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Presents

A late quartet

A Film by Yaron Ziberman
(105 min., États-Unis , 2012)



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A LATE QUARTET

SHORT SYNOPSIS

When the beloved cellist of a world-renowned string quartet receives a life changing diagnosis, the group's future suddenly hangs in the balance: suppressed emotions, competing egos, and uncontrollable passions threaten to derail years of friendship and collaboration. As they are about to play their 25th anniversary concert, quite possibly their last, only their intimate bond and the power of music can preserve their legacy. Inspired by and structured around Beethoven's Opus 131 String Quartet in C-sharp minor, A LATE QUARTET pays homage to chamber music and the cultural world of New York.

LONG SYNOPSIS

On the eve of a world renowned string quartet's 25th anniversary season, their beloved cellist, Peter Mitchell (Christopher Walken), is diagnosed with the early symptoms of Parkinson's Disease. When Peter announces he wishes to make the upcoming season his last, his three colleagues find themselves at a crossroad. Competing egos and uncontrollable passions threaten to derail years of friendship and collaboration. Robert Gelbart (Philip Seymour Hoffman), the quartet's second violinist, announces his desire to alternate chairs with first violinist Daniel Lerner (Mark Ivanir), after years of sacrifice and peacemaking for the benefit of the group. Robert's wife, violist Juliette Gelbart (Catherine Keener) has a particularly difficult time grappling with the tragic diagnosis, as Peter has served not only as a colleague, but as a dear father figure since childhood. When Juliette is unable to support her husband, their marriage is strained with a palpable tension that they can no longer ignore. Tossed into the maelstrom is their daughter Alexandra (Imogen Poots), a talented violinist in her own right. Like her father, she too decides to act on her desires.

As the string quartet prepares to play Beethoven's Opus 131 for what might be the members' last concert together, the seven movements of the piece echo their own tumultuous journey. Writer/Director Yaron Zilberman (WATERMARKS)'s A LATE QUARTET features incredibly moving performances from a cast including Christopher Walken, Philip Seymour Hoffman, Catherine Keener, Mark Ivanir and Imogen Poots.

DIRECTOR'S STATEMENT

I first came up with the idea for *A Late Quartet* while traveling with *Watermarks*, the film I had just completed. I wanted my next film to be an intense relationship drama which explored the complex iconic bonds formed between parents and their children, between siblings, and long-term married couples. As an avid fan of chamber music since my teens, I thought that the close-knit dynamic between the members of a string quartet could be the ideal setting for this journey. Becoming an established string quartet involves years of intimate, intense rehearsals and performances, punctuated by frequent arguments over every note and every sentiment. While each individual has the potential to star as a soloist, their success is dependent on their ability to rise above their egos and complement each other despite their individual differences.

Arnold Steinhardt, the first violinist of the legendary Guarneri String Quartet describes a string quartet as “Four people let their individual personalities shine while finding a unified voice... endless musings, discussions, criticism that... end up as an interpretation.” In *A Late Quartet*, I aimed to explore the delicate balance required to achieve a gratifying relationship dynamic, one that frees the individual to ascend to his or her highest potential while remaining a significant contributing member of a team—gapping the tension between the individual and the group, between the I and the We.

To anchor the film musically, I chose, as its centerpiece, Beethoven's groundbreaking and favorite quartet Opus 131 in C-sharp minor. A striking element of the composition is that Beethoven indicated it should be played “attacca”, without a pause between its seven movements. When playing a piece for almost 40 minutes without a break, the instruments are bound to go out of tune, each in a completely different way. What should the musicians do? Stop somewhere midway and tune, or struggle to adapt their pitch, individually and as a group, until the very end? I feel it is a perfect metaphor for long-term relationships, inevitably challenged and demanding a constant need for readjustment and such fine-tuning because of the myriad ways we change over long periods of time.

Musically speaking, Opus 131 takes us on an emotional rollercoaster ranging from the deepest valleys of inner contemplation to the cathartic peaks of explosive energy. To further ground the script in the world of quartet musicians, I filmed the Juilliard School's Attacca String Quartet for several months; they were coached by some of the world's most prominent chamber musicians, as they learned Opus 131. For further research, I filmed the Brentano String Quartet, one of the leading string quartets working today (who later provided the music for the score), as they played Opus 131 in front of five cameras—an invaluable experience in helping define the cinematic style of the film and prepare the actors for their role as musicians.

--Yaron Zilberman

A Late Quartet – A Q&A with Director Yaron Zilberman

What was the inspiration behind A LATE QUARTET? What drove you to write it?

Yaron Zilberman: String quartet music is very dear to me, as I've been a listener of this music since my mid-teens. A friend of mine gave me a jazz cassette once. When one side finished, it automatically flipped over to a side with piano trios and I was blown away by it. I fell in love with chamber music right away and soon realized the string quartet was the most powerful form for me, especially Beethoven's string quartets. They were intellectually and emotionally explosive. I've been listening to them ever since, about 30 years now, and every time I listen it's a new experience. With *A Late Quartet*, I wanted to tell a story about family... about the strong unique bonds that are formed in a family, the love and devotion that are always accompanied by suppressed emotions, resentment, jealousy, and competition. I thought a string quartet would be a perfect setting considering the time they spend together and their codependency. They play ten years before developing a unique sound, travel seven months a year together... the relationships are intense. I felt this was a great and fresh way to tell a family story, where the artistic and familial success must work harmoniously.

Was there a particular string quartet you modeled the film after?

Yaron Zilberman: I modeled the film after a couple of string quartets. The first was The Guarneri String Quartet, one of the most prominent having played for 40 years. The cellist, David Soyer, was the oldest of the group and wanted to retire, and they were in doubt about disbanding or staying together. They decided to continue only if David's protégé Peter Wiley, the cellist of the piano trio Beaux Art will join, and he did. They continued on for several years, but eventually disbanded. The second quartet was the Italian String Quartet, which had three men and one woman. It was rumored that she was romantically involved with each one of them. They were unique in playing the repertoire by memory, without notes. It brought musical tension to their interpretations that, for my taste, are unmatched. The third quartet was The Emerson which is based in New York and their two violinists alternate chairs, they have no designated first and second violinist. These are the three major quartets whose stories and themes are prominent in the movie.

What was the concept of A Late Quartet in general, and as a metaphor for what happens in the story?

Yaron Zilberman: The centerpiece of the movie is Opus 131 in C# minor, which Beethoven wrote a half a year before he passed away. There are several revolutionary aspects to this piece. It was written in seven movements when the standard was four - each movement in a different form, length and tempo, and I tried to follow these patterns in the script and film. Beethoven also decided to write the piece with no pause (*attacca*) which means the musicians can't tune their instruments between movements. They go out of tune during the piece and each in a completely different way. This is a great metaphor for life and relationships that are bound, at some point, to go out of tune- especially long-term ones. How do we manage to go back to a relationship that works?

What particular themes were running through your mind when writing the script?

Yaron Zilberman: I was especially focused on talking about a family – marriage, brothers' relationships, the father figure of a family, what happens when he is taken out of that structure. Long term relationships in general are the most challenging, yet can be the most fulfilling; importance of art in life, as a means to overcome hardships and doubt; beauty, culture, how they transcend the day to day problems we face, and how one can use them as a spiritual source to elevate one's emotional being.

*You made a huge leap from your acclaimed documentary, *Watermarks*, to *A Late Quartet*. Can you talk about the process?*

Yaron Zilberman: In some aspects it was a huge leap, creating a world out of scratch, but there are a lot of similarities like the idea of telling a story. In both, one has to tell a story that is engaging from beginning to end through characters - the difference was working with actors to portray the characters, as opposed to documenting people being themselves. An interesting aspect of a string quartet is that they play without a conductor, so I felt I had to try to minimize my intervention, not to force the situation, but let their chemistry unfold in front of the camera, to give the actors as much space to become a tight ensemble, facing the same challenges a string quartet would face. A good consequence was that each actor brought their own life and reality to the movie - a personal realness behind each performance. Then there are more literal connections. For example, we featured real Parkinson's patients in the movie to better understand the disease, and how it changes one's psychology and mobility, or in a documentary segment, we recontextualized actual photos from the actors' youths to represent the characters when they were younger, to achieve a stronger emotional connection.

Talk about each of the actors and their characters.

Yaron Zilberman: Christopher Walken is an exceptional actor— charismatic, strong, and iconic. Peter Mitchell is a very kind, gentle, cultural, soft spoken, encouraging individual. Christopher traditionally does not play such characters - we're used to seeing him in rougher, in your face roles. Here his character is a father figure to fellow musicians, and has to deal with an illness. I think that when an actor is challenged and does something against type often something magical happens. Christopher's childhood friend was a cellist. He grew up in Upper west side NYC (where many classical musicians reside) and he remembered meeting those musicians and talking about music in a very specific way. Chris felt he knew this atmosphere.

Philip Seymour Hoffman is one of the greatest actors working today. He portrays Robert, who is ultimately fighting for his role in the quartet and in his marriage. I attended a concert of the Takacs String Quartet at Carnegie Hall, in which Phil read excerpts from Philip Roth's *Everyman*. The quartet music combined with Phil's reading brought tears to everybody present. I realized that this music was dear to him. Phil is also a prolific theater director and actor, so the intense live interaction within a quartet has qualities that are natural to him.

Catherine Keener is a fascinating actress because of the way she's emotionally present. It's so raw when she's on set and on screen. She plays Juliette who faces all aspects of her life collapsing - her father figure illness, infidelity, a rebelling daughter. She's the perfect actress for the challenge. Catherine uses music as an inspiration on a deep level, which came handy playing the role of a violinist.

Mark Ivanir plays Daniel Lerner—a bit of a loner, and perfectionist, who devotes his life to the violin, and pays the ultimate price of being alone in the world. Mark took the role very seriously, given the extraordinary company he was in. He immediately jumped in and learned how to play the violin—he has that fearless, risk-taking aspect to him as an actor. He grew up in a cultural family of writers in a rough neighborhood, and he really brought that into this role and into the quartet. You can feel him fighting for his place, his leadership, and artistic perfection.

Imogen Poots plays Alexandra Gelbart. Our casting director, Cassandra Kulukundis, recommended her, as she was shooting a movie for DreamWorks at the time. I was taken by her audition and how she interpreted the character. She also knew how to play the cello from childhood, so it was easy for her to connect to another string instrument. She really related to the script and understood the family-drama story surrounding her character and her mother. Catherine and Imogen really hit it off on camera.

Tell us about the music behind it and getting the cast to practice, etc.

Yaron Zilberman: To make the playing possible, they needed to learn short phrases instead of the entire piece. At least two coaches were assigned to each actor so there was someone available at any time to give them a lesson. We created a video board from which they've learned about 30 phrases each, which they practiced and practiced... Their dedication was exceptional and eventually you could see their progress in how they played the instruments—their bow hand movement, the fingering on the strings, the body language with the instruments... it is all very real.

What about the instruments? How did you decide to film them and how did you know what would best reflect classical music?

Yaron Zilberman: The instruments they play are the real deal. We had a rare violin vendor here in New York collaborate with us in providing high quality instruments for our quartet; they selected for each actor, depending on the personality of the role, a particular instrument and taking into consideration the sound of the quartet as a whole. We also selected instruments that will look good on camera, with the right color and wood pattern. In some ways, the color of the instruments inspired a more general palette for the film - one of earth tones, rich browns, wooden hues.... The support of the classical music world from violin and bow makers to professional coaches was invaluable; everybody really got together to make this project feel as real as possible.

Talk about the filming process.

Yaron Zilberman: The shoot was only 27 days, so we had to work very quickly. Luckily, we had great team that was experienced and dedicated. We filmed in New York City, during one of the coldest winters in decades. The extreme cold and the amount of snow, while visually perfect for the shoot, were difficult for production. We were shooting New York's cultural world in locations like the Frick Collection, Metropolitan Museum of Art, and Sotheby's where one has to be exceptionally careful and delicate. Filming the music playing was also a challenge, figuring out how to capture different phrases from different angles with several cameras filming at once.

Talk about the team and crew you worked with on the film.

Yaron Zilberman: Fred Elmes cinematographic style and sensitivity was a perfect match for a film about classical music in terms of careful structures and compositions. Also filming New York

in a new light required a DP who knows New York very well and has a filming relationship with the city. We listened to Op. 131 many times together both from CDs and in live concerts and developed a way of filming the playing so that it fits our larger story. Also, we were visiting Frick several times to draw the inspiration from the compositions of the great master painters, and be informed by the colors of the Frick galleries and paintings. Fred has a unique ability to capture profound emotions and still avoid the pitfalls of sentimentality. He was very precise and stylistically it felt like a Beethoven piece, where each composition is meticulously, yet beautifully and freely constructed. Also Angelo Badalamenti, one of the great film composers, managed to bring such pain and beauty to the film with his score. It's a tremendous challenge for a composer to create original music around Beethoven, but Angelo rose to the challenge and succeeded wonderfully. John Kasarda, the production designer, masterfully portrayed the interiors inhabited by these musicians. The costumes, designed by Joe Aulisi are casually elegant, and really reflect the characters' lifestyles. It's still New York, but a very different part of New York than we are used to seeing in popular culture. More Juilliard than Madison Avenue. This was my second experience working with editor Yuval Shar. His editing sensitivities and exceptional musical ear helped tremendously with the cutting of *A Late Quartet*. His attention to detail was also very helpful in depicting a world that is all about paying attention to detail. Yuval's style is realistic, no gimmicks, and a film about relationships requires this approach.

What about the reference to time in the beginning with the T.S. Eliot quote and other references throughout the movie? Was "time" one of your underlying themes?

Yaron Zilberman: It's definitely an underlying theme in the film, but I didn't want to draw too much attention to it. Life is structured around time, and poetry and music reflect that. Some of these ideas are present in the film - to live in the now, to understand how time changes us, and also how we cannot fight time, despite how hard we try.

What do you hope the audience takes away from this movie?

Yaron Zilberman: Contemplation about our relationships, and a window to the beauty and intensity of quartet music. This film pays homage to the Beethoven's late quartets. In them Beethoven expresses his emotions and thoughts in painstakingly intricate ways, sometimes uplifting, sometimes desperate - always alive. I'd also like to remind us of the power of art in transforming our hardships into elevated life experiences, and to touch on the notion that over long periods of time, problems will arise inevitably, and this is intrinsic to the way we function and what we learn in life, and the question is what do we do with that.

ABOUT YARON ZILBERMAN

Director/Writer/Producer of *A Late Quartet*, Yaron Zilberman brings to the screen the story of a world-renowned New York based string quartet whose members struggle to stay together on the eve of their 25th anniversary season. The film stars Philip Seymour Hoffman, Christopher Walken, Catherine Keener, Mark Ivanir, and Imogen Poots. Yaron collaborated with Director of Photography Fred Elmes (*Blue Velvet*, *Ice Storm*, *Broken Flowers*), composer Angelo Badalamenti (*Mullholland Drive*), editor Yuval Shar (*Watermarks*) and the dynamic Brentano String Quartet to achieve the artistic vision he aspired for in *A Late Quartet*.

A Late Quartet follows Yaron's first film, the award-winning feature length documentary *Watermarks*, co-produced by HBO and ARTE which had successful North American and international theatrical releases. The film centers around the champion women

swimmers of the legendary Jewish sports club Hakoah Vienna, who reunite in their 80's to swim together one more time in the city they were forced to escape 65 years earlier when the Nazis marched into Austria. *Watermarks* won numerous international awards, including at the Palm Springs International Film Festival, Viennale, Jerusalem, and Paris Cinema Film Festivals.

Yaron Zilberman graduated from M.I.T with a Bachelor's degree in Physics and a Master's in Operations Research. He lives in New York City with his wife, producer Tamar Sela, and their two children.

CAST

PHILIP SEYMOUR HOFFMAN, Robert Gelbart (violin)

Philip Seymour Hoffman will next be seen on the big screen in "The Master" directed by Paul Thomas Anderson and "A Late Quartet" with Christopher Walken and Catherine Keener. Previously Hoffman was seen in "The Ides of March," directed by George Clooney and in "Moneyball" with Brad Pitt, directed by Bennett Miller. Hoffman made his feature directorial debut with "Jack Goes Boating," which was produced by Cooper's Town Productions and based on the play of the same name. Other recent film credits include "Pirate Radio," "Synecdoche, NY," "Doubt," "The Savages," "Charlie Wilson's War," and "Before the Devil Knows You're Dead." It was Hoffman's performance in "Capote," also directed by Bennett Miller and produced through his company, Cooper's Town Productions, for which he earned an Academy Award.

As an actor, his theater credits include a limited run in "Othello," adapted and directed by Peter Sellars, LAByrinth's production of "Jack Goes Boating," "Long Day's Journey Into Night," "The Seagull," "True West," "Defying Gravity," "The Merchant of Venice" (also directed by Peter Sellars), "Shopping and F*cking" and "The Author's Voice."

His theater directing credits include the world premieres of "The Last Days of Judas Iscariot," "Our Lady of 121st Street," "Jesus Hopped the 'A' Train," "In Arabia We'd All Be Kings" and "The Little Flower of East Orange," all written by Stephen Adly Guirgis and produced by LAByrinth. Additionally Hoffman directed Rebecca Gilman's "The Glory of Living" at MCC Theater. He traveled to Australia to direct Andrew Upton's "Riflemind" at the famed Sydney Theater Company and later mounted the play in London. He also directed Brett C. Leonard's "The Long Red Road" for the Goodman Theater in Chicago and returned to the Sydney Theater Company to direct "True West."

CHRISTOPHER WALKEN, Peter Mitchell (cello)

In a career spanning over five decades, iconic Academy Award winner Christopher Walken has his roots firmly planted in the world of theatre, having trained as a dancer in his native New York. After making his feature film debut in Sidney Lumet's "The Anderson Tapes", he went on to win an Oscar for his portrayal of a war distraught steel worker in "The Deer Hunter" co-starring Robert De Niro and received a second Oscar nomination for his notable performance as Leonardo DiCaprio's apologetic father in Steven Spielberg's "Catch Me If You Can". Walken's roster of credits range from darker cult classics like Quentin Tarantino's "Pulp Fiction" and Tim Burton's "Sleepy Hollow" and "Batman Returns" to blockbuster comedies such as "Hairspray"

and "Wedding Crashers". Other memorable credits include Woody Allen's "Annie Hall", "True Romance," and "King of New York."

Currently, he can be seen in the upcoming "Seven Psychopaths" with Colin Farrell, Woody Harrelson and Sam Rockwell, and "Stand Up Guys" with Al Pacino and Alan Arkin. Mr. Walken continues to captivate audiences with his versatile personas and resonant presence.

CATHERINE KEENER, Juliette Gelbart (viola)

An accomplished actress at once vibrantly potent and firmly grounded in her roles, Catherine Keener continues to be a dominant force on screen. Most recently, she has been set in the "Untitled Nicole Holofcener Project" alongside Julia Louis-Dreyfus and James Gandolfini. She is currently filming "Can A Song Save Your Life," produced by Judd Apatow and starring alongside Mark Ruffalo and Keira Knightley, Keener also recently completed work on the animated adventure "The Croods," for Dreamworks Animation, "Captain Phillips" for Sony, directed by Paul Greengrass and co-starring alongside Tom Hanks, David O. Russell's "Nailed" with Jake Gyllenhaal, "A Late Quartet" with Philip Seymour Hoffman and Christopher Walken, and "Maladies" with James Franco.

Other recent credits include such varied films as "Peace, Love, and Misunderstanding," directed by Bruce Beresford and co-starring Jane Fonda, dramedy "The Oranges," co-starring Hugh Laurie, Oliver Platt and Allison Janney, the thriller "Trust" alongside Clive Owen and Viola Davis, the family film "Percy Jackson and the Olympians", and the dark comedy "Cyrus" with John C. Reilly and Jonah Hill. She has also worked several times with acclaimed independent director Nicole Holofcener, most recently in "Please Give" with Oliver Platt and Rebecca Hall, and previously in "Friends with Money," "Lovely and Amazing," and "Walking and Talking." Additional projects include "The Soloist" with Robert Downey, Jr. and Jaime Foxx; Spike Jonze's "Where the Wild Things Are", and Showtime's "An American Crime" opposite Ellen Page, for which Keener earned both a Golden Globe and Emmy nomination. Previous roles include her Oscar-nominated roles in Charlie Kaufman's "Being John Malkovich" and Bennett Miller's "Capote" (as novelist Harper Lee); Barry Levinson's "What Just Happened"; Andrew Fleming's "Hamlet 2", Sean Penn's "Into the Wild," Judd Apatow's "The 40 Year Old Virgin," Sydney Pollack's "The Interpreter" with Sean Penn and Nicole Kidman; Rebecca Miller's "The Ballad of Jack and Rose," opposite Daniel Day-Lewis; Spike Jonze's "Adaptation"; Andrew Niccol's "S1m0ne"; Steven Soderbergh's "Full Frontal" and "Out of Sight"; Danny DeVito's "Death to Smoochy"; Neil LaBute's "Your Friends and Neighbors"; and the screen adaptation of Sam Shepard's "Simpatico." She also appeared in four films by Tom DiCillo: "Box of Moonlight," "Johnny Suede," "Living in Oblivion," and "The Real Blonde."

Keener's television work also include HBO's critically acclaimed anthology, "If These Walls Could Talk," directed by Nancy Savoca, and a notable guest appearance on "Seinfeld." On stage, she starred opposite Edward Norton in the Signature Theater Company's critically acclaimed off-Broadway revival of Langford Wilson's "Burn This."

MARK IVANIR, Daniel Lerner (violin)

Mark Ivanir's first major film role was in Steven Spielberg's 1993 Oscar winning epic "Schindler's List". He rejoined with Spielberg twice, first for a cameo appearance in "Terminal", then again for his "TinTin". A pivotal role in Robert De Niro's 2006 film, "The Good Shephard", landed Mark a role in Barry Levinson's "What Just Happened", this time acting alongside De Niro. Ivanir's recent work includes four studio features: "Johnny English Reborn" (starring

Rowan Atkinson), "Big Miracle" (starring Drew Barrymore, Kristen Bell, John Krassinsky), and 360 (co-starring Anthony Hopkins, Jude Law, Rachel Weitz, Ben Foster). He has booked over 40 Guest Star and Guest Lead roles on television shows such as: 24, Touch, CSI NY, Law and Order, Royal Pains, Nikita and many others.

Russian-born and raised in Israel, Mark started his career as a juggler and an acrobat. After working in the Parisian Cirque Pawelles, Ivanir entered into formal theatrical training, studying at Israel's top acting school Nissan Nativ. Later he co-founded Geshar Theatre, a theatre company made up of actors from the former USSR. Ivanir moved to London to study with Philippe Gaulier and the actors of the Theater De Complicite. During this stint, he landed roles in "The Man Who Cried" (with Johnny Depp) and "Secret Affair" which encouraged him to relocate to Hollywood. He currently lives in Los Angeles with his wife and two daughters.

IMOGEN POOTS, Alexandra Gelbart (violin)

Imogen first burst onto the scene in Fox's 28 WEEKS LATER for director Juan Carlos Fresnadillo, which was then followed-up with her starring turn in the critically acclaimed MISS AUSTEN REGRETS for BBC Films. Imogen appeared in WAKING MADISON opposite Elisabeth Shue, Sarah Roemer and Frances Conroy for director Katherine Brooks. She starred in Richard Linklater's ME AND ORSON WELLES, opposite Zac Efron, followed by Jordan Scott's film CRACKS, opposite Eva Green and Juno Temple for producers Tony and Ridley Scott. Imogen also had a flashy role in Brian Koppelman and David Levien's film SOLITARY MAN, opposite Michael Douglas and produced by Steven Soderbergh. She appeared in Neil Marshall's CENTURION opposite Michael Fassbender and Olga Kurylenko and a starring role in the screen adaptation of Enda Walsh's play CHATROOM. Imogen recently appeared in Cary Fukunaga's JANE EYRE and Craig Gillespie's FRIGHT NIGHT with Colin Farrell and Anton Yelchin. Her upcoming films include GREETINGS FROM TIM BUCKLEY starring opposite Penn Badgley. FILTH (Irvine Welsh's follow-up to TRAINSPOTTING) with James McAvoy and Michael Winterbottom's THE KING OF SOHO, and COMES A BRIGHT DAY opposite Kevin McKidd, Timothy Spall, and Craig Roberts. She's just wrapped shooting ALL IS BY MY SIDE opposite Hayley Atwell as well as Terrence Malick's film THE KNIGHT OF CUPS with Christian Bale and Cate Blanchett. She will begin shooting Pascal Chaumeil's A LONG WAY DOWN with Toni Collette, Pierce Brosnan, and Aaron Paul this Fall.

LIRAZ CHARHI, Pilar

Liraz Charhi was most recently seen as the lead opposite Naomi Watts and Sean Penn in "Fair Game", as the pivotal, heartbreaking Zahraa, an Iraqi expatriate whose fate devastates the tough ex-spy Plame (Watts). Liraz Charhi got her start in acting when she starred in Israel's successful film "Turn Left at the End of the World". Charhi was nominated for best actress and the film was nominated for best film at The Israeli Academy Awards. The buzz generated led to Charhi's next leading role in the highly rated Israeli television series "The Champion".

In between film and television projects, Charhi also finds herself at home on the stage ("Guys and Dolls", "Zorro"). Liraz enjoys a successful music career in Israel and is also a trained dancer. She currently resides in Tel Aviv.

ANNE SOFIE VON OTTER, Miriam Mitchell

The internationally acclaimed mezzo-soprano Anne Sofie von Otter is one of the finest singers of her generation. A long-term relationship with Deutsche Grammophon produced a wealth of

recordings, including a collaboration with pop legend Elvis Costello on *For the Stars*, as well as numerous awards including: Recording Artist of the Year, International Record Critics Association; a Grammy Award for best classical vocal performance (Mahler's *Des Knaben Wunderhorn*); and a Diapason d'Or for her Swedish song collection with long-time accompanist Bengt Forsberg.

Releases on her current label, Naïve, include *Love Songs*, a collaboration with legendary jazz pianist Brad Mehldau, *Les Nuits d'été* with Marc Minkowski and *Les Musiciens du Louvre de Grenoble* and *Sogno Barocco* with Cappella Mediterranea under the direction of Leonardo Garcia-Alarcón (release September 2012).

Anne Sofie von Otter gained an international reputation as an outstanding Octavian (*Der Rosenkavalier*) with performances at the Royal Opera House Covent Garden, Bayerische Staatsoper, Opéra National de Paris and Wiener Staatsoper. She also performed the role as part of a series of engagements with James Levine and The Metropolitan Opera; and a recording under the late Carlos Kleiber is available on DVD and with Bernard Haitink on CD. Other seminal opera recordings include *Le nozze di Figaro* under Levine, *Orfeo ed Euridice* under John Eliot Gardiner, *Handel's Ariodante* and *Hercules* under Marc Minkowski and *Ariadne auf Naxos* under Giuseppe Sinopoli.

Anne Sofie von Otter continues to be sought-after by the world's leading conductors, orchestras and opera houses. Recent opera highlights have included her role debut in Charpentier's *Médeé* for Oper Frankfurt, *Countess Geschwitz (Lulu)* at The Metropolitan Opera, conducted by Fabio Luisi, *Clytemnestre (Iphigenie en Aulide)* in Pierre Audi's production for De Nederlandse Opera conducted by Marc Minkowski and *Geneviève (Pelléas et Mélisande)* under Philippe Jordan for Opéra National de Paris. She appeared in *Giulio Cesare* at the Salzburg Festival with an all-star cast including Cecilia Bartoli and Andreas Scholl. This diverse repertoire, to which she continues to add, has played a key role in sustaining her international reputation as an operatic force. Amongst the roles recently added to her repertoire are *Brangäne*, *Baba the Turk* and *Waltraute*.

MADHUR JAFFREY, Dr. Nadir

Dubbed the "Queen of Screen and Cuisine" "Scheherazade of the kitchen" and the "Julia Child of Indian cookery", Miss Jaffrey is an actress, writer, TV presenter, and cookbook author.

Miss Jaffrey studied at the Royal Academy of Dramatic Art and graduated with an Honors diploma. Her many honors include the Silver Bear, Best actress Award at the Berlin International Film Festival, Columbia University's Tarakhnath Das Award for Indo-American understanding through cooking and acting, Governor George Pataki's Award for Excellence for changing America through her work in acting and cookery, the New York Women in Film and Television Award for Outstanding Vision and Achievement and a CBE (Commander of the British Empire) from Queen Elizabeth for her services to drama and the promotion of Indian food and culture. For her more than 20 cookery books, including her memoir, *Climbing the Mango Trees*, she has gathered 7 James Beard Awards and has been inducted into James Beard Foundation's Hall of Fame. Her very first cookery book is also in their Hall of Fame. She has an IACP award for Food Journalism. She is about to receive an honorary doctorate from Oxford University, UK, for her work in the worlds of food and acting.

Miss Jaffrey has been acting since she was a child, on radio, the stage, television and films. Her stage work includes Medea and Last Dance at Dum Dum in London and; The Guide, Conduct Unbecoming and Bombay Dreams on Broadway.

Her TV work includes Holby City, Firm Friends and EastEnders in Britain Law and Order, Masterpiece Theater's Peacock Spring, Psyche and New Girl in the US. She has also done three award-winning cookery series for the BBC.

Her more than 20 films include the Merchant Ivory films Shakespearwallah, Heat and Dust with Greta Scacchi and Julie Christie, Autobiography of a Princess with James Mason, and Cotton Mary. Her many other films include Flawless with Robert DeNiro, Prime with Meryl Streep, Phoebe in Wonderland with Patricia Clarkson, Today's Special with Aasif Mandvi.

Miss Jaffrey is currently filming a 10-part cookery series, Curry Nation, in Britain.

WALLACE SHAWN, Gideon Rosen

Wallace Shawn has appeared in many films, including "Manhattan", "Clueless", "Scenes from the Class Struggle in Beverly Hills", "The Moderns", and "The Wife". He will soon appear in "Admission" with Tina Fey and in "The Double" with Jesse Eisenberg. He is the voice of Rex in Toy Story 1, 2, and 3. Wallace Shawn and Andre Gregory wrote and performed in the film "My Dinner with Andre", directed by Louis Malle, and Andre Gregory directed Shawn in Chekhov's play "Uncle Vanya", which was then made into the film "Vanya on 42nd Street" by Louis Malle. Jonathan Demme has just filmed Shawn in Andre Gregory's production of Henrik Ibsen's play "Master Builder Solness".

On television, Shawn was the Grand Nagus, leader of the Ferengis in "Star Trek: Deep Space Nine". He appears regularly as Cyrus Rose on "Gossip Girl".

Shawn's work as a playwright includes "Aunt Dan and Lemon", "The Fever", and "The Designated Mourner", all of which have been done in New York and London and in Toronto at the Tarragon Theatre.

LOCATIONS

A Late Quartet was shot exclusively in New York, capturing a magically rare, unseasonably cold and snowy winter. The production was fortunate enough to have the support of a variety of New York City's leading cultural institutions.

The METROPOLITAN MUSEUM OF ART's Grace Rainey Rogers Auditorium frames the film, as the venue where the Fugue String Quartet's perform their 25th Anniversary concert. Its stage has hosted some of the most historic performances in chamber music history, such as the final concert of the original Guarneri String Quartet.

THE FRICK COLLECTION generously welcomed our crew to shoot inside its galleries, a first time instance in the museum's 75 year history.

SOTHEBY'S serves as the backdrop for a climactic auction scene, in which notable auctioneer David Redden appears as himself.

Other distinct sights were made possible by **TIME WARNER CENTER**, with its landmark view of 59th St. and of **CENTRAL PARK**, which we shot from within, offering various perspectives of the breathtaking New York skyline and landscape, from the heart of the city's sanctuary.

THE CREW

FREDERICK ELMES, DIRECTOR OF PHOTOGRAPHY

Frederick Elmes' interest in photography began when his father gave him his Leica camera. He has had the pleasure of working with many talented directors including John Cassavetes, David Lynch, Jim Jarmusch and Todd Solondz.

Mr. Elmes multi-film collaborative with Ang Lee began on "The Ice Storm", and continued with "Ride With the Devil", and "The Hulk". "The Namesake", directed by Mira Nair, is Mr. Elmes's first film with the acclaimed director. Recently, Mr. Elmes worked with writer Charlie Kaufman on his directorial debut "Synecdoche, New York" and collaborated with director Jim Sheridan on the film "Brothers".

YUVAL SHAR, EDITOR

Since 1992 Yuval has been establishing a diversified creative career, as an international editor (US, Europe, China, Russia, Turkey and Israel). His experience and mastery of storytelling results in a signature style of refined and distinct emotional and creative force. His perception of narrative complexities and finesse of setting the right mood, with high regard to music & sound design, match his whole-hearted dedication to the craft of film editing.

Yuval has worked with a wide variety of genres from TV dramas ("Ananda", "The President's Children"), documentaries ("I Loved Them", "Sea of Tears", "Porgy and Bess") and comedy series ("Wandering"), to documentary features such as Yaron Zilberman's critically acclaimed "Watermarks". Yuval has also edited hundreds of commercials and marketing campaigns for major brands such as China's 2005 Coca Cola campaign, McDonalds, American Express, Visa and Volkswagen. His work has won both local & international honors and awards, such as the Los Angeles Promax, the Israel Emmy award, and multiple Audience Awards at film festivals across America.

JOHN KASARDA, PRODUCTION DESIGNER

John Kasarda has been the production designer for a number of memorably designed films, numerous television series and stage productions. His credits reflect a diverse range of styles and genres from classics like "Great Expectations" to blockbuster comedies such as "Meet the Parents", all reflecting a style that is both tasteful and refreshing, yet timeless.

He has designed the features "All I Wanna Do", "Simply Irresistible" and "Masquerade". John has art directed such films as "Revolutionary Road", "Ransom", "Little Children" Unfaithful and "Enchanted". He also art directed the television film of "Death of a Salesman" starring Dustin Hoffman and directed by Volker Schlöndorff, as well as "Angels in America" directed by Mike Nichols and received the Emmy Award for both projects. Recently, John has designed the dramatic television series Lipstick Jungle, Mercy and A Gifted Man. John attended the

University of Iowa and Carnegie Mellon University and lives in New York City with his wife, Nora.

JOSEPH G. AULISI, COSTUME DESIGNER

Legendary Costume Designer Joe Aulisi has designed many of the most costume-forward films such as the original “Shaft”, “Three Days of the Condor”, “Charlie’s Angels 1 & 2”, “Bernard and Doris” and “Pink Panther 1 & 2”. Joe is notorious for his exceptional talent of dressing a film’s characters in a manner that is both artistically inclined and commercially rewarding. He most recently costume designed the film “Arbitrage” starring Richard Gere and Susan Sarandon.

ROBERT HEIN, SOUND DESIGNER

New York based Sound Designer Bob Hein has captured the sounds of the Big Apple and beyond for over three decades. His filmography ranges from Jim Jarmusch’s “Dead Man” to the majority of Woody Allen’s films such as “Crimes and Misdemeanors”, “Vicky Cristina Barcelona” and “Midnight in Paris”, to more action-based productions like “The Adjustment Bureau”.

MAUREEN CROWE, MUSIC SUPERVISOR

From Academy Award winning motion picture “Chicago” to record breaking “The Bodyguard”, the rock staple “Wayne’s World” and the cult classic “True Romance”, Maureen Crowe has a broad base of music supervision and executive skills. As leading independent music supervisor, she was tapped as Vice-President of soundtracks at Arista Records for Clive Davis and for Columbia Records. Returning to films and television, leading entertainment companies such as Warner Brothers Motion Pictures, Walt Disney Cable/ABC Family and MGM hired her as a consultant and she worked independently for companies such as Paramount, Miramax, Interscope, SONY/BMG Corporation, FOX and GK Films.

Ms. Crowe has worked closely with new and established composers, musical artists (i.e. Fergie, Beyonce), independent artists, songwriters, producers and record companies. She is a former Trustee and former president of the LA Chapter Board of the National Academy of Recording Arts and Sciences (the Grammy people). Ms. Crowe has been featured as a soundtrack and pop cultural expert various trade and national newspaper articles and featured spokesperson for MTV news and VH-1 behind the Music specials. She is a graduate of Newhouse School of Communications and a founding member of the Guild of Music Supervisors whose mission is to promote high standards in music supervision.

PRODUCTION

Tamar Sela, Producer

Tamar Sela is a New York based filmmaker who is currently producing “Jernigan” (director Jeff Roda), and developing the feature films “The Breakers” a modern day adaptation of Chekhov’s “The Seagull” with writer/director Adrienne Weiss (“Love, Ludlow”) and “I’m Not Down” with director Sayeeda Clarke (“White”).

In 2005, Tamar formed the New York based production company Opening Night Productions with Yaron Zilberman, (“A Late Quartet”, “Watermarks”), a feature length documentary co-produced with HBO and ARTE, and theatrically distributed worldwide. The film won numerous

film festival awards.

Tamar's first feature film, "The Elephant King", starring Academy Award winner Ellen Burstyn and directed by fellow NYU Film School alum Seth Grossman, premiered at the Tribeca Film Festival and was screened in film festivals nationwide, in addition to winning the Sacramento Film Festival's Best Film Award and Best Actor at the Brooklyn International Film Festival.

In 2003, Tamar produced "Shock Act", a short film written and directed by Grossman (winner, Best Narrative Short at the 2004 Tribeca Film Festival & The Chicago International Film Festival).

Vanessa Coifman, Producer

Currently at RKO Pictures as Executive Vice President of Production and Development, Vanessa produced *A Late Quartet* starring Philip Seymour Hoffman, Christopher Walken and Catherine Keener. She is currently in pre-production on *The Plantation* to be directed by Adam Marcus (*Texas Chainsaw Massacre 3D*), *The Bone Game* with Matthew McConaughey and *Barely Lethal* with producer Brett Ratner and starring Chloe Moretz.

As Executive Vice President of Production and Development at Senator Entertainment, Vanessa recently produced *Unthinkable*, a suspense thriller starring Sam Jackson, Michael Sheen, and Carrie Anne Moss. A family drama, *Fireflies in the Garden*, which premiered at the 2008 Berlinale International Film Festival, and stars Ryan Reynolds, Emily Watson, Willem Dafoe and Julia Roberts. Vanessa also oversaw the production of the highly successful and Golden Globe nominated *Igby Goes Down*.

David Faigenblum, Producer

David Faigenblum arrived from his hometown London, England to study film production at the American Film Institute in Los Angeles. After graduating, he worked at Twentieth Century Fox and Disney Studios. His company Concept Entertainment Inc., was established as an entity dedicated to producing and financing films and literary management.

David produced THE BIG WHITE, starring Robin Williams, Woody Harrelson and Holly Hunter, followed by MATERIAL GIRLS, starring Hilary Duff and Anjelica Huston. Currently, three feature films he has produced are in the process of being released: 360, starring Jude Law, Anthony Hopkins and Rachel Weiss, as well as two films premiering at this year's Toronto Film Festival: A LATE QUARTET, directed by Yaron Zilberman and starring Christopher Walken, Phillip Seymour Hoffman and Catherine Keener; and GREAT EXPECTATIONS, directed by Mike Newell, and starring Ralph Fiennes, Helena Bonham Carter and Jeremy Irvine.

Concept Entertainment's roster of managed talent includes director Joseph Cedar, who was the winner of the 2007 Berlin International Film Festival Silver Bear and the 2011 Cannes Film Festival award for best screenplay. Joseph is the director of two films nominated for the Academy Awards Best Foreign Film, BEAUFORT and FOOTNOTE.

Emanuel Michael, Producer

Emanuel Michael is the president of Unison Films, a film financing, production, and distribution company founded in 2004. Emanuel was honored as one of MovieMaker Magazine's 10

Moviemakers Making A Difference, along with other honorees such as Matt Damon and Natalie Portman. In addition to "A Late Quartet", other Emanuel Michael productions released this year include: "Great Expectations", which is also premiering at this year's TIFF, directed by Mike Newell ("Harry Potter and the Goblet of Fire", "Four Weddings and a Funeral") starring two-time Academy Award® nominees Ralph Fiennes and Helena Bonham Carter, alongside Golden Globe® winner Sally Hawkins, Robbie Coltrane, and Jeremy Irvine (star of Steven Spielberg's "War Horse"); "360" directed by Academy Award® nominee Fernando Meirelles ("City Of God", "The Constant Gardener"), written by two-time Academy Award® nominee Peter Morgan ("The Queen", "The Last King of Scotland"), starring Academy Award® winner Anthony Hopkins, Academy Award® winner Rachel Weisz, and two-time Academy Award® nominee Jude Law. "360" premiered at the 2011 Toronto Film Festival and was the Opening Night Gala Film of the London Film Festival; "Boy" written and directed by Academy Award® nominee Taika Waititi premiered in competition at the Sundance Film Festival and the Berlin Film Festival where it won the Grand Prix, Best Feature Film in the Generation section. Additionally, "Boy" won the Best Foreign Film Award at the AFI Film Fest and is currently New Zealand's highest grossing box office film of all-time. Emanuel Michael is currently in production on "The Disappearance of Eleanor Rigby" starring Academy Award® nominee Jessica Chastain, James McAvoy, Academy Award® winner William Hurt, Academy Award® nominee Viola Davis, and Isabelle Huppert; and "What We Do in the Shadows" co-written, co-directed, and co-starring Academy Award® nominee Taika Waititi ("Boy", "Eagle vs. Shark") and Jemaine Clement ("Flight of the Conchords").

Mandy Tagger Brockey, Producer

Ms. Tagger - Brockey is the former head of production for InDigEnt where she oversaw some of the most critical and commercial successes in independent film, and worked with the top directors, actors, writers and producers in the industry. InDigEnt projects include Gary Winick's "Tadpole", Wim Wender's "Land of Plenty", Steve Buscemi's "Lonesome Jim", and Andrew Wagner's "Starting Out in the Evening".

Adi Ezroni, Executive Producer

Ms. Ezroni is the co-founder of Priority Films' production, distribution and marketing arms. She produced "Holly" and produced and co-directed the documentary "Redlight" narrated by Lucy Liu and acquired by Showtime. As a result of these films and her work in raising awareness to human trafficking, Adi received the 2008 US State Department Global Hero Award. Adi is also a leading actress in the award winning Israeli TV drama series "Prisoners of War" and "When Shall We Kiss".

Ted Hartley, Executive Producer

As RKO's Chairman and CEO, Ted Hartley oversees RKO's development and production activities: both stage and screen. Mr. Hartley's combined experiences in investment banking and entertainment has aided in the refinancing and rejuvenation of RKO Pictures Corporation, building on RKO's award-filled library and new acquisitions under the company's well-know movie trademark of the globe and tower.

Additionally, Hartley has produced several of the RKO's recently released films including Beyond a Reasonable Doubt, Are We Done Yet?, Mighty Joe Young, Shade, Laura Smiles and

Milk and Money. He Executive Produced the made-for-television movies: The Gin Game and The Magnificent Ambersons. His stage productions on Broadway won Tony nominations three years in a row.

A graduate of Annapolis with graduate studies at Georgetown University and Harvard Business School, Ted Hartley flew fighter jets off aircraft carriers; served as a Presidential White House aide and as a Wall Street executive. As an actor, he co-starred in film roles opposite Cary Grant, Robert Redford and Clint Eastwood, and in two network television series.

He is a voting member of the Academy of Motion Picture Arts and Sciences (The Oscars) and the Broadway League (The Tonys) and is a founding board member of the Steadman-Phillipon Sports Foundation. He serves on the board of Orbis, the International Flying Eye Hospital; the O'Neill Theatre Group and the Story Project, a literacy advocacy group. Ted Hartley is a published poet.

Cassandra Kulukundis, Executive Producer, Casting Director

Cassandra has cast the films of acclaimed directors such as Paul Thomas Anderson ("Boogie Nights", "Punch-Drunk Love", "There Will Be Blood" and "The Master"), David Mamet ("Spartan"), Terry Zwigoff ("Ghost World", "Art School Confidential") and Billy Ray ("Shattered Glass", "Breach"). Her films have won awards from the Cannes Film Festival, the Berlin Film Festival, and have been nominated for Best Picture at the Academy Awards. Whether they are offbeat comedies such as "Harold and Kumar Go to White Castle" or profound dramas such as "Magnolia", Cassandra always finds the precise balance of esteemed talent and new faces to ensure that each film will stand a part and be remembered.

Cassandra also co-produced the "The Elephant King" starring Academy Award Winner Ellen Burstyn and is currently producing "The Disappearance Of Eleanor Rigby", which stars Academy Award nominees Jessica Chastain, James McAvoy, and Two Time Academy Award nominee Viola Davis and Academy Award winner William Hurt.

Cassandra is a partner at Unison Films in New York City where she continues to develop and package films.

Peter Pastorelli, Executive Producer

Peter Pastorelli grew up in the film business. Starting in the location department, managing a variety of projects from the independent classic "Garden State" to the FX hit show, "Rescue Me with Dennis Leary. Peter quickly moved into production managing and, most currently, producing. His credits include "New York, I Love You", "Salvation Boulevard", and 2011 winner at Sundance for the Waldo Salt Screenwriting Award, "Another Happy Day". Peter is currently producing "The Disappearance Of Eleanor Rigby", which will star Academy Award nominees Jessica Chastain and James McAvoy.

OPENING TITLES

(equivalent of card)

RKO Pictures
Animated Logo

(equivalent of card)

Concept Entertainment
Logo

(equivalent of card)

Spring Pictures
Logo

(equivalent of card)

Unison Films
Logo

(equivalent of card)

Opening Night Productions
Animated Logo

(equivalent of card)

RKO Pictures presents

(equivalent of card)

an Opening Night production

(equivalent of card)

in association with Concept Entertainment
Spring Pictures
Unison Films

(equivalent of card)

Philip Seymour Hoffman
Mark Ivanir

Christopher Walken
Catherine Keener

(equivalent of card)

a film by
Yaron Zilberman

(Title Card)

A Late Quartet

(equivalent of card)

Imogen Poots
Liraz Charhi

(equivalent of card)

Madhur Jaffrey
Anne Sofie von Otter
and Wallace Shawn

(equivalent of card)

casting director Cassandra Kulukundis

(equivalent of card)

music supervisor Maureen Crowe

(equivalent of card)

sound designer Robert Hein

(equivalent of card)

costume designer Joseph G. Aulisi

(equivalent of card)

production designer John Kasarda

(equivalent of card)

editor Yuval Shar

(equivalent of card)

music by Angelo Badalamenti

(equivalent of card)

director of photography Frederick Elmes, A.S.C.

(equivalent of card)

executive producers Adi Ezroni
Ted Hartley
Peter Pastorelli
Cassandra Kulukundis

(equivalent of card)

producers Vanessa Coifman
David Faigenblum
Emanuel Michael
Mandy Tagger Brockey

(equivalent of card)

produced by Tamar Sela
Yaron Zilberman

(equivalent of card)

story by Yaron Zilberman

(equivalent of card)

screenplay by Yaron Zilberman
and Seth Grossman

(equivalent of card)

directed by Yaron Zilberman

END TITLES

(card)

Philip Seymour Hoffman
Mark Ivanir
Catherine Keener
Imogen Poots
Christopher Walken

(card)

Liraz Charhi
Madhur Jaffrey
Anne Sofie von Otter
and Wallace Shawn

(card)

Beethoven's Op. 131 performed by the
Brentano String Quartet

(card)

co-producer
Annabelle Quezada

(card)

line producer Peter Pastorelli
unit production manager Marshall Johnson
1st assistant director Curtis Smith
2nd assistant director Nicholas Langhoff

(Roller)

A Late Quartet

Cast

Juliette Gelbart Catherine Keener
Peter Mitchell Christopher Walken
Robert Gelbart Philip Seymour Hoffman
Daniel Lerner Mark Ivanir
Alexandra Gelbart Imogen Poots
Dr. Nadir Madhur Jaffrey
Pilar Liraz Charhi
Gideon Rosen Wallace Shawn
Parkinson's Class Instructor Pamela Quinn
Parkinson's Class Participants Brooklyn Parkinson Group
Flamenco Guitarist Cristian Puig
Flamenco Dancer Rebeca Tomas
Sotheby's Executive Megan McQuillan
Auctioneer David Redden
Winning Bidder Ted Hartley
Jack Stephen Payne
Little Girl in Subway Alyssa Lewis
Julliard Student Quartet Attacca String Quartet
Violinist Keiko Tokunaga
Violist Luke Fleming
Steve the Cellist Andrew Yee
Julliard Classroom Student Amy Schroeder
Miriam Mitchell Anne Sofie von Otter
Nina Lee Nina Lee

stunt coordinator Manny Siverio
on-set stunt coordinator Roy Farfel
stunt rigger Donald Hewitt

stand in for Mr. Walken Jeff Chena
stand in for Mr. Hoffman Greg Davis
stand in for Ms. Keener Lynn Ann Castle
stand in for Mr. Ivanir Tim Wilson
stand in for Ms. Poots Raphaela Rose Primus

extra casting director Meredith Jacobson Marciano

Ms. Poots' dialect coach Kate Wilson
on-set Parkinson's consultants Pamela Quinn, Joy Esterberg
additional Parkinson's consultants Dr. Stanley Fahn, Dr. Lewis P. Rowlands, Linda Putich
script supervisor Dianne Dreyer
story and artistic consultant Orly Feldheim
script consultant Howard Dinin

Camera

camera operator Jon Delgado
steadicam operator Larry McConkey, Barry Minnlerly
"A" camera 1st AC Chris Reynolds

“A” camera 2nd AC Michael “Beau” Grantland
“B” camera ACEve Strickman
additional 1st AC..... Nicola Benizzi, Kris Enos
loader.....Dan Merrill
additional loader..... Mark Killian
DIT..... Gabe Kolodny
additional DITBen Schwartz, Bennett Cain
camera internTom Goldwasser

additional winter shots..... Ludevic Litt
winter shots ACSpencer Gillis
stills photographerNicole Rivelli, Jojo Whilden
video playback..... Neil Bleifeld, Robin Pontbriand
remote head techsSebastian Almeida, Arthur Ellis, Guillaume Renberg

camera and lighting equipment by..... Arri CSC
additional equipment byAbelCine Tech

Art

art director Rumiko Ishii
art department coordinator Nora Kasarda
art department assistant Diem Hoang
art department intern Will Laufer

property master Ruth DiPasquale
assistant property master Kathryn G. Falzarano
3rd props Mark C. Harrington
additional props Ken Goodstein, Lucien Charles

set decorator Susan Ogu
assistant set decoratorAnya Lebow
leadmanGerard H. Pineo
on-set dresserJoseph Galione
additional on-set dresserJoseph Sorelle

set dressersDan Aronson, Mike Bodt, N. Marshon Davis, George Drohan, Victor Littlejohn, Jill McMahon, Chris Melendez, Wayne Miller, Mat Kowalski, Justin Pineo, Neguain “Nikki” Riley, Bobby Roelofs, Phil Saccio, Terence McCormack, Joseph Sorelle, Eric Stepper, Richard Tice, Joel Trantino

charge scenic Travis Child
scenic artists Michael Niremberg, Jordan Spilman, William Valentin
scenic industrialAlexander James
stage production assistant Madelinerose Kossmann
camera scenic Millree Hughes

string instruments provided by Rare Violins of New York

home furnishings mainly provided byABC Carpet & Home

graphic designerGary Cergol

quartet documentary graphics Robert Ludemann, Shin Ono
storyboard artistMatt Rota
Ms. Von Otter album images byCarl Bengtsson
Ms. Von Otter opera images byThomas Bartilla, Nikolaj Lund ,
Andoni Munduate Dorronso
Cleveland Quartet photo courtesy ofDonald Weilerstein & Peter Salaff – violins; Martha
Strongin Katz - viola; Paul Katz - cello
Gramophone magazine cover designed byJon Butterworth
additional yearbook photos courtesy of Christopher Hill, Robert Martens
Miriam documentary image courtesy ofCharles Lee, Geoffrey Richardson
additional photography by Joe Kohen

additional original paintings by Aram Gershuni, Moshe Gershuni

construction coordinator Richie Tenewitz
head carpenter John Turley
carpentersWilliam Lehne, Mitch Towse
construction grips Dan Kennedy, Ian Campbell, Irepaul X. Turner,
Daniel Mahoney

Costume

assistant costume designer Christine Bean
costume supervisor Shelby Saboy
key costumer Sarah Cuno
additional costumeApril Cary
costume assistants Kate Costin, May Elbaz, Jessie E. Kanelos Marina Lelchuk, Ariel
Meade, Annie Semenczuk
costume internKathryn McClain
Ms. Keener concert dress by Yves Saint-Laurent
men concert suits by Astor and Black
Ms. Keener special wardrobe by The Row
special cast wardrobe by Elie Tahari

Hair & Makeup

hair department head Qodi Armstrong
key hair stylistVera Stromsted

makeup department head Maya Hardinge
key make-up artist Chris Milone

additional make-up artists Eldo Ray Estes, Paula Kelly, Dina Sliwiak, Leo Won

Sound

sound mixerFelix Andrew
boom operator Julie Wilde
sound utilityGraham Gardner
audio playback Dave Tirolo

Grip & Electric

gaffer John Raugalis

rigging gaffer Mike Castro
best boy electric Mario Pignard
genny operator Derrick Still
electricians Suzanne Andrews, Luis Contreras, Kevin Karpinski, Kurt Kroll, Spencer Lasky,
Laurence Lewinn, John Maher, John A. Mitchell, Michael Mortell, Chris Scarfi, Josh Solson,
Philip Sorensen, David Steinberg, Zachary Sullivan, Carl Terbenhoff, Allen Zellman, Nu Zhang

3rd electric Keith Berg, Teddy "Junior" Goodwin
company electrician Eric Vaterlaus
rigging electricians Nathaniel Bates, Nina Kuhn, Steven D. Orellana, Donald W. Schreck

key grip Tim Smythe
best boy grip Keith Gordon
"a" dolly grip Jon Vendetti
company grip/"b" dolly grip Erinne Lukaniec
company grip Hector Toledo, James Turner
"c" dolly grip Dmitry Kubrik
additional grips Tony Arnaud, Kenny Bruzzo, Daniel Cocuzzo, Jeff Combs, Jeremy Conley,
John Desiena, Gerald Gloster, William Gonzalez, John Guzi, Jeff Holman, Chris Jones, Edward
J. Jones, Bruce Jordan, Daniel Letizia, Michael Ludwig, Vincent Pierce, James Wilsey-Murphy,
Jesse Smith-Weiss, Carissa Spatcher, Robert B. Stein, Tom Vaughun, Robert White

key rigging grip Archie Ciotti, William Duncan
additional rigging grip James Baratta, Daniel Cocuzzo, Paul Gronke, Daniel S. Nallen,
Daniel Wallenstein

Locations

location manager.....Beth Avery
1st assistant location manager Matt King
2nd assistant location manager Delora Pyritz
locations assistant Emmett J. Hardy Jr.
location scouts Jason McCauley, Jason Kadlec, Mike O'Neill, David Velasco
additional locations assistantsJesse Hove, Jason P. Scala

Production

production coordinator Susan T. Parsons
production accountant Maryann C. Fondulas
1st assistant accountant Keira Marcus
payroll accountant Alicia Ivery
assistant accountant Dan Kukkonen
payroll services provided by Entertainment Partners
insurance services provided by Reiff & Associates LLC

production attorneyIddo I. Arad, Esq.
Frankfurt, Kurnit, Klein & Selz PC
production executive Gabriella Ludlow

production secretaryGina Jones Roche
script clearance..... Christine Foy
2nd 2nd assistant directorCarrie Bush

key set production assistant Tom Maloney

set production assistants Shelly Carmel, Claire Jackson, Katie Martin, Ellen Parnett, Jeff Weber

additional production assistants Christopher M. Beer, Scott Friedman, Jacquez Gordon, Steven Julien, Keatyn Lee, Burton May, Becky Phillips, Christopher Toppino, Sonny Valicenti

set interns Hannah Ballanfat , Neta Mor, Tina Quach, Matt Fifer, Kyle Lavore

office production assistants Nick Doumele, Aaron Jensen

production office interns Stella Corradi, Simone DaSilva, Katy Esposito, Halayna Hutchins, Brian Joseph, JP Nikitas, Travis Rex Nicole Sanders, Nicole Scarlett, Umi Shakti,

assistant to Mr. Hoffman Alexandra C. Curran

assistant to Mr. Ivanir Omri Bezalel

assistant to Ms. Keener Courtenay Johnson

assistant to Mr. Walken Eliav Mintz

assistant to Ms. Poots Anusha Rajasekharan

set medics Richard Fellegara , Peter Meccio

For Opening Night Productions

executive director Marcia Riklis

development manager Alex Mackay

editing & visual effects consultant Yonatan Galili

After Effects editor Jonathan Healey

Op. 131 videoboard editor Yoav Yerushalmi

development interns Rachel Alberg, Celia Barreda Dibos, Blandine Mercier

For RKO Pictures

assistant to Ted Hartley Steve Tolman

assistant to Vanessa Coifman Marcus Kaye

RKO post consultant Joe Fineman

finance and production Rachel Rose

marketing and distribution Dylan Wiley

legal Suzanne Rosencrans

For Spring Pictures

production executive Itai Horstock

production advisor Arnaud Achour

marketing advisors Oded Itzhak, Nimrod Lev

Transportation

transportation captain Kevin Flynn

transportation co-captain Peter A. Kreinbihl

parking coordinator Cisco Marcial

camera car operator David J. Conelli

drivers Daniel Aguirre, Sal Berritto, Mike Bryan, Matthew Callagy, George Campbell, Jim Chesterman, Walter Chonow, Michael Cozier, Curtis Europe, Frank Fennimore, Jimmy Kelly,

John Lalor, William MacCready, Kenny McLeod, Larry Miele, Andrew Orefice, Alex Ortiz, James Pompey, John Ramirez, Patrick Robertelli, Richard Tana, Ed Wambach, Paul Wiener,

Anthony Wisnom

catering provided by Movieland Catering

chefsLynda Reynolds, Michael K. Reynolds
catering assistant Jorge Diaz
craft service Eat Catering
leadSean Carroll
assistantFelix Rivera

production vehicles provided byHaddad's

Post-Production

additional editing Tariq Anwar

editing facility, New York Mega Playground
additional editing facilitiesPHD Advanced, Sixteen 19
post-supervisor and 1st assistant editor Naomi Spiro
assistant editors Charlie Greene, Paloma Mele
technical supportOren Bergman

digital intermediate and video dailies by Deluxe New York
digital intermediate colorist..... Joseph Gawler
digital intermediate supervising producer Darrell R. Smith
digital intermediate editorJonathan Sanden
digital intermediate assistant Matthew Breitenbach
digital intermediate project manager Molle DeBartolo
smoke artist Chris Mackenzie
digital film recording Markus Janner

sound facility Sound One
sound re-recording mixer Reilly Steele
supervising dialogue editor Brian Bowles
sound effects editor David Paterson
foley artist Jay Peck
foley engineerRyan Collison
ADR recording stage, New YorkSound One
ADR recording stages, Los Angeles POP Sound, CSS Studios/Todd A-O

vfx by COPA Network
vfx supervisorVico Sharabani
vfx executive producersYfat Neev , Alex Frisch
lead composersRonen Sharabani, Tal Shuv
compositors Ilya Marcus, Euna Kho

main title sequence design by Big Film Design
main title sequence designerRandall Balsmeyer
title designerRachel Kinrot
end titles designerAdam Leier, Cecilia R. Ziko

post-production accountant J.R. Craigmile

international sales WestEnd Films
managing directorsMaya Amsellem, Eve Schoukroun

promo editor Oded Yaron

world revenues collected and distributed by Freeway Cam B.V.

Music

music editor..... Annette Kudrak
music co-produced and orchestrated by Angelo Badalamenti, Jim Bruening
music orchestrated and conducted by Joseph LoDuca , Jeff Grace
music also orchestrated by Giancarlo Vulcano
music contractor Sandra Park
music preparation byJim Bruening

score consultant Raz Mesinai

Brentano String Quartet Op. 131 recording
producer Alan Bise
engineer Bruce Egge

score recorded and mixed by Todd Whitelock
ProTools engineerCharlie Kramsky
mixing assistantBrett Mayer
additional engineering and mixing byFernando Lodeiro
score recorded atAvatar Studios New York
score mixed atMSR New York

*Original music published by Anlon Music Co. (ASCAP) Anlon Music Co. is administered
worldwide by Universal Music Publishers.*

*Op. 131 master classes for research byJoel Krosnick , Samuel Rhodes , Joel Smirnoff ,
Arnold Steinhardt*

Op. 131 string quartet for research Attacca String Quartet
quartet music consultant and coaches Johnny Gandelsman, Carrie Dennis
violin coaches to Mr. Hoffman Nanae Iwata, Keiko Tokunaga
cello coaches to Mr. WalkenAndrew Yee, Andrew Janss, Nicholas Canellakis
violin coaches to Mr. Ivanir Pico Alt, Russell Fallstad, John Marcus
viola coaches to Ms. KeenerSurai Balbeisi, Miranda Sielaff, Jerome Gordon
additional viola coach to Ms. KeenerNicholas Cords, Rebecca Chung
cello doubleDavid Bakamijan, Peter Howard
violin coach and music for Ms. PootsAmy Schroeder
Daniel's note markings by..... Daniel Bard
flamenco choreography byRebeca Tomas

Music

String Quartet No. 14 in C# minor, Op. 131
composed by Ludwig Van Beethoven
performed by the Brentano String Quartet
courtesy of AEON Recordings, a label of Outhere SA, Brussels, Belgium

String Quartet in F-minor Op. 20/5 (3rd Movement)

*written by Franz Joseph Haydn
performed by The Brentano String Quartet*

City Nights

*written and performed by Uri Caine
courtesy of Uri Caine Music Publishing*

Bulerias Del Encuentro

*written by Cristian Puig
performed by Cristian Puig & Rebeca Tomas*

Zigeunerweisen (Gypsy Aires), Op. 20

*written by Pablo de Sarasate
performed by Mark Steinberg*

Salty Air

*written by Jonathan Dagan
performed by j.viewz
courtesy of j.viewz*

Cello Suite No. 4, Prelude and Allemande

*written by Johann Sebastian Bach
performed by Nina Lee*

The Blue Danube (main theme)

*written by Johann Strauss II
performed by Mark Steinberg*

Marietta's Song from Die Tote Stadt (The Dead City)

*written by Eric Wolfgang Korngold
performed by Anne Sofie von Otter
Bengt Forsberg - piano, Kjell Lysell & Ulf Forsberg - violins
Mats Lidström - cello, Nils-Erik Sparf - viola
courtesy of Deutsche Grammophon*

Poems

“Four Quartets”

*written by T.S. Eliot
Published by Faber and Faber Limited*

“Old Men”

*written by Ogden Nash
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*dedicated to
Prof. Ruth Stein (1947-2010)*

in memory of
Donald Krim (1945-2011)
Andre J. Badalamenti (1971-2012)

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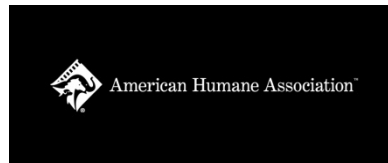
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*Filmed with Arri Alexa Camera
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[Logos]



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