

CAROL – synopsis

New York, begin jaren '50. Therese Belivet (Rooney Mara) werkt in een warenhuis in Manhattan en droomt van een rijker en avontuurlijker leven als ze Carol Aird (Cate Blanchett) ontmoet, een ravissante vrouw die gevangen zit in een mislukt huwelijk. De vonk slaat onmiddellijk over en als de onschuld van hun eerste ontmoeting vervaagt, wordt hun verbondenheid dieper.

Wanneer Carols verhouding met Therese aan het licht komt, neemt Carols echtgenoot wraak door haar geschiktheid als moeder aan te vechten. Carol en Therese voelen zich gedwongen de situatie te ontvluchten en ondernemen een spontane reis door Amerika. Een onverwachte gebeurtenis gooit hun beider levens overhoop.

Gebaseerd op de bestseller van Patricia Highsmith THE PRICE OF SALT, auteur van Strangers on a Train en The Talented Mr Ripley.

New York, début des années 1950. Thérèse Belivet (Rooney Mara) travaille dans un grand magasin à Manhattan et elle rêve d'une vie plus riche et plus aventureux, quand elle fait la connaissance de Carol Aird (Cate Blanchett), une femme ravissante piégée dans un mariage raté. L'étincelle frappe immédiatement et comme l'innocence de leur première réunion se fane, leur lien devient plus profond.

Lorsque la relation de Carol avec Thérèse vient à la lumière, le mari de Carol se venge en contestant son aptitude en tant que mère. Carol et Thérèse se sentent obligées de fuir la situation et partent sur un voyage spontané à travers de l'Amérique. Un événement inattendu bouleverse leurs vies.

Basé sur le best-seller de Patricia Highsmith THE PRICE OF SALT, auteur de Strangers on a Train et The Talented Mr Ripley.



CAROL – cast

Carol Aird Cate Blanchett
Therese Belivet..... Rooney Mara
Harge Aird Kyle Chandler
Richard Semco Jake Lacy
Abby Gerhad..... Sarah Paulson

CAROL – crew

regie / réalisation..... Todd HAYNES
scenario / scénario..... Phyllis NAGY
montage Affonso GONCALVES
cinematografie / directeur de la photographie..... Ed LACHMAN
muziek / musique..... Carter BURWELL
geluid / son Leslie SHATZ
décors Judy BECKER



THE STORY OF CAROL

CAROL vividly depicts the transitional period of the 1950s following the end of World War II. America is marked by feelings of both paranoia and optimism. As the post-war years ushered in many voices of change, 28-year-old crime author Patricia Highsmith wrote her second novel, *The Price of Salt*, about an unlikely attraction and love affair between two women living in New York City— Therese Belivet and Carol Aird. Published in 1952, the sexual candor explored in Highsmith’s words made the book one of the seminal pieces of literature to come out of the era.

Emmy-nominated writer Phyllis Nagy (Mrs. Harris) adapted the screenplay from Highsmith’s original novel as director Todd Haynes brought the story of CAROL to life for audiences today. Haynes was driven to recount Therese and Carol’s controversial relationship with a film that captured the social climate of the 1950s.

“CAROL follows the unexpected love affair between two women of different ages and different social settings,” said Haynes. “A young woman in her early 20s, Therese, is embarking on life when she meets Carol Aird, an alluring older woman who has one daughter and is beginning to go through a divorce. As these two women become infatuated and entranced by each other, they begin to confront the conflicts their attraction provokes.” Haynes wanted to draw on the aspect of unforeseen love as both Therese and Carol struggle to understand the signs and signals guiding their emotions.

The film portrays a unique time in history where society “followed a prescribed path,” said Haynes. Carol realizes how unfulfilled she feels in her marriage to Harge, a wealthy investment banker. Layering into Carol’s uncertainty, Therese’s character emerges in a similar state of confusion with a devoted boyfriend named Richard by her side. A paradigm shift of prescriptive relationships quickly makes its way into the plot.

“CAROL is a love story that depicts how truth is the ultimate tonic. If you’re emotionally truthful to who you are and what you believe in, good things may not happen, but you will become a better person,” said writer Phyllis Nagy. The emotional turmoil central to the characters in the film is rooted in the conventional worlds both Carol and Therese have built around them.

Producer Elizabeth Karlsen saw a beautiful adaptation in Nagy’s script as she felt, “it was just such a fine piece of work.” When coupled with Haynes’ direction, the brave and fearless roles of Carol and Therese underscore the sentiment of the film’s themes. The many faces of love evolve out of pain as the characters find courage to be who they want to be, despite uncharted territory.

Haynes paints a beautiful picture of a particularly radical time in history as society’s openness to homosexual emotions and desires began to shift in the 1950s. The film gives audiences a realistic glimpse into the challenges and hardships of a love not lead by example. The contemporary relevance of the film offers a foreshadowing perspective of what it means to have true happiness in life.

THE LAW OF ATTRACTION

For the role of the main character, Carol Aird, actress Cate Blanchett was struck by the emotional power of the story and how bold it was for the period it was written in. When the script and project came to Haynes, Blanchett was already attached to star in the role. Having worked with Blanchett before in his Bob Dylan-inspired film, *I'm Not There*, Haynes was able to imagine the actress playing a matured woman in a vulnerable state, on the verge of divorce and a major change in life.

Driven to play complex characters wrestling with secrets, Blanchett admits it is a “delicious thing to do” as an actress. “I think the gift of working on something based on a Patricia Highsmith novel is that the interior life of the characters is so rich— she’s masterful at dealing with characters who acknowledge, in a way, that every adult has a secret.” Having starred in a Highsmith adaptation before in *The Talented Mr. Ripley*, Blanchett was familiar with the depth of character she needed to fill in this new role. She worked with Haynes to bring Carol to life, as the director’s exquisite direction and photographic references helped visually narrate the story.

In portraying Carol in the film, Blanchett said, “Carol is someone who perhaps appears very remote and self-contained and self-possessed, but in a way I think she’s crumbling. She doesn’t fit— neither Carol nor Therese— fit neatly into a social circle or in that time, an underground movement. So I think they’re both ambushed by the intensity of the connection they share with each other. It’s specifically about that other person rather than fitting into a larger group.” As Carol recognizes her feelings for Therese in the film, Blanchett points out the universal heartbreak that often comes with falling in love— “You risk being out of control and that is all part of the intoxicating thrill.”

To bring this emotion to the screen, Blanchett draws on the age difference between the two female characters and the greater threat Carol faces as the older woman. “If I fall headlong into this, I’m going to be falling in a different way than a girl who is much younger than me,” said Blanchett. “Therese is simply the product of her age and her own environment. There’s kind of a melancholy, wistfulness— a sense of a different apprehension that Therese just doesn’t have or understand.”

Carol’s husband Harge, played by Kyle Chandler, represents what is at stake as he challenges her in a custody battle over her daughter. The reality of losing her daughter over following her heart gives weight to the situation between Carol and Therese, which Chandler describes is just like any affair in a relationship. “Carol is in love with someone else and we’ve got a child— our family is about to be destroyed in this lesbian relationship. But my character still wants to keep his dreams of that ideal little world alive.”

Sarah Paulson says of her character Abby, “she is part of the problem in Harge’s mind because he knows that Abby and Carol had a relationship once before. So partly, Harge is able to use that against Carol before he even knows what is actually going on between his wife and Therese.” Paulson continues, “While Abby still has strong feelings for Carol, she does not reciprocate them. Carol loves Abby as her golden confidant and best friend, but is not romantically consumed with her as well. As Carol falls in love with Therese, Abby just has to sit back and watch it happen as it’s the only thing she can do.”

Carol and Therese's relationship evolves to reveal a compelling love affair of the 50s, at a time when being lesbian was not culturally accepted. This interested Mara as she related, "When you're falling in love, your mind kind of works the way a criminal's mind would. You are constantly thinking about different scenarios and different things that could go wrong or different."

In contrast to Carol, Mara brings Therese to audiences in a way that suggests her loneliness in the world. "Therese is not that grounded— she doesn't have a home base and is in the middle of figuring out who she wants to be and what she wants her life to look like," said Mara. "Carol really opens her world and her mind to what her life could be like, which helps Therese understand the kind of relationships she wants to have."

A sense of solitude pervades Therese's life as even her devoted boyfriend, Richard Semco, played by Jake Lacy, does not fill the void. Lacy was attracted to the fact that the story itself was actually written in 1952. Through the character of Richard, Lacy reveals a lovely young man, who on paper, seems like the ideal partner for Therese.

"Richard is a first generation American living in New York in the 1950s so in a way, he has the opportunity to truly have the American Dream— to make enough money, to buy a house, and have kids— all things he imagines doing with Therese one day. And that's what is so wonderful about Richard's character. He's this guy who sees hope in the future." Richard soon learns that the fulfillment he finds in Therese is not reciprocated, and that void in her life is filled through Carol— the woman she can't imagine a world without.

As the relationship between Carol and Therese develops, a clear perspective on romance and true love validates their relationship. Meanwhile, Therese's honesty with Richard evokes a certain theme in the film— the power of connection. While Richard experiences the loss of love in CAROL, Lacy relates the significance of the laws of attraction in guiding the story.

"CAROL is about these two people who, without searching for each other, find each other, both at very different places in their lives," said Lacy. "They have this connection that can't be denied and then eventually can't be sustained in a way." The chaos that grows from that connection makes its way through the plot as Carol and Therese embark on a road trip together. The ripple effect of pain permeates each character as a result, driving them to desperate measures.

When Harge discovers his wife has gone away with Therese, he hires a private investigator to document the couples' "immoral" behavior. Carol's suspicions grow as the private investigator weaves his way into their journey on the road, exploiting Carol and Therese's first romantic encounter together. Outraged, Carol knows Harge has plotted against her to build his case in court and win custody of their daughter.

Producers Elizabeth Karlsen, Stephen Woolley and Christine Vachon were confident in Patricia Highsmith's universal message on love when they came together for the making of CAROL. "I've always been interested in seeing films that feature strong female characters in dramatic storylines," said producer Karlsen. "Highsmith's book was very daring when it was published, and in a way the story doesn't feel as though it's dated. Many aspects of what Carol and Therese endure are still relevant today." Highsmith, however, was aware of her personal boldness as the writer of *The Price of Salt* when it was first published in 1952. Now considered a masterpiece, Highsmith's novel was initially released under the alias author of Claire Morgan— one of 40 pseudonyms invented by Highsmith throughout her career— due to its homosexual subject matter.

To capture Highsmith's 1950s New York, CAROL was shot in Cincinnati, OHIO over the course of 35 days. The pre-war buildings and apartments in Cincinnati mirrored New York in the 1950s and created a realistic time and place for the story to be recreated.

In completing production on the film, producer Stephen Woolley said, "CAROL is very close to Patricia Highsmith's novel and I think that's an art in itself. It's very difficult to take a book and write the script of that book in a way that comes to life on film for audiences. CAROL enables audiences to experience *The Price of Salt*. And that's an art— an invisible art that audiences can appreciate in our film."

To shoot the film, Ed Lachman joined Haynes as the Director of Photography. The film was shot on Super 16 millimeter which made it look like it was 35 millimeter in that time period. Having worked with Haynes before on *Mildred Pierce*, *Far From Heaven* and *I'm Not There*, Lachman said, "Todd and I have a wonderful kind of yin-yang relationship that so many great ideas and perspectives come from. We discovered the language in this film which I like to call a 'poetic realism.' We reference certain mid-century photographers then branched out to look at what women photographers of the 1950s were doing at that time."

In their research, Lachman and Haynes explored how images of the era had a certain poetic look at things and a subjective viewpoint they wanted to model in the film. "Cinematography or telling stories in images is what will tell a psychological truth in a film," said Lachman. "That's what Todd and I are always trying to do— find the visual context of the story. And so to do that, we implement psychology in the way the camera moves, the lighting, and the set and costume design."

Sandy Powell helped create Haynes' and Lachman's vision as the Costume Designer of CAROL. She took a naturalistic approach to dressing them as she said, "My job was to help create the characters and make them believable to each other and audiences. I wanted Carol to be fashionable, but understated— somebody a character like Therese would look up to and be impressed by as well." In collaboration with Powell, Makeup Artist Patricia Regan and Hair Stylist Jerry Decarlo further evolved the physical identity of each character.

Production Designer, Judy Becker, chose to work with a very specific color palette that was based on the colors used in the early 1950s. The film really emphasized, especially in the interiors, the sour greens, yellows, and dirty pinks of the era— slightly soiled colors that give the viewer the feeling of the post-war city before the brightness of the Eisenhower administration had taken over.

To bring the final touches to the interior spaces, Set Director Heather Loeffler, added the elements that make a place feel lived in by a particular character. For example, with Carol, she left magazines and books around the house, implicating the idea that she was bored or was looking for things to do.

Every element of the story was reimagined for the screen, painting a visually honest picture of society in the midst of change. CAROL is a beautifully realized and impeccably acted piece of filmmaking.

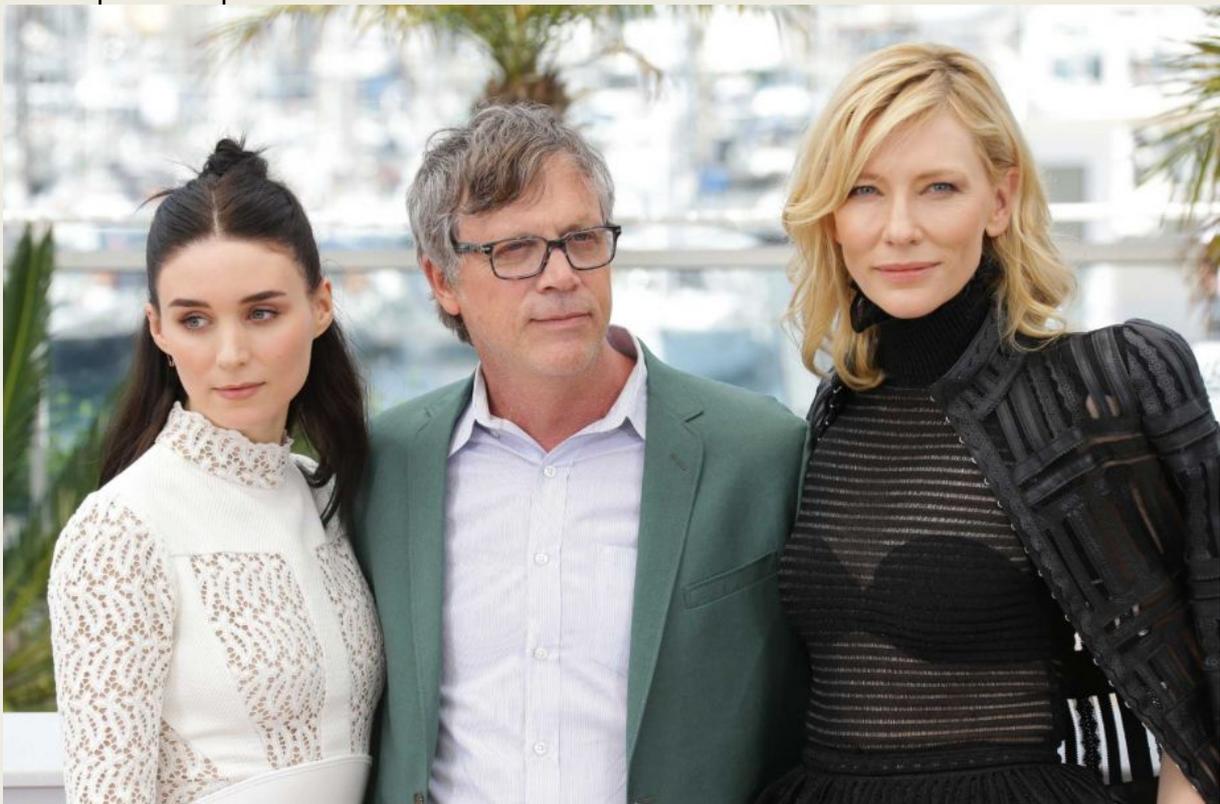


CAROL – Todd Haynes

Todd Haynes (Writer/Director) has received numerous honors for directing and writing all of his films prior to Carol. Far From Heaven garnered Academy Award®, Golden Globe® and WGA® nominations for Best Screenplay as well as nominations from the Chicago Film Critics Association, European Film Awards, London Critics Circle Film Awards, Satellite Awards, and the Venice Film Festival. Haynes won Best Screenplay awards from the San Francisco Film Critics Circle, Seattle Film Critics, Southeastern Film Critics Association, Phoenix Film Critics Society, and the Online Film Critics Society. For his direction of Far From Heaven, Haynes won an Independent Spirit Award, a Golden Satellite Award, and an award from the New York Film Critics Circle. The film won the Honorable Mention – SIGNIS Award at the Venice Film Festival and three awards at the 2003 GLAAD Media Awards.

Haynes's received numerous critical nominations for his 2007 biographical musical film inspired by the life and work of singer-songwriter Bob Dylan. The film starred a notable cast including Christian Bale, Cate Blanchett, Marcus Carl Franklin, Richard Gere, Heath Ledger, and Ben Whishaw. As one of Dylan's seven public personas, actress Cate Blanchett was lauded for her performance— winning the 2008 Golden Globe® and Independent Spirit Award for Best Supporting Actress, as well as the 2007 Venice Film Festival prize for Best Actress. In addition, the film was honored with the Special Jury Prize at the 2007 Venice Film Festival.

Haynes' film Velvet Goldmine won the award for Best Artistic Contribution at the 1998 Cannes Film Festival and was nominated for a Palme D'Or. For his direction of the film, he won the Channel 4 Director's Award at The Edinburgh International Film Festival and was nominated for an Independent Spirit Award.



Haynes received Best Director and Best Screenplay nominations from the Independent Spirit Awards for his film *Safe*, which also won the American Independent Award at the Seattle International Film Festival and the FIPRESCI Prize— Special Mention at the Rotterdam International Film Festival. The film was named Best Film of the 1990's by 100 major critics in the 1999 Village Voice Film Poll.

Haynes' feature film debut, *Poison*, won the Grand Jury Prize— Dramatic at the Sundance Film Festival, the Teddy Award for Best Feature Film at the Berlin International Film Festival, and was nominated for two Independent Spirit Awards for Best Director and Best First Feature. Haynes' film, *I'm Not There* (2007), won the Robert Altman Award at the Independent Spirit Awards, two awards at the Venice Film Festival (the Cinemavenire Award for Best Film and the Special Jury Prize), and was nominated for a Gotham Award for Best Film.

Haynes' last project was the five-hour miniseries for HBO, *Mildred Pierce*, based on the novel by James M. Cain. Starring Kate Winslet, Guy Pearce and Evan Rachel Wood, the series received 21 Emmy® nominations, winning five and a Golden Globe® (for Winslet).

CAROL – Phyllis Nagy

Carol is Phyllis Nagy's second film with Number 9 Films and Killer Films. Their first collaboration was the HBO film, *Mrs. Harris*, written and directed by Nagy, which premiered at The Toronto International Film Festival and went on to garner 12 Emmy® nominations (including nominations for Nagy for her writing and directing), three Golden Globe® nominations and two Screen Actors Guild® award nominations.

Also a playwright, Nagy's plays have been performed throughout the world and include: *Weldon Rising*, *The Strip*, and *Never Land* at the Royal Court Theatre, London; *Butterfly Kiss*, Almeida Theatre Company, London; *Disappeared*, premiered at the Haymarket Theatre, Leicester in 1995 in a production directed by the author which subsequently toured the UK before a London run at the Royal Court Theatre (Winner of a 1992 Mobil International Playwriting Prize, and a Writer's Guild of Great Britain Award and a Susan Smith Blackburn prize); and *Trip's Cinch*, Actors Theatre of Louisville Humana Festival.

Nagy's stage adaptations and translations include: Patricia Highsmith's *The Talented Mr. Ripley*, Palace Theatre, Watford; Chekhov's *The Seagull*, Chichester Festival Theatre; and Nathaniel Hawthorne's *The Scarlet Letter*, Classic Stage Company, New York and Chichester Festival Theatre. Her work for radio includes *Delores*, a contemporary version of Euripides' *Andromache* (The Sunday Play, BBC Radio 3).

Phyllis is currently working on three new screenplays: *Whirlpool*, based on the life of Rachel Roberts, a Dusty Springfield Project for Number 9 Films and Film Four, and an adaptation of *The Luneberg Variation* by Paolo Maurensig for Raindog Films – Colin Firth is attached to star. She has just been named as one of ten "Writers to Watch" by *Variety*. She currently lives in Los Angeles.

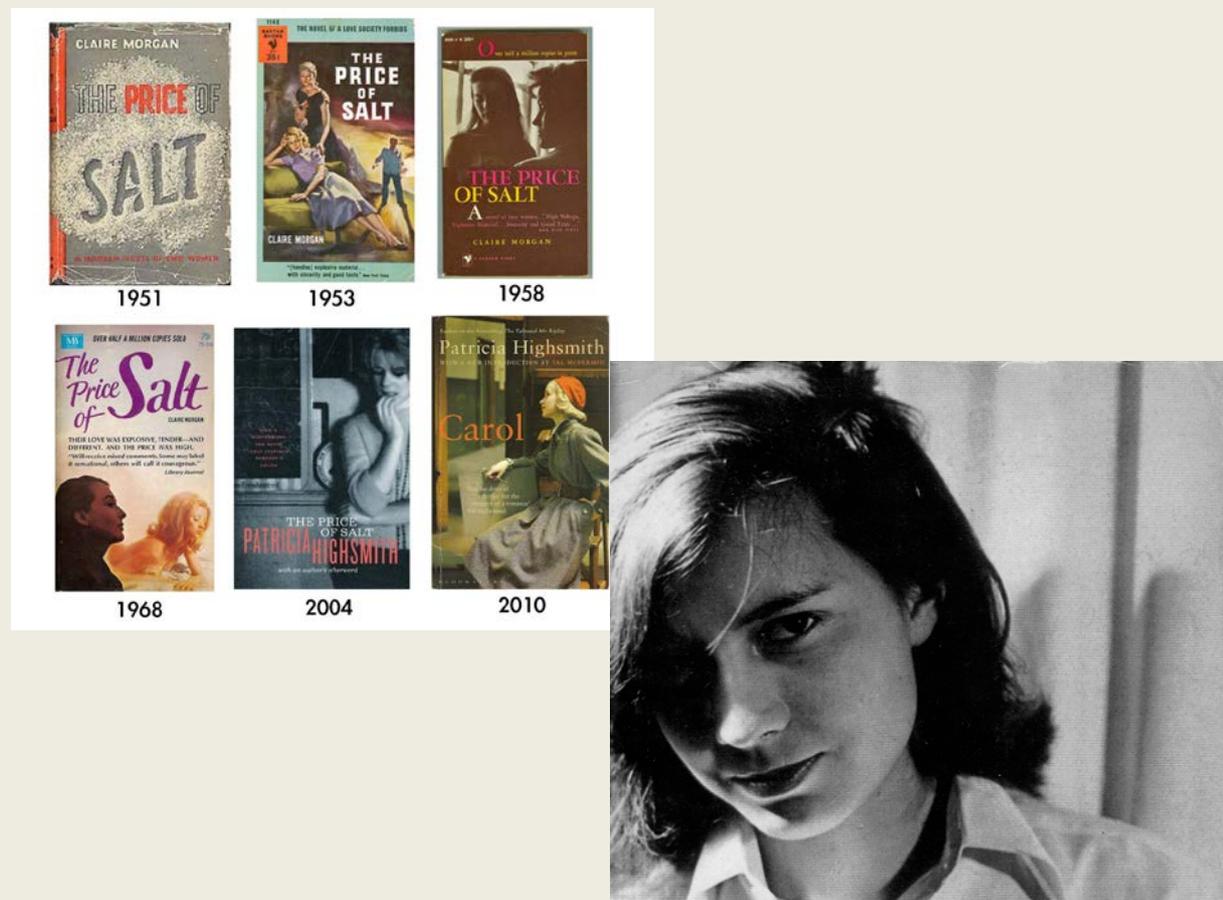
CAROL – Patricia Highsmith

Patricia Highsmith (January 19, 1921 – February 4, 1995) was an American novelist and short story writer, most widely known for her psychological thrillers, which led to more than two dozen film adaptations.

Highsmith's first novel was *Strangers on a Train*, which emerged in 1950, and which contained the violence that became her trademark. At Truman Capote's suggestion, she rewrote the novel at the Yaddo writer's colony in Saratoga Springs, New York. The book proved modestly successful when it was published in 1950. However, Hitchcock's 1951 film adaptation of the novel propelled Highsmith's career and reputation. Soon she became known as a writer of ironic, disturbing psychological mysteries highlighted by stark, startling prose.

Highsmith's second novel, *The Price of Salt*, was published under the pseudonym Claire Morgan. It garnered wide attention as a lesbian novel because of its rare happy ending. She did not publicly associate herself with this book until late in her life. Her other novels adapted for screenplays include: *The Talented Mr. Ripley* (1955), *Ripley's Game* (1974) and *Edith's Diary* (1977); all became films.

Highsmith developed her writing style as a child, fantasizing that her neighbors had psychological problems and murderous personalities behind their normal facades. She went on to explore these extreme personalities in her novels.



CAROL – Cate Blanchett as Carol

Cate Blanchett served as the co-Artistic Director and co-CEO of Sydney Theatre Company, alongside Andrew Upton from 2008-2013. She is a graduate of the Australian National Institute of Dramatic Art and holds Honorary Doctorates of Letters from the University of New South Wales and the University of Sydney.

Blanchett starred as Jasmine in Woody Allen's *Blue Jasmine*, for which she won Best Actress at the Academy Awards®. Her portrayal of Jasmine also earned her the Best Actress award at the Screen Actors Guild (SAG), Golden Globe and BAFTA Awards.

In 2004, Blanchett won an Academy Award® for her portrayal of Katharine Hepburn in Martin Scorsese's Howard Hughes biopic *The Aviator*, for which she also won BAFTA and Screen Actors Guild (SAG) Awards® and received a Golden Globe nomination. In 2008, Blanchett was nominated for two Oscars®, as Best Actress for *Elizabeth: The Golden Age* and as Best Supporting Actress for *I'm Not There*, making her only the fifth actor in Academy history to be nominated in both acting categories in the same year. Additionally, she received dual SAG and BAFTA Award nominations, for Best Actress and Best Supporting Actress respectively, for *Elizabeth: The Golden Age* and *I'm Not There*. For the latter, she also won a Golden Globe Award, an Independent Spirit Award, several critics groups' awards, and the Volpi Cup for Best Actress at the 2007 Venice Film Festival.

She earned her first Oscar® nomination and won BAFTA, Golden Globe Award and London Film Critics Circle Awards for her portrayal of Queen Elizabeth I in Shekhar Kapur's *Elizabeth*. She also received Oscar®, Golden Globe and SAG Award® nominations for her performance in *Notes on a Scandal*. Additionally, Blanchett has earned Golden Globe nominations for Best Actress for the title role in Joel Schumacher's *Veronica Guerin* and her work in Barry Levinson's *Bandits*, and, earlier, another BAFTA Award nomination for her performance in Anthony Minghella's *The Talented Mr. Ripley*.

In February 2014, Blanchett appeared in *The Monuments Men*, directed by George Clooney. Blanchett has recently wrapped production in London on Disney's live-action *Cinderella*. She has also completed production on two untitled Terrence Malick films with pending release dates.

In 2015, Blanchett will go behind the camera for the first time to direct Herman Koch's novel, *The Dinner*, an explosive psychological thriller which explores just how far some parents might go to protect their children. Blanchett has partnered with producer Cotty Chubb's ChubbCo Film Co and Academy-nominated screenwriter Oren Moverman.

Blanchett originated the role of Galadriel in Peter Jackson's *The Lord of the Rings* Trilogy and reprised her role in the recent *The Hobbit: An Unexpected Journey*. Additional film credits include Joe Wright's *Hanna*; Ridley Scott's *Robin Hood*; David Fincher's *The Curious Case of Benjamin Button*; Steven Spielberg's blockbuster *Indiana Jones and the Kingdom of the Crystal Skull*; Steven Soderbergh's *The Good German*; Alejandro González Iñárritu's *Babel*; and Wes Anderson's *The Life Aquatic with Steve Zissou*.

Among her other film credits are Jim Jarmusch's *Coffee and Cigarettes*, earning an Independent Spirit Award nomination; Ron Howard's *The Missing*; Gillian Armstrong's *Charlotte Gray*; Lasse Hallström's *The Shipping News*; Rowan Woods' *Little Fish*; Mike Newell's *Pushing Tin*; Oliver Parker's *An Ideal Husband*; Sam Raimi's *The Gift*; Sally Potter's *The Man Who Cried*; Bruce Beresford's *Paradise Road*; *Thank God He Met Lizzie*, for which she won both the Australian Academy of Cinema and Television Arts (AACTA) and the Sydney Film Critics Awards for Best Supporting Actress; and Gillian Armstrong's *Oscar and Lucinda*, for which she also earned an AFI nomination for Best Actress.

Blanchett has worked extensively on the stage in Australia and abroad. For the past five years, she has been the co-Artistic Director and co-CEO of Sydney Theatre Company (STC) alongside Andrew Upton. Blanchett's roles on stage include Hedda Gabler for which she won the Ibsen Centennial Award, Helpmann Award and the MO Award for Best Actress; Richard II in the celebrated STC production of *The Wars of The Roses*; Blanche Du Bois in Tennessee Williams' *A Streetcar Named Desire* which travelled to much acclaim from Sydney to Washington and New York (her performance was considered the 'performance of the year' by the New York Times) and for which she received the Helen Hayes Award for Outstanding Actress in a non-resident production; Yelena in Anton Chekhov's *Uncle Vanya*, in a new adaptation by Andrew Upton, which toured to Washington in 2011 and New York in 2012 to great critical acclaim and for which she received the Helpmann Award for Best Female Actor in a Play and the Helen Hayes Award for Outstanding Actress in a non-resident production; and Lotte in Botho Strauss' *Gross und Klein*, which toured extensively throughout Europe in 2012 and was part of the London Cultural Olympiad, and for which she received the Helpmann Award for Best Female Actor in a Play. Blanchett is currently performing opposite Isabelle Huppert in STC's production of Jean Genet's *The Maids*, directed by Benedict Andrews and co-adapted by Andrew Upton and Benedict Andrews.



Blanchett has been awarded the Centenary Medal for Service to Australian Society through Acting and in 2007 she was named one of TIME Magazine's 100 Most Influential People. In 2012, she was awarded the Chevalier de l'Ordre des arts et des lettres by the French Minister for Culture, in recognition of her significant contributions to the arts. She has also received a star on the Hollywood Walk of Fame.

In 2008, Blanchett co-Chaired the creative stream of the Prime Minister of Australia's National 2020 Summit. She is a patron of the Sydney Film Festival and an ambassador for the Australian Conservation Foundation and the Australian Film Institute. Blanchett resides in Sydney with her husband and their three children.

CAROL – Rooney Mara as Helene

Rooney Mara began her career several years ago, shortly after enrolling as a student at New York University. It was during her college years that Mara decided to explore her interest in acting, landing small parts in independent films and eventually moving to Los Angeles to pursue it full-time.

Mara mesmerized audiences and critics alike in the David Fincher directed U.S. adaptation of the popular Stieg Larsson book *The Girl with the Dragon Tattoo*. In a three-picture deal, to include *The Girl Who Played with Fire*, and *The Girl Who Kicked the Hornet's Nest*, Mara portrays the female lead "Lisbeth Salander" opposite Daniel Craig and Robin Wright. Sony released the film on December 20, 2011. For this role, Mara was recognized by the National Board of Review for Breakthrough Performance as well as earned a Golden Globe® and Academy Award® nomination for Best Actress, Drama.

In 2013, Mara starred in the 2013 Sundance Film Festival Competitive entry *Ain't Them Bodies Saints* for writer/ director David Lowery with Casey Affleck and Ben Foster. The drama tells the story of a young mother who struggles to cope with life after her husband is imprisoned for a deadly crime. The film was released in theaters in August 2013.

Also in 2013, Mara starred in *Side Effects* directed by Steven Soderbergh and opposite Channing Tatum and Jude Law. Mara plays a woman who turns to prescription medication as a way of handling her anxiety and depression. The film was released by Open Road Films on February 8, 2013 and was an official entry at the 2013 Berlin Film Festival. In December 2013, Mara appeared in the Academy® & Golden Globe® Best Picture nominated film *Her*. Directed by Spike Jonze and starring Joaquin Phoenix and Amy Adams, the film tells a story about a man who finds love and companionship with the computerized voice of a personal operating system.

Mara will next be seen starring alongside Ryan Gosling, Michael Fassbender and Natalie Portman in the Untitled Terrence Malick film. This feature involves two intersecting love triangles, sexual obsession and betrayal set against the music scene in Austin, Texas. In addition, Mara will also star in Stephen Daldry's film *Trash*, set in the slums of Brazil with a script written by Richard Curtis. Mara will portray a government aid worker. The film will premiere at the Rome Film Festival in October 2014.

Mara recently wrapped production on *Pan*, directed by Joe Wright. She stars in the film with Hugh Jackman and Amanda Seyfried, playing the role of "Tiger Lily." The film is produced by Warner Bros.

Mara will next begin production on Jim Sheridan's *The Secret Scripture* along with Vanessa Redgrave and Jeremy Irons. The story revolves around a women's extended stay at a mental hospital. Filming will begin this Fall in Ireland. Additionally, Mara will produce and star in Annapurna Pictures' *A House in the Sky*. Based on The New York Times bestselling memoir, the abduction drama tells the story of Amanda Lindhout's 15-month imprisonment in Somalia.

Additional film credits include *Tanner Hall*, directed by Francesca Gregorini and Tatiana von Furstenberg; David Fincher's *The Social Network*; The Weinstein Company's *Youth in Revolt* and *The Winning Season* opposite Sam Rockwell.

On the small screen, Mara's credits include memorable guest starring roles on *ER*, *The Cleaner*, *Women's Murder Club*, and *Law & Order: SVU*.

Mara is the Founder of the non-profit organization Uweze, which provides critical care and assistance to poverty-stricken orphans in Africa's largest slum in Kibera, Kenya.



CAROL – Sarah Paulson as Abby

An Emmy®, Golden Globe® and SAG nominated actress, Sarah Paulson has built an impressive list of credits in film, television and on stage.

Paulson most recently starred in the third installment of Ryan Murphy's critically acclaimed series *American Horror Story: Coven* on FX where she portrayed Cordelia Foxx. She previously starred as Lana Winters in the second season where she received a Critics Choice Television Award for Best Actress in a Movie or Mini-Series and an Emmy® nomination for her work. Paulson also appeared in a multi-episode arc on the Emmy® and Golden Globe® nominated drama's premiere season.

Paulson starred in director Steve McQueen's *12 Years a Slave*, which was named Best Picture at this year's Academy Awards®. Paulson appears opposite Michael Fassbender, Chiwetel Ejiofor and Lupita Nyong'o as Mistress Epps in the film adaptation of Solomon Northrup's book based on his own life story. For her performance, Paulson earned a SAG Award nomination as part of the film's ensemble cast. The critically acclaimed film also received the Golden Globe® for Best Motion Picture, Drama, as well as Best Feature at The Independent Spirit Award among other honors. Fox Searchlight released the film on October 18, 2013.

Paulson made her return to the stage last spring in the Roundabout Theatre Company's new production of Lanford Wilson's Pulitzer Prize winning play *Talley's Folly*, directed by Michael Wilson. Performances began on February 8, 2013 with an opening on March 5, 2013. The limited engagement production ended its extended Off-Broadway run on May 12, 2013.

Last year, Paulson was also seen alongside Reese Witherspoon and Matthew McConaughey in Jeff Nichols' film *Mud*, about two boys who make a pact to help a fugitive escape from a Mississippi island. The film premiered at the 2012 Cannes Film Festival and screened at the 2013 Sundance Film Festival. Paulson received the 2014 Robert Altman Award alongside her cast at the Film Independent Spirit Awards for her performance as part of the ensemble.

In 2012, Paulson was seen in HBO's critically acclaimed telefilm *Game Change*. Directed by Jay Roach, the film follows John McCain's 2008 presidential campaign, from his selection of Palin as his running mate, to their ultimate defeat in the general election. Paulson co-stars with Ed Harris, Julianne Moore and Woody Harrelson, playing McCain's (Harris) senior campaign advisor Nicolle Wallace. For her performance, Paulson received her first Emmy® nomination for Outstanding Supporting Actress in a Miniseries or Movie, as well as a Golden Globe® nomination for Best Supporting Actress in a Series, Miniseries or TV Movie.

Paulson starred in Fox Searchlight's critically acclaimed film *Martha Marcy May Marlene*, which premiered at the 2011 Sundance Film Festival. The film, nominated for a Gotham Award™ for Best Ensemble Cast, was written and directed by Sean Durkin and also stars Elizabeth Olsen, John Hawkes and Hugh Dancy. Paulson's other film work includes Lionsgate's Christmas Day 2008 release, *The Spirit*, opposite Samuel L. Jackson, Eva Mendes, and Scarlett Johansson. Adapted from the legendary comic strip, *The Spirit* is a classic action-adventure-romance, told by genre-twister and creator of *Sin City*, Frank Miller.

Paulson's additional film credits include Marry Harron's *The Notorious Bettie Page*; *Down with Love* with Renee Zellweger, Ewan McGregor and David Hyde Pierce; *What Women Want* opposite Mel Gibson and Helen Hunt; *The Other Sister* directed by Gary Marshall and starring Diane Keaton and Juliette Lewis; and *Diggers* alongside Paul Rudd and Ken Marino.

Paulson received her first Golden Globe® nomination for her performance in Aaron Sorkin's *Studio 60 on the Sunset Strip*, in which she starred opposite Matthew Perry, Amanda Peet, Bradley Whitford and Steven Weber. Her additional major television credits also include the lead role on the drama *Leap of Faith*, *Deadwood*, *Path to War* opposite Alec Baldwin and Donald Sutherland, *Jack and Jill*, *Cupid* opposite Bobby Cannavale and the series *American Gothic* with Gary Cole.

On stage, Paulson starred on Broadway in the two-hander *Collected Stories* opposite Linda Lavin. Previously she appeared on Broadway as Laura Wingfield in the revival of Tennessee Williams' *The Glass Menagerie*, alongside Jessica Lange. She also starred opposite Alfred Molina and Annette Bening in the critically acclaimed *Cherry Orchard* for the Mark Taper Forum playing Varya. Her other stage credits include Tracy Letts' off-Broadway production of *Killer Joe* opposite Scott Glenn and Amanda Plummer, Horton Foote's *Talking Pictures* at the Signature Theatre and the off-Broadway production *The Gingerbread House* opposite Bobby Cannavale.



CAROL – Kyle Chandler as Harge

Constantly delivering memorable performances, Kyle Chandler has quickly become one of Hollywood's most sought-after talents. Kyle is most widely known for his role as Coach Eric Taylor on *Friday Night Lights*, which wrapped its final season in 2011 to both critical and popular acclaim. For his final season as "Coach," Kyle was awarded with the Primetime Emmy® for Outstanding Lead Actor in a Drama Series.

Kyle is currently starring in the Untitled Netflix series produced by *Damages'* creators Todd Kessler, Daniel Zelman, and Glenn Kessler. The show will premiere on Netflix early next year. In 2014, Kyle starred opposite Leonardo DiCaprio, Matthew McConaughey and Jonah Hill in Martin Scorsese's *The Wolf of Wall Street* and in Untitled Terrance Malick Project alongside Christian Bale, Ryan Gosling, Cate Blanchett and others. In 2013, Kyle was seen in several highly acclaimed films such as *Argo*; the dramatic thriller directed by Ben Affleck which went on to win the Academy Award® for Best Picture, SAG Award® for Best Ensemble, Golden Globe® award for Best Picture – Drama, BAFTA® Award for Best Film among countless other honors; and *Zero Dark Thirty*, Kathryn Bigelow's drama chronicling the decade-long hunt for Osama bin Laden which also received nominations at all the major awards shows.

Chandler's additional film credits include Allen Hughes' *Broken City* alongside Mark Wahlberg, Russell Crowe, and Catherine Zeta-Jones, James Ponsoldt's *The Spectacular Now*, J.J. Abrams and Steven Spielberg's *Super 8*, *The Day the Earth Stood Still* co-starring Keanu Reeves and Jennifer Connelly, the thriller *The Kingdom* with Jamie Foxx and Jennifer Garner, the box-office hit *King Kong*, *Mulholland Falls*, *Angel's Dance*, *Pure Country*, and *The Color of Evening*. Chandler's additional television credits include a memorable performance on the medical drama *Grey's Anatomy* which garnered him an Emmy® nomination for Outstanding Guest Performance in a Drama Series, *The Lyons Den*, *Homefront*, *Early Edition*, *What About Joan*, *Starring Pancho Villa as Himself* and *China Beach*. On Broadway, Chandler appeared as Hal Carter in *Picnic* opposite Ashley Judd.



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words and music by Ann Ronell
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“FARMERS MARKET”

performed by Annie Ross
written by Farmer/Ross
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“LOOK FOR THE SILVER LINING”

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performed by Helen Foster & The Rovers
written by Pee Wee King, Chilton Price and Redd Stewart
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“EASY LIVING”

performed by Rooney Mara
words and music by Ralph Rainger and Leo Robin
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"A GARDEN IN THE RAIN"
performed by Al Alberts, The Four Aces
composed by Carroll Gibbons and James Dyrenforth
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"SMOKE RINGS"
performed by Les Paul & Mary Ford
written by Ned Washington and Gene Gifford
words and music by Gene Gifford and Ned Washington
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'SILVER BELLS (FROM "THE LEMON DROP KID")'
performed by Perry Como
words and music by Ray Evans and Jay Livingston
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"THAT'S THE CHANCE YOU TAKE"

performed by Eddie Fisher
composed by Sidney Lippman/Sylvia Dee
published by Chester Music limited trading Campbell Connelly & company
published by Edward Profit Music
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"EASY LIVING"

performed by Billie Holiday
words and music by Ralph Rainger and Leo Robin
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"ONE MINT JULEP"

performed by The Clovers
words and music by Rudolph Toombs
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"DEEPLY"

performed by Buddy Stuart
written by Lee Silver (BMI)
published by Brunswick Music Publishing co. (BMI)
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"AULD LANG SYNE"

performed by Vince Giordano & The Nighthawks
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"SLOW POKE"

performed by Pee Wee King and his Golden Cowboys
written by Pee Wee King, Chilton Price & Redd Stewart
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"MULLENIUM"

written and performed by Gerry Mulligan
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"PEG OF MY HEART"
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"WHY DON'T YOU BELIEVE ME"
performed by Patti Page
composed by Lew Douglas/Luther King Laney/Leroy Rodde
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"EXTROVERT"
performed by Al Lerner
written by Al Lerner (ascap)
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"NO OTHER LOVE"
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