes”, Tenney also directed multiple episodes. Other recent television credits include playing “Vice President Andrew Nichols” on ABC's hit show "Scandal".

His film credits include: YOU CAN COUNT ON ME, TOMBSTONE, FOOLS RUSH IN, RABBIT HOLE, THE STEPFATHER, LOOKING FOR COMEDY IN THE MUSLIM WORLD, LEGION, WATCH IT, LASSIE, MUSIC FROM ANOTHER ROOM, WITH FRIENDS LIKE THESE, ENTROPY, LOVELIFE, GREEN LANTERN, THE PHANTOM, BEVERLY HILLS COP III, and NIXON.

Other television series credits include: “Equal Justice,” “Brooklyn South,” “Get Real,” “King & Maxwell,” “Good Company,” “Crime & Punishment,” “Dirty Dozen: The Series,” and “Kristin.” He has made guest appearances on shows as diverse as “Murphy Brown,” “Will & Grace,” “CSI,” “Without a Trace,” “The Division,” “Hand of God,” “Longmire,” “The Newsroom,” as well as starring in the television movies “Story of a Girl” and Showtime’s “Homecoming” and “The Twilight of the Golds.”

Tenney’s theatre credits include: “The Heiress” (Tony Award for Best Revival), “The Substance of Fire” (original cast NY & LA), “Good People” (LA Premiere), “The Real Thing” (Dir. Mike Nichols), “Speed-the-Plow” (as “Bobby Gould”), “Tuesdays with Morrie” (originating the role of “Mitch Albom”), “Romeo and Juliet” (as “Romeo”), “Up in Saratoga,” “Beggars In The House Of Plenty,” “Impossible Marriage” (opposite Holly Hunter), “Brighton Beach Memoirs,” “Biloxi Blues” and “Sweet Sue” (opposite Mary Tyler Moore and Lynne Redgrave). After graduating from Vassar College, Tenney trained at the Juilliard School in New York City.

**MICHAEL ZEGEN (Medvedenko)** currently stars opposite Rachel Brosnahan in Amazon's Golden Globe® winning series "The Marvelous Mrs. Maisel," created by Amy Sherman-Palladino.

He will soon be seen in Sebastian Silva's ensemble indie feature TYREL ,in which he appears alongside Michael Cera, Jason Mitchell and Caleb Landry Jones, as well as the musical film BECKS with Lena Hall. His other film credits include Noah Baumbach's FRANCES HA, John Crowleys Oscar®-nominated film BROOKLYN, Greg Mottola's ADVENTURELAND, and Ang Lee's TAKING WOODSTOCK.

On TV, he is most notably remembered as "Benny Siegel" on HBO's "Boardwalk Empire," for which he shared a 2015 SAG Award nomination for Outstanding Performance by an Ensemble in a Drama Series. His additional television credits include "The Walking Dead," "Girls," "How To Make It In America," "Happyish" and all seven seasons of "Rescue Me."

On stage, Zegen starred as "Marco" in the Broadway production of Ivo van Hove's Tony-award winning "A View From The Bridge." His previous theater credits include originating the role of "Ted" in The New Group's production of "The Spoils," written by and co-starring Jesse Eisenberg, and the role of "Liam" in Joshua Harmon's hit play "Bad Jews" at the Roundabout Theater.

In recent years, **GLENN FLESHLER (Shamrayev)** was recently seen in HBO's "The Night Of" as "Judge Roth" and for the last two seasons of Showtime's "Billions" as attorney "Orrin Bach." He was recently seen in George Clooney's film SUBURBICON and THE RENDEZVOUS.

Previously, he stunned audiences of the first season of "True Detective," with his portrayal of the terrifying "Yellow King." Fans of "Boardwalk Empire" remember him as bootlegger "George Remus," who liked to refer to himself in the third person, as "Remus."

Fleshler recently completed season one of Bill Hader's HBO comedy "Barry." He will also appear in IRREPLACEABLE YOU, RONALD, and the limited series "Waco."

In film, Fleshler has worked with many of the world's leading directors, including Barry Levinson, Woody Allen, Kenneth Lonergan, Tom McCarthy, JC Chandor, and Andrew Jarecki. In the theater, he has worked with such acclaimed directors and playwrights as Mike Nichols, Tony Kushner, Edward Albee, Tom Stoppard, and David Hare.

Fleshler earned an MFA from the NYU Graduate Acting program.

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## THE SEAGULL

### About the Filmmakers

Tony Award winner **MICHAEL MAYER (Director)** made his feature film directorial debut in 2004 with *A HOME AT THE END OF THE WORLD*, starring Colin Farrell and Robin Wright. It was awarded a “Special Recognition for Excellence in Filmmaking” by the National Board of Review and was nominated for “Outstanding Film in Wide Release” by the GLAAD Media Awards.

In 2006, Mayer went on to make the family film, *FLICKA*. He served as an executive producer on *27 DRESSES*, and directed the acclaimed pilot and several episodes of NBC’s “Smash,” for which he was also a consulting producer in Season One. Mayer directed two-seasons of Amazon’s “Alpha House,” and was featured in the documentary, *BROADWAY IDIOT*.

Mayer is well known for his theatrical directing around the world. His most recent works include: Michael Moore’s “The Terms of My Surrender” on Broadway, a record-breaking revival of “Funny Girl” in the West End and UK tour, a new Japanese language production of “As You Like It” at the Toho Theatre in Tokyo, and Mike Bartlett’s “Love Love Love,” at the Roundabout. He received the Tony, Drama Desk and Outer Critics Circle Awards for his production of “Spring Awakening,” which also played in London, Vienna, Tokyo, and Seoul. His other Broadway credits include: “Hedwig And the Angry Inch” (Tony Award for “Best Musical Revival”), “American Idiot” (Drama Desk Award for Direction), “Side Man” (Tony Award for Best Play), “Thoroughly Modern Millie” (Tony Award for Best Musical), “A View from the Bridge” (Tony Award for Best Revival), “On A Clear Day You Can See Forever,” “Everyday Rapture,” “You’re a Good Man, Charlie Brown,” and “Triumph of Love.” He also directed the national tours of “Angels in America,” “Thoroughly Modern Millie,” “You’re a Good Man, Charlie Brown,” “Spring Awakening,” “American Idiot,” and “Hedwig and The Angry Inch.”

Mayer made his Metropolitan Opera debut with a celebrated new production of “Rigoletto” and directed the world premiere of Nico Muhly’s “Marnie” at the English National Opera. He serves on the board of New York Stage and Film.

**TOM HULCE (Producer)** is an internationally acclaimed actor. For his portrayal of Mozart in Milos Forman’s “Amadeus,” he received an Oscar® nomination, a Golden Globe® nomination, and won Italy’s David di Donatello Award. He made his Broadway debut at 20, starring opposite Anthony Hopkins in Peter Shaffer’s “Equus.” He also starred on Broadway in Aaron Sorkin’s “A Few Good Men” and on London’s West End in “The Normal Heart.” His films include *DOMINICK AND EUGENE*, *PARENTHOOD*, *ANIMAL HOUSE*. He also voiced the title role in Disney’s *HUNCHBACK OF NOTRE DAME*.



As a producer, he presented the American premiere of Alan Bennetts “Talking Heads,” starring Annette Bening, Lynn Redgrave, and Tyne Daly. With his partner Ira Pittelman, he developed and produced the Broadway musical “Spring Awakening,” winning eight Tony Awards including Best Musical, and the Broadway smash Green Day’s “American Idiot.” Both of these shows were directed by Michael Mayer.

This past year, he and Ira Pittelman collaborated on the Broadway play “Significant Other,” written by Joshua Harmon and directed by Trip Cullman. They are currently producing the new musical “Ain’t Too Proud – The Life and Times of The Temptations,” written by Dominique Morisseau and directed by Des McAnuff, which recently completed a record-breaking pre-Broadway run at Berkeley Repertory Theater.

Hulce and director Michael Mayer made their first film together, A HOME AT THE END OF THE WORLD, starring Colin Farrell, Robin Wright, Dallas Roberts, and Sissy Spacek.

**LESLIE URDANG (Producer)** is President of Mar-Key Pictures, Founder and Producing Director of New York Stage and Film Company, and a producer of film, theater and television.

Some of her feature films include Mike Mills’ BEGINNERS (which earned numerous awards, including the 2011 Gotham Award for Best Picture, the Golden Globe®, SAG, BAFTA and Academy Award® for Best Supporting Actor Christopher Plummer), RABBIT HOLE (which earned Nicole Kidman a 2011 Academy Award nomination for Best Actress), and A MIDSUMMER NIGHT’S DREAM, directed by Michael Hoffman, starring Kevin Kline, Michelle Pfeiffer, Stanley Tucci, and Christian Bale.

Her other films include: THE ORANGES, starring Hugh Laurie; Stu Blumberg’s THANKS FOR SHARING, starring Mark Ruffalo, Gwyneth Paltrow, Pink, and Josh Gad; THE FAMILY FANG, starring Jason Bateman and Nicole Kidman; Max Mayer’s ADAM, starring Hugh Dancy and Rose Byrne; 12 AND HOLDING, directed by Michael Cuesta; and PEOPLE I KNOW, by Jon Robin Baitz, starring Al Pacino.

Urdang has several feature projects in development including John Patrick Shanley’s WILD MOUNTAIN THYME, Emma Forrest’s THE CHOCOLATE MONEY and adaptations of the bestselling novels *Counting by 7’s* and *Sweetness #9*. Urdang is working on several television projects with writers including Ivy Pochoda and Harlan Coben.

As a founder and the Producing Director of New York Stage and Film, she has been involved in the development of hundreds of new plays and musicals including “Doubt,” “The Humans,” and “Hamilton,” and oversees the company’s film and television mentorship program. Urdang is married to actor Jon Tenney.

**DAVID HERRO (Producer)** is an international investor and Founder of the Oakmark International Fund, is Deputy Chairman and Chief Investment Officer - International Equities, of Harris Associates L.P. in Chicago. **JAY FRANKE (Producer)**, an accomplished dancer and Artistic Director, is a Juilliard Graduate BFA in Dance 1997 and has danced with Twyla Tharp, Hubbard Street Dance Chicago, and Lar Lubovitch Dance Company.

Herro and Franke co-founded the Chicago Dancing Festival (2006-2016) with Lar Lubovitch; Franke served as the Co-Artistic Director. Together they also produced the 2014 Broadway production of “The Realistic Joneses” and regionally, they have produced “The Fortress of Solitude” and “Brigadoon.”

**ROBERT SALERNO (Producer)** recently collaborated with director Tom Ford on the acclaimed NOCTURNAL ANIMALS. He previously teamed with Ford on A SINGLE MAN, which earned an Oscar® nomination for Colin Firth, three Golden Globe® nominations as well as a Best Picture nomination at the Independent Spirit Awards.

Salerno’s prestigious film credits include: Lynne Ramsey’s WE NEED TO TALK ABOUT KEVIN (BAFTA nominations for Best British Film and Best Director, Golden Globe®, BAFTA and SAG Award nominations for Tilda Swinton); Alejandro Gonzalez-Inarritu 21 GRAMS (Academy Award® nominations for Naomi Watts and Benicio Del Toro, 2004 Independent Spirit Award for Outstanding Filmmaking); Peter Sollett’s FREEHELD (Best Film Award at the San Sebastian International Film Festival); Craig Zisk’s THE ENGLISH TEACHER, Nicholas Jarecki’s ARBITRAGE (Golden Globe® nomination for Richard Gere as Best Actor), DELIRIOUS, CHAPTER 27, Joel Schumacher’s TWELVE; Al Pacino’s CHINESE COFFEE; Hype Williams’ BELLY, HUDSON RIVER BLUES, THE SUBSTITUTE 2: SCHOOL’S OUT and THE TIC CODE. Salerno also teamed with actor/filmmaker Billy Bob Thornton, which resulted in the Academy Award®-winning SLING BLADE, DADDY AND THEM, and ALL THE PRETTY HORSES.

He is in post-production on the John Turturro’s GOING PLACES, starring Turturro, Bobby Cannavale, Audrey Tautou and Susan Sarandon, and preparing VOX LUX, directed by Brady Corbet and starring Natalie Portman, Jude Law and Jennifer Jason Leigh.

**STEPHEN KARAM (Screenplay)** is the Tony Award-winning author of “The Humans,” “Sons of the Prophet,” and “Speech & Debate.” He is an OBIE Award winner and a two-time Pulitzer Prize finalist.

His adaptation of Chekhov's "The Cherry Orchard" premiered on Broadway as part of Roundabout's 2016 season. His recent honors include two Drama Critics Circle Awards, Outer Critics Circle and Drama Desk Awards; a Lucille Lortel Award, a Drama League Award and a Hull-Warriner Award.

Karam is a graduate of Brown University and grew up in Scranton, Pennsylvania.

**JANE MUSKY (Production Designer)** began her career working in the New York and London theatre. She has since worked at the Williamstown Theater Festival, The English National Opera, Glydebourne Opera and on the hit Broadway musicals "Barnum" and "The News."

Musky's career transitioned to film design when she was hired by Joel and Ethan Coen to design their first feature, BLOOD SIMPLE, followed by their second, RAISING ARIZONA. She subsequently designed GHOST and WHEN HARRY MET SALLY, among many others. Musky's body of film and television work encompasses many styles and periods. She has had rich collaborations with many acclaimed directors, including: Francois Girard, Peter Bogdanovich, Joel and Ethan Coen, Rob Reiner, Michael Mayer, Alan Pakula, Gus Van Sant, Mike Newell, Diane English, Ivan Reitman, Andy Tennant, Jerry Zucker, Nicholas Hytner, and George Tillman. Musky prides herself as a production designer who successfully creates environments that satisfy a script's emotional content allowing for a human point of departure into a film's story.

Originally from Calgary, Alberta, Canada, **MATTHEW J. LLOYD CSC (Director of Photography)**, relocated to Los Angeles and jumpstarted his career in the music video world. Shortly thereafter, Lloyd was hand-picked by the famed American filmmaker Oliver Stone, to shoot second unit on his feature film SAVAGES under celebrated director of photography Daniel Mindel. Since then, Lloyd has shot a number of high-profile projects including the series "Alpha House" for Amazon Studios, which earned him an ASC nomination, as well as the feature PROJECT ALMANAC. He was also awarded the distinction for Best Cinematography at Camerimage, the world-renowned cinematography film festival, for his work on the Flying Lotus music video "Until the Quiet Comes."

Lloyd was also responsible for helping to establish the look of the critically acclaimed series " Fargo," with the director of photography credit for both the pilot and the second episode. He received an Emmy nomination for Best Cinematography for his work on the series. Lloyd also shot AJ Edwards' THE BETTER ANGELS, produced by Terrence Malick and starring Diane Kruger (2014 Sundance Film Festival) and Jon Watt's COP CAR (2015 Sundance Film

Festival). His subsequent films include POWER RANGERS, and Vincent D'Onofrio's directorial debut THE KID, starring D'Onofrio, Chris Pratt, Ethan Hawke, and Dane DeHaan,

**ANN ROTH (Costume Designer)** has designed more than a hundred Broadway and feature film productions.

Her theatre credits include: "Shuffle Along," "A Delicate Balance," "This Is Our Youth," "The Nance" (Tony Award), "The Book of Mormon," "The House of Blue Leaves," "The Odd Couple," "Hurlyburly," "The Crucifer of Blood," and "The Royal Family," among many others.

Roth's films include: DOUBT, MAMMA MIA!, THE HOURS, THE TALENTED MR. RIPLEY, THE ENGLISH PATIENT (Academy Award®), THE BIRDCAGE, THE MAMBO KINGS, WORKING GIRL, SILKWOOD, NINE TO FIVE, HAIR, KLUTE, and MIDNIGHT COWBOY.

She is a recipient of the Irene Sharaff Lifetime Achievement Award (2000) and an inductee in the Theater Hall of Fame (2011).

Originally from Australia, **ANNETTE DAVEY, A.C.E. (Editor)** graduated from the prestigious Australian Film, Television and Radio School with a BA in editing. winning the Qantas Award for Excellence.

Davey worked initially in Australia on a multitude of award-winning films before going to Rome, Italy to work on the extremely successful and award-winning TV series, "Notte Rock" for the RAI Network. She came to LA at the invitation of Gabriella Cristiani, the Oscar®-winning editor of Bernardo Bertolucci's THE LAST EMPEROR. Since arriving in the USA, she has worked extensively in features in both LA and New York, including such films as Gypsy 83, SORRY, HATERS, WAITRESS, BART GOT A ROOM, and BROOKLYN BROTHERS BEAT THE BEST.

In addition to feature films, Annette works in TV, editing high quality programs such as "Hung" "Battlestar Galactica," "How to Make It in America," "The Big C," "Believe" (created by JJ Abrams and Alfonso Cuaron), "Better Things," and the Emmy-winning web series "The Beauty Inside" directed by Drake Doremus. Most recently, she edited the highly acclaimed Amazon series "Transparent," created by Jill Soloway, which won five Emmy Awards and a number of Golden Globes®, including one for Best Comedy Series. Her recent credits include Olivia Milch's upcoming feature DUDE, and the Netflix series "Glow," which was nominated for a Golden Globe®, two WGA Awards, and four SAG Awards.

**NICO MUHLY (Music)** is an American composer and sought-after collaborator whose influences range from American minimalism to the Anglican choral tradition. The recipient of commissions from The Metropolitan Opera, Carnegie Hall, St. Paul's Cathedral,

and others, he has written more than 80 works for the concert stage, including the opera "Marnie," which was directed by Michael Mayer at the English National Opera.

Muhly is a frequent collaborator with choreographer Benjamin Millepied, and, as an arranger, has paired with Sufjan Stevens, Antony and the Johnsons, among others. His work for stage and screen includes music for the Broadway revival of "The Glass Menagerie" and scores for the films KILL YOUR DARLINGS, ME AND EARL AND THE DYING GIRL, and the Academy Award®-winning THE READER. Born in Vermont, Muhly studied composition with John Corigliano and Christopher Rouse at the Juilliard School before working as an editor and conductor for Philip Glass. He is part of the artist-run record label Bedroom Community, which released his first two albums, "Speaks Volumes" (2006) and "Mothertongue" (2008). He currently lives in New York City.

**ANTON SANKO (Music)** is a composer, orchestrator and producer born in New York City. He has been writing music for picture for over 25 years. His film credits include: JACKALS, BIG BEAR, RAIDERS!: THE STORY OF THE GREATEST FAN FICTION EVER MADE, THE DROWNING, OUIJA, JESSABELLE, VISIONS, THE POSSESSION, RABBIT HOLE, SCOTLAND, PA, PARTY GIRL, and SAVING FACE.

He was the recipient of News & Documentary Emmy Award for his work on National Geographic's "Great Migrations," and was recently nominated for another News & Documentary Emmy for "E.O. Wilson—Of Ants and Men." He was also nominated for a Primetime Emmy Award for the Lifetime film "Ring of Fire." His other TV credits include the PBS documentary "Spillover: Zika, Ebola and Beyond," and a three part mini-series for National Geographic "The Greeks." He also worked on Amazon's "Alpha House," HBO's "Big Love," and was the music consultant on HBO's "Getting On."

Sanko's prominent production credits include producing and writing with Suzanne Vega on "Solitude Standing" (seven Grammy nominations) and "Days of Open Hand" (Grammy award), and producing and writing on Jim Carroll's last album "Pools of Mercury." He has also produced Skeleton Key's "Fantastic Spikes Through Balloon" (one Grammy nomination) as well as albums for Lucy Kaplansky and Anna Domino.

**JIM CARNAHAN C.S.A (Casting)** is Director of Artistic Development for Roundabout Theatre Company in New York. He previously worked with director Michael Mayer on the films

A HOME AT THE END OF THE WORLD and FLICKA, and the productions of “American Idiot,” “Spring Awakening,” “night Mother,” “After the Fall,” “Thoroughly Modern Millie,” “An Almost Unholy Picture,” “Uncle Vanya,” “A Lion in Winter,” “Side Man,” “A View From the Bridge,” “Love Love Love,” and “Brooklynite.”

His Roundabout credits include: “Time and the Conways,” “The Price,” “Cherry Orchard,” “Long Day’s Journey...,” “She Loves Me,” “Noises Off,” “On The Twentieth Century,” “Violet,” “Cabaret,” “Mystery of Edwin Drood,” “Harvey,” “Anything Goes,” “Importance of Being Earnest,” “Waiting for Godot,” “Sunday in the Park...,” “Les Liaisons Dangereuses,” “Heartbreak House,” “Pajama Game,” “Constant Wife,” “Twelve Angry Men,” “Assassins,” “Big River,” “Nine,” “Follies,” “Major Barbara,” “The Man Who Came To Dinner,” and “1776.”

Carnahan’s other Broadway credits include: “Harry Potter,” “Farinelli and the King,” “1984,” “Groundhog Day,” “Fun Home,” “The River,” “You Can’t Take It With You,” “Matilda,” “Once,” “Peter and the Starcatcher,” “The Mountaintop,” “Jerusalem,” “Arcadia,” “Scottsboro Boys,” “A Behanding in Spokane,” “Seagull,” “Boeing-Boeing,” “Curtains,” “Pillowman,” “Gypsy,” “Into The Woods,” “True West,” and “Copenhagen.”

His London credit include: “Glengarry Glen Ross,” “Cat on a Hot Tin Roof,” “Angels in America,” “Nice Fish,” “Glass Menagerie,” “Red Barn,” “Motherf\*\*ker with the Hat,” “Streetcar Named Desire,” “Scottsboro Boys,” “Children’s Hour,” “Deathtrap,” “Speed the Plow,” “Buried Child,” “Up For Grabs,” “Sexual Perversity.”

Carnahan received an Emmy nomination for his work on “Glee.” He is a member of the Casting Society of America and a seventeen-time recipient of the Artios Award for excellence in casting.

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