



Presents

## WE NEED TO TALK ABOUT KEVIN



### World Premiere – 2011 Cannes Film Festival

Directed by Lynne Ramsay  
Screenplay by Lynne Ramsay & Rory Stewart Kinnear

Starring  
Tilda Swinton, John C. Reilly, and Ezra Miller

Running Time: 112 Minutes  
Opens in New York & LA December 9<sup>th</sup> one week engagement  
January 13<sup>th</sup> - NYC  
January 20<sup>th</sup> – Los Angeles  
February- National Rollout

For press notes and stills please visit the link below:  
[ftp://oscope\\_drop7@ftp.oscilloscope.net/KEVIN\\_images.zip](ftp://oscope_drop7@ftp.oscilloscope.net/KEVIN_images.zip)

Login: oscope\_drop7  
Password: 6aX+Ge+U

**Oscilloscope Contacts:**  
Dan Berger  
Oscilloscope Laboratories  
[dan@oscilloscope.net](mailto:dan@oscilloscope.net)  
212.219.4029

Kia Muhammad  
Oscilloscope Laboratories  
[kia@oscilloscope.net](mailto:kia@oscilloscope.net)  
212.219.4029

**StrategyPR/Consulting Contacts:**  
**NY:**  
Chanelle James  
[chanelle.james@strategypr.net](mailto:chanelle.james@strategypr.net)  
646.918.8736

**LA:**  
Emily Lu  
[Emily.lu@strategypr.net](mailto:Emily.lu@strategypr.net)  
323.954.8500

WE NEED TO TALK ABOUT KEVIN

\*Please note these are preliminary Production Notes

## About The Production

***“Evil is unspectacular and always human.  
And shares our bed and eats at our own table.”***

-- W.H. Auden

The threatening underside of domestic life that no one ever talks about comes to the fore in the gripping, provocative psychological suspense of ***We Need To Talk About Kevin***, a film that tunnels beneath the skin of a mother and son on a dangerous collision course from birth. What emerges is an original portrait of parenthood’s uncertainty, guilt and most harrowing fears, all from within the deeply subjective POV of a mother’s most unsettling memories. As Eva Khatchadourian tries to come to grips with her past, her malevolent offspring and what he has wrought, she falls into the thin cracks between innocence and evil, nature and nurture, love and abject horror.

Based on Lionel Shriver’s bestselling novel and directed by visionary filmmaker Lynne Ramsay (*Morvern Callar*, *Ratcatcher*), the story is brought to life by an ensemble cast headed by Oscar® winner Tilda Swinton (*Michael Clayton*) as Eva, in the most exposed and psychologically complex role of a career made up of bold choices. Joining Swinton are rising newcomer Ezra Miller (*City Island*) as the bone-chillingly unappeasable Kevin, who his mother knows like no one else; and Academy Award® nominee John C. Reilly (*Chicago*) as Franklin, the light-hearted man Eva marries impulsively, only to find their son enlarging a rift between them.

Winner of Best Film at the London Film Festival, the story is told via an intense, time-bending style, flashing forwards and backwards, from Kevin’s birth to Kevin’s snowballing misdeeds to Eva’s acceptance of her current role stoically taking her licks as the town outcast and object of fury. It stays steadfastly in Eva’s inner world, through a maze of pop songs, hazy memories and indelibly shocking moments, engaging all the senses and a volatile mix of emotions. But all along, the tension keeps ratcheting tighter and tighter, building to a haunting climax that, no matter how you see it, no matter who or what you might think is to blame, leaves you thinking.

Oscilloscope Laboratories presents a BBC Films and UK Film Council production in association with Footprint Investments, Piccadilly Pictures and Lipsync Productions in association with Independent, Artina Films and Rockinghorse Films, a film by Lynne Ramsay, ***We Need To Talk About Kevin***. The screenplay is by Ramsay and Rory Stewart Kinnear based on the novel by Lionel Shriver. The producers are Luc Roeg,

Jennifer Fox and Robert Salerno. The executive producers are Steven Soderbergh, Christine Langan, Paula Jalfon, Christopher Figg, Robert Whitehouse, Michael Robinson, Andrew Orr, Norman Merry, Lisa Lambert, Lynne Ramsay and Tilda Swinton.

To craft the film's distinctive blend of visual beauty and visceral anxiety, Ramsay collaborated with an artistic crew that includes Oscar® nominated cinematographer Seamus McGarvey (*Atonement*), editor Joe Bini (*Cave Of Forgotten Dreams*), production designer Judy Becker (*Shame*, *The Fighter*) costume designer Catherine George (*Life During Wartime*) and composer Jonny Greenwood (*There Will Be Blood*.)

## Talking About Kevin

When Lynne Ramsay read Lionel Shriver's acclaimed and award-winning novel, We Need to Talk About Kevin, it was not the book's timely, newsworthy topic of teenage violence that intrigued her. It was the story of psychological horror behind that story – that of a mother who cannot fathom, cannot seem to stop, and cannot know for sure if she is the cause behind the mayhem unleashed by the devilish malice of her own son – that lured her into making her first thriller.

Ramsay's first two films, *Ratcatcher* and *Morvern Callar*, were both gritty, inventive dramas set in working-class Scotland, and drew critical raves for their edgy, poetic sense of imagery. But ***We Need To Talk About Kevin*** would be a departure, taking Ramsay into suburban USA and realms of suspense and psychologically-driven terror as the film explores the kind of unforeseen menace that can lurk in ordinary bedrooms, backyards and kitchens, that can lurk within those who are supposed to be, unassailably, our loved ones.

"I thought the novel was breaking new ground on the subject matter of parenthood," says Ramsay. "It really nailed the question of what happens if you're a parent but you can't form that bond with one of your children. I thought it was a bold idea to run with."

She wrote the screenplay in collaboration with her husband, Rory Stewart Kinnear. They faced a complicated structural challenge, as Shriver's epistolary novel was written as a series of fiercely candid letters from Eva to her former husband about their son, Kevin, now in juvenile prison.

In the novel, Eva writes of the gnawing ambivalence that began her unplanned pregnancy; the fears that gripped her as she gave up the globe-hopping life of independence that sustained her; the emotional numbness and exhaustion that overtook her after Kevin's difficult birth; and the dismay that rocked her to the very core as Kevin grew into a hostile, defiant little boy, then an acid-tongued, manipulative teenager, then into something unimaginably monstrous, even as she began to develop a seemingly natural, organic bond with Kevin's sister, Celia.

Ramsay and Kinnear took all of that and translated it into richly subjective images that allow the audience to penetrate Eva's emotional reality. In their interpretation, the audience becomes an interloper into Eva's haunted world of memories, as she tries to figure out the mystery of what happened to her family and where the aftermath of shame is taking her.

"The novel had elements of noir, of psychological thrillers, and we wanted to keep that structure," explains Ramsay.

But the suspense in the screenplay was as emotional as it was crime-related, the entire story shadowed by the specter of provocative questions people talk too little about: from where does someone like Kevin arise? Do the roots of his evil impulses lie in his mother's early maternal mistakes, in something dark deep inside her that Kevin inherited, or do they come from somewhere inexplicable, some accidental mix of biological chemistry and destiny neither one of them really can understand? And whatever the cause, how can Eva possibly take on the full, breathtaking, moral gravity of the consequences?

This is what Ramsay and Kinnear honed in on in their spare but texturally rich screenplay, which further heightens the page-turning angst of the novel while creating the kind of hair-raisingly intimate experience of a psychological nightmare that only cinema can.

The question of whether nature or nurture produces "bad" children has been debated for ages, but just this summer, a scientific study sponsored by the National Institutes of Health and published in *Child Development* showed profound evidence that the bond between mother and child is critical to a boy's behavior as he grows up. The more tenuous the mother-son bond, the more likely a boy is to get into trouble as a teenager. But the debate remains: does a mother fail to bond with her child because of something in her, because of circumstance or because the child is innately uncooperative, unaffectionate, even deviant? And can we be honest about the fact that sometimes these terrible things happen to otherwise ordinary people with consciences?

Ramsay knew the risks of the film's taboo subject matter -- and its unconventional, impressionistic storytelling style -- were considerable but that only intrigued her further.

"It's always a struggle to make something with an individual voice. You need to be resilient and realistic," she notes.

Affirming the compelling strength of Ramsay's voice, three highly successful independent producers soon came aboard the project: Luc Roeg (*Mr. Nice*) of Independent, Jennifer Fox (*Michael Clayton*) and Robert Salerno (*A Single Man*) of Artina Films.

"What attracted me immediately is that I was such a fan of the book," says Roeg, "and a big fan of Lynne's films. Lynne was going to bring so many things to the project,

especially her ability to work with actors, her understanding and her fantastic eye for the camera.”

Adds Fox: “When I read the book, I instantly knew the combination of gritty authenticity, character-propelled narrative and poetry that permeates Lynne’s films would be a great match for Lionel Shriver’s psychologically rich storytelling.”

Ramsay began by putting together the film’s cast – which, despite the weighty impact of the story, centers on just a few characters whose impact on each other has devastating results.

## **Raising Kevin: The Cast**

To play Eva Khatchadourian, Lynne Ramsay chose Tilda Swinton, who over the last 20 years has created an entire indelible roster of captivating characters. She first appeared in several Derek Jarman films in the 80s, then came to global recognition in the gender-shifting lead role of Sally Potter's *Orlando*, then went on to work one-by-one with many of today's most exciting filmmakers, including Danny Boyle in *The Beach*, Spike Jonze in *Adaptation*, Cameron Crowe in *Vanilla Sky*, Joel and Ethan Coen in *Burn After Reading*, David Fincher in *The Curious Case Of Benjamin Button*, Andrew Adamson in *The Chronicles Of Narnia* and the list goes on. She received acclaim in Erick Zonca's *Julia*, playing an alcoholic swept up in a kidnapping scheme, and won the Oscar® for Best Supporting Actress as a zealous corporate lawyer in *Michael Clayton*. Most recently, she garnered accolades in another inimitable role as an icy, aristocratic wife swept up in a life-changing love affair in Luca Guadagnino's Italian film, *I Am Love*.

With ***We Need To Talk About Kevin***, Swinton would step into the role of an ordinary-seeming suburban mother, but one pushed into the most forbidden borderlands of maternal experience. While almost all parents struggle with guilt over those moments when they reacted badly or didn't respond as they might have hoped, the guilt that Eva must face is so vast and so caustic, it becomes a psychological prison and a tool of self-punishment. She is left to question how she can simultaneously care for, feel responsible for and yet fear, revile and be shocked over and over by her own flesh and blood; left to contemplate how her two children could have turned out so diametrically different; left to wonder how her every move in a post-partum haze that has never quite ended might have created a child who could do the unimaginable.

Swinton was taken in both by Shriver's novel and by Ramsay's approach to it through Eva's not always reliable memory. "It felt to me that this story looked at stuff that hasn't really been looked at before," she comments. "It's always been a taboo to even talk about the possibility of the maternal instinct not kicking in. There's this myth when you have a child that everything will be pink roses and the milk of human kindness. But it isn't always that way. That's what Lionel Shriver looked at in the novel – and I think that's what Lynne takes even further in the film, going deep into the inner space of a mother experiencing that."

As a mother of teenaged twins herself, Swinton could feel the unsettling currents of the story in a personal way. Though she says the bond with her children was

immediate and powerful, she can remember the fear of what she would do if it did not turn out that way.

“It’s the ultimate nightmare scenario for anyone who has children,” she observes. “I think the story has as much to do with the reality of parenting as *Rosemary’s Baby* has to do with the reality of being pregnant. It’s a kind of horror film about what every parent most fears: not feeling it from the very get-go, not feeling a bond, and worse than that, feeling an anti-bond that grows and grows from screaming baby to truculent child to murderer.”

The mounting intensity of Eva’s horror is evoked in the quietest, tiniest details of Swinton’s performance. “The role of Eva requires an incredibly complex mix of intelligence and empathy – and Tilda is so strong at conveying a character’s impulses and often unconscious desires,” explains producer Jennifer Fox. “She was absolutely riveting in the role.”

Adds Luc Roeg: “It was great just to watch the subtleties of her performance. You can’t really even talk about the film without talking about Tilda – she’s such a force.”

Swinton says the biggest challenge of the role was allowing her portrait to be so honest as to draw sympathy from an audience that is also aghast at what has happened in this family. “It was a very interesting juggling act,” she says. “Eva is someone who is very self-determined, very self-possessed, very worldly and very used to getting her own way. But it was important not to play those cards too strongly, so that the audience would relate to her. The nightmare for Eva is not that her son is violent and horrible in some foreign way, but that he is violent and horrible in familiar ways.”

While diving fearlessly into the murky shadows of Eva’s soul, Swinton was especially exhilarated by the rapport she found with Ramsay. “Lynne is one of the most instinctive filmmakers that I’ve ever worked with,” she states. “She’s got this kind of animal rhythm around expressing things in images, and I found that very compatible.”

Ramsay notes that the intensely domestic Eva was a 180-degree switch from many of the more sweeping roles for which Swinton is so well known. Even the character’s anger is focused entirely inwards. “I think it was very interesting for Tilda to play this kind of a role,” says the director. “We were constantly stripping back the exoticism from her face. It was important that she be a woman who really doesn’t care anymore what she looks like, who has stayed in this town really for martyrdom, to be punished.”



The more Eva becomes confused and frustrated, the more her young son seems to feed off her chaos and use it to increase his ability to manipulate the entire family. The portrait of Kevin as a young man had to be equally complex – revealing not just his seething fury but his supreme loneliness and intractable emptiness. Playing Kevin as a moody, uncooperative 8 year-old is Jasper Newell in his film debut. But to find an actor able to get to all the levels of teenaged Kevin, the filmmakers and casting director Billy Hopkins launched an extensive search. Ultimately, a spellbinding audition convinced Ramsay to cast Ezra Miller, who has been seen opposite Andy Garcia in the comedy *City Island* and in Antonio Campos' acclaimed drama *After School*.

"Always in the casting process there is a spark of something you haven't yet thought of, and I think that's what Ezra was to Lynne when she saw him," remarks Roeg.

Miller had a strong take on the character from the start – he approached him as that rare child who sees through his mother's every ruse, and senses her hesitancy towards him. "Kevin is born to a mother who is ambivalent about his existence, if not degraded by having a kid. She's not mean to him, she's not cruel, but he grows to despise her. He is very intelligent and he sees right through her façades," he explains. "His anger towards her is repressed but it keeps building and mutating until it becomes something horrible."

Although no one can say what precise ingredients go into creating a kid like Kevin, Miller sensed that he is driven by acute feelings of unsatisfied need. "I think Kevin was one of those kids born screaming and he needed the attentiveness of a fully willing, self-sacrificing mother," he says. "It's unfortunate, but Kevin never really got the tools he needed to self-soothe. Later, he sees his mother trying to compensate for what she's done but that only makes him angrier, because he sees her as only pretending to be a good mother. He doesn't want her to fake anymore. I think, most of all, he just wants her to come face-to-face with the deep, dark truth."

As much as Kevin reviles his mother, he finds no comfort with his father, either. "Kevin's father is representative of this prevalent attitude today of 'let's be a really happy family,' even at the expense of burying some of the dark stuff," comments Miller. "He's blind to what Kevin is becoming because he wants more than anything to have the perfect son. Kevin, in his manipulative brilliance, plays right into that, but he has no respect for him."

Throughout, Miller focused on keeping the live-wire performance real. "One thing we really focused on was trying to make Kevin believably ambiguous, and not some

cartoon demon-child,” Miller explains. “He’s not really crazy and he’s not evil, so much as he is a real teenager who has a very dangerous understanding of the make up of his family. In a beautiful and artistic way, the film sparks the conversation of why these things happen.”

For Tilda Swinton, Miller’s insight was key. “Ezra is a consummate performer and has natural confidence,” she says. “It was very important that the energy in Eva and Kevin’s relationship be about his energy, and that I was always spinning off of his coolness. So Ezra was really the leader of the song between us, if you will.”

Adds Ramsay: “Ezra was so unintimidated by Tilda and there was a real vibe between them.”

Says Miller of working with Swinton: “Tilda is fearless reality personified. Everything she does is calculated and she always knows exactly what’s she doing. This role could easily have been very unsympathetic, but Tilda makes Eva someone genuinely struggling, someone trying to figure out what she’s done wrong.”

The material also took Miller to some unlit internal corners, but he says that Ramsay’s artistry transcended some of the darkness. “Lynne has an almost childlike perspective, and also a brilliant artistic perspective on the way the world really is. She and Seamus McGarvey crafted paintings from each scene. They found the way to make even dark things beautiful,” he summarizes.

The third leg of ***We Need To Talk About Kevin’s*** unstable family triangle is Franklin, Kevin’s father, who denies there is any problem with his son at all. Taking the role is John C. Reilly, an Academy Award® nominee for the role of Amos Hart in Rob Marshall’s *Chicago* and Golden Globe nominee for *Walk Hard: The Dewey Cox Story*. Equally adept at drama and comedy, Reilly also garnered accolades for his work in Martin Scorsese’s *Gangs Of New York*, Stephen Daldry’s *The Hours*, and opposite Marisa Tomei and Jonah Hill in *Cyrus*.

Everyone involved in the production was excited to see him come aboard as Franklin. “From very early on, John was the dream Franklin for both Lynne and I,” recalls Tilda Swinton. “He came to the role with such an eagerness, energy and courage in examining this material and playing this particular father.”

Reilly was drawn to Ramsay’s outsider perspective on an American family in trouble. “Lynne is from Scotland, so she was able to come into this American story and just hone in on the structure and behavior of the characters without the baggage of being

an American,” he notes. “I think this is also a very interesting time to tell this story, a time when there is so much changing in the world and in the nuclear family.”

He was also interested in the challenge of trying to create Eva and Franklin’s marriage as a crisply realistic, if dangerously flawed, relationship. “The story really challenges the idea that all parents get along like peas in a pod with their children. But it’s not that Eva and Franklin are such misguided people,” Reilly points out. “They are trying their best. It’s very complicated raising kids and despite your best intentions, terrible things can happen. The story is a real Greek tragedy. There’s no real villain, but the tragedy is that when these four people come together, they aren’t able to synch up in the way that happy families can.”

As for the role Franklin plays in Kevin’s simmering rage, Reilly says: “Franklin is the family optimist. His point of view is that ‘I know this is a difficult kid, but we just need to try our best and not give up on him.’ I think he hopes that by willfully ignoring it, it will eventually go away.”

When it doesn’t go away, tension builds, but more in Franklin and Eva’s marriage than between father and son. For Reilly, one of the key elements of the role is that the film’s version of Franklin is filtered entirely through Eva’s POV. “It’s a very visually impressionistic movie because it’s all about Eva playing these moments back in her head,” he notes. “When Eva’s looks back it’s not just a flashback but a flashback of the way she remembers things. So, while I played the role very naturalistically, there is also a different quality, because it’s not just portraying Franklin – it’s portraying the way Franklin felt to Eva as Kevin grew up.”

## **Memories of Kevin: The Design**

The design of *We Need To Talk About Kevin* fuses performance with photography, sound, sets, costumes and music to build layers of mood, suspense and emotional revelation. From the opening shot of the film – Eva reveling in the bacchanal-like ambience of a Spanish tomato festival before Kevin’s was conceived – to the scenes of Eva awakening to a garishly paint-splattered house in a brutal present that she welcomes as her just reward, color and light are used to forge the eerie inner life of a woman who is haunted by remembrances, lost dreams and moments she can’t take back.

Lynne Ramsay collaborated with a strong artistic team to evoke Eva’s emotional POV in every scene, including cinematographer Seamus McGarvey, who received an Academy Award® nomination for his work on the screen adaptation of Ian McEwan’s novel *Atonement*. He brought a rich formalism to the film’s creative juxtapositions of imagery – juxtapositions that link the banal to the sensual to the murderous.

“Seamus is a huge fan of Lynne’s work and was wanting to work with Lynne specifically on this project. There was an element of destiny and fate to their collaboration,” says Luc Roeg.

McGarvey says: “Lynne used to be a cinematographer, so she comes from that very visual perspective, and directs in that way. Her language is photographic, and she uses the camera very elegantly.”

The cinematographer was soon swept up in Ramsay’s bold, often unexpected, approach. “When I first read the script, I saw predominantly the horror of it – the anger, the angst and the negative space between people. But what was wonderful in its realization was also seeing the humor. There are some very touching and funny scenes, and that’s down to the actor’s skills, but also to the writing, because it is so layered, and the way Lynne brings it all out. I think that tone is going to lure people in and the end of the film then packs an even bigger punch.”

Because the film flows fluidly in both directions through time, McGarvey had to find ways to bind past and present to each other visually. “We went for a very lucid and clear point of view versus how memories are normally shot, like a waking dream,” he says. “The present day is more psychological and internal and about getting under the skin and into the head of Eva’s character.”

The shoot, which was compacted into a hyper-intense 30 days in suburban Connecticut, was a challenge, says McGarvey. “We shot-listed the whole film so that

everyone knew what we were trying to achieve every day. It worked because we had an extraordinary crew, and such a decisive director as Lynne. She knows the power of the edit and the camera, and she looks at every take and knows when you've got it."

For Ramsay, it was her first foray into filmmaking in the U.S. "It was a whole different world for me and I was essentially moving through an alien landscape," she notes. "But the crew was so organized; it was the best I've ever worked with. They were really behind the project, and we had absolutely top-notch people in every department."

Also key to the film's look is the nuanced work of production designer Judy Becker, who created a working-class boxing family's reality in David O. Russell's *The Fighter* and also designed this year's *Shame*, the intense sex drama directed by Steve McQueen. For ***We Need To Talk About Kevin***, Becker focused on the way Eva's perception of her world shifts in time.

Becker explains: "The idea was to distinguish the three main time periods in Eva's life: the early days of her relationship with Franklin when she has happy memories; the suburbs where things become more austere – and where Eva and Kevin's relationship starts to go quickly down hill – and the present day which is the aftermath of what happens when Eva has lost so much."

Working entirely with real but limited locations, Becker had to be creative with quick-change sets. "We did a lot of work to find locations that could be rapidly transformed," she notes. "One example is an abandoned vocational school we found that ultimately became a hospital, a pediatrician's office, a juvenile detention center, a school and a run-down tropical hotel in Ecuador."

Versatility also is part of the work of sound designer Paul Davies, who collaborated with Ramsay on her previous films. Here, he forges a wall of sound – from the roar of a crowd to the hush of a child's whisper, from the clicking of a lawn sprinkler to the cry of sirens – that permeates the whole film. Davies worked closely not only with Ramsay, but with re-recording mixer Robert Farr and foley supervisor Barnaby Smith, as well as the film's editor Joe Bini (known for his extensive work with Werner Herzog, including the acclaimed documentaries *Grizzly Man* and *Cave of Forgotten Dreams*) to weave every ping and hiss into the film's backwards-and-forwards narrative.

The final atmospheric touches on the film came from Jonny Greenwood's score. An English musician and composer best known for his work with the seminal rock band Radiohead, Greenwood garnered awards for his expressionistic score for *There Will Be Blood*. For ***We Need To Talk About Kevin***, Greenwood followed the tenor of the film's

visuals with pulsing, stabbing strings that swirl through Ramsay's collage-like scenes. Contrasting with the score – and often with what the audience is seeing and feeling – is a buoyant pop soundtrack that features Lonnie Donegan, The Beach Boys and Buddy Holly, among others.

Sums up producer Robert Salerno: “There was real passion among everyone on the set to help get Lynne's vision on to the screen. From the costumes to the production design to the music, everyone worked together to bring the script to life.”

**#####**

## **ABOUT THE CAST**

A native of Scotland, **TILDA SWINTON (Eva)** started making films with the English director Derek Jarman in 1985, with *Caravaggio*. They made seven more films together including *The Last of England*, *The Garden*, *War Requiem*, *Edward II* (for which she was named Best Actress at the 1991 Venice International Film Festival), and *Wittgenstein*, before Jarman's death in 1994. She gained wider international recognition in 1992 with her portrayal of *Orlando*, based on the novel by Virginia Woolf under the direction of Sally Potter. She has established rewarding ongoing filmmaking relationships with Lynn Hershman Leeson with whom she made *Conceiving Ada*, *Teknolust* and *Strange Culture*, with John Maybury with whom she made *Man 2 Man* and *Love Is The Devil*, with Jim Jarmusch (*Broken Flowers*, *The Limits of Control*) and Luca Guadagnino with whom she made *The Protagonists*, *The Love Factory* and most recently the widely acclaimed *I Am Love* which she co-produced over the span of a decade.

In 1995, she conceived and performed her acclaimed live-art piece *The Maybe* in which she presents herself lying asleep in a glass case for eight hours a day over seven days, which was presented at The Serpentine Gallery in collaboration with an installation she devised with Cornelia Parker. More than 22,000 people saw *The Maybe* there, making it the most popular exhibition of its time. The following year, in collaboration with the French artists Pierre et Gilles -- and for comparable numbers of visitors -- she recreated the piece at the Museo Baracco in Rome.

Swinton has also performed in Spike Jonze's *Adaptation*, David Mackenzie's *Young Adam*, Mike Mills' *Thumbsucker*, Francis Lawrence's *Constantine*, Béla Tarr's *The Man from London*, Andrew Adamson's two blockbusters *The Chronicles of Narnia* tales, Tony Gilroy's *Michael Clayton* -- for her performance in which she received the BAFTA and an Academy Award® for Best Supporting Actress of 2008, and Erick Zonca's *Julia*, which received its World Premiere at the 2008 Berlin International Film Festival for which she was nominated for a César Award and for its release in the UK, Swinton won the Evening Standard's Best Actress Award.

Academy Award® and multi-Golden Globe nominee **JOHN C. REILLY (Franklin)** has made an impact in both the comedic and dramatic worlds of cinema. He has received Oscar® and Golden Globe nominations for Best Supporting Actor for his standout performance as Amos Hart in the Academy Award®-winning film, *Chicago*.

Additionally, for that role, he was named Best Supporting Actor by the Las Vegas Film Critics, and was nominated by the Chicago Film Critics in the same category. That same year, Reilly starred in two other Academy Award®-nominated films: Martin Scorsese's *Gangs of New York*, and Stephen Daldry's *The Hours*, making it the first time that a single actor had been part of three of the five films in this prestigious category.

Reilly's other Golden Globe nominations were for Columbia Picture's *Walk Hard: The Dewey Cox Story* for Best Performance by an Actor in a Motion Picture - Musical or Comedy and Best Original Song - Motion Picture for *Walk Hard*, which he co-wrote. The song was also nominated for Best Song Written for Motion Picture, Television or Other Visual Media at the 51st Annual Grammy Awards.

Most recently on the big screen, Reilly reunited with Will Ferrell and producer Judd Apatow in the comedy *Step Brothers*, which went to earn over \$100 million domestically.

Reilly's first film role came in Brian De Palma's 1989 motion picture, *Casualties of War*. That was followed by appearances in a wide array of films including *Days of Thunder*, *Shadows and Fog*, *We're No Angels*, *What's Eating Gilbert Grape*, *Hoffa*, *Georgia*, *Dolores Claiborne* and *The River Wild*. However, as a regular in director Paul Thomas Anderson's films, Reilly began attracting attention for his roles in *Hard Eight*, *Boogie Nights* and *Magnolia*.

Other film credits for Reilly include as Jennifer Aniston's husband in *The Good Girl*, which garnered him a Spirit Award nomination; *Talladega Nights: The Ballad of Ricky Bobby*, *A Prairie Home Companion*, *Dark Water*, *The Aviator*, *Criminal*, *The Perfect Storm*, *For Love of the Game*, *Never Been Kissed*, *Anger Management*, *State of Grace* and *The Thin Red Line*.

Reilly returned to his theater roots in 2000 when he starred in Sam Shepard's Tony Award-nominated Broadway production, *True West*, starring opposite Philip Seymour Hoffman, garnering an Outer Critics Circle Award and Tony Award nomination for Best Performance by a Leading Actor. In April 2005, he starred in the Broadway production of Tennessee Williams' classic *A Streetcar Named Desire*. His other stage credits include the Steppenwolf Theater productions of *Othello*, *A Streetcar Named Desire* and *The Grapes of Wrath* where he starred alongside Gary Sinese. In addition, Reilly produced and played the title role in Ionesco's *Exit the King* at the Actors Gang Theater in Los Angeles. Reilly's recent credits include voicing the character of 5 for 9 produced by Tim Burton, *Cedar Rapids* and the critically acclaimed *Cyrus*. Later this



year, he will be seen on-screen opposite Jodie Foster, Kate Winslet and Christoph Waltz in Roman Polanski's *God of Carnage* based on Yasmina Reza's play.

Born in Chicago and raised as the fifth of six children in an Irish-Lithuanian family, Reilly studied at the Goodman School of Drama at DePaul University.

Since his 2008 screen debut in the harrowing prep-school drama *Afterschool*, **EZRA MILLER (Kevin)** has built a reputation for fearlessness, comic chops and holding his own opposite stars like Tilda Swinton, Andy Garcia and Liev Schreiber. The highly-acclaimed independent feature, screened at the 2008 Cannes Film Festival and the 2009 Berlin Film Festival. The film garnered critical acclaim including nominations at both the Gotham Independent Film Awards and the Independent Spirit Awards.

Ezra has had two films premiere at prestigious film festivals so far in 2011: in addition to ***We Need To Talk About Kevin***, Ezra also appears in the Sam Levinson-directed film *Another Happy Day* with Ellen Barkin, Ellen Burstyn, Kate Bosworth, Demi Moore, and Martin Landau, which premiered at the Sundance Film Festival. He had two films at the 2010 Tribeca Film Festival: *Every Day*, opposite Liev Schreiber, Helen Hunt, Carla Gugino, Brian Dennehy and Eddie Izzard, and *Beware The Gonzo*, Bryan Goluboff's directorial debut, in which Ezra played the lead role. Previously, Ezra starred opposite Andy Garcia and Julianna Margulies in Raymond De Felitta's *City Island*, which premiered at the 2009 Tribeca Film Festival.

Ezra just wrapped shooting *The Perks Of Being A Wallflower* opposite Emma Watson for Summit Entertainment.

When he's not shooting a film, Ezra is no stranger to television. In 2008, he was seen in multiple episodes of *Californication* on Showtime. Additionally, he has had a recurring role in the first and second seasons of the hit USA series *Royal Pains*.

A passionate musician, Miller recently toured on the East Coast with his band Sons of an Illustrious Father.

## **ABOUT THE FILMMAKERS**

**LYNNE RAMSAY** (DIRECTOR / SCREENWRITER / EXECUTIVE PRODUCER) won the 1996 Cannes Prix de Jury for her graduation film, the short *Small Deaths*. Her second short film *Kill the Day* won the Clermont Ferrand Prix du Jury; her third, *Gasman*, won her another Cannes Prix du Jury in addition to a Scottish BAFTA for Best Short Film.

*Ratcatcher* (1999), Ramsay's debut feature, won critical acclaim and numerous awards. It was screened at the 1999 Cannes Film Festival and opened the Edinburgh International Film Festival, winning her the Guardian New Directors prize. She also won the Carl Foreman Award for Newcomer in British Film at the 2000 BAFTA Awards, the Sutherland Trophy at the London Film Festival and the Silver Hugo for Best Director at the Chicago International Film Festival.

Ramsay's second film, *Morvern Callar* (2002) won Samantha Morton the British Independent Film Award for Best Actress, and Kathleen McDermott the Scottish BAFTA Award for Best Actress. It also won the 2002 C.I.C.A.E. Award and the Award of The Youth at the 2002 Cannes Film Festival.

**RORY STEWART KINNEAR** (SCREENWRITER), an accomplished musician, marks his first screenplay with WE NEED TO TALK ABOUT KEVIN.

**SEAMUS McGARVEY, ASC, BSC** (DIRECTOR OF PHOTOGRAPHY), born in Armagh, Northern Ireland, began his career as a still photographer before attending film school at the University of Westminster in London. Upon graduation in 1988, he began shooting short films and documentaries including *Skin*, which was nominated for a Royal Television Society Cinematography Award, and *Atlantic*, directed by Sam Taylor-Wood, nominated for the 1998 Turner Prize. He also photographed and directed over 100 music videos for such artists as U2, The Rolling Stones, PJ Harvey, Robbie Williams, Sir Paul McCartney, Dusty Springfield and Coldplay.

His credits as a cinematographer include Oliver Stone's *World Trade Center*, starring Nicolas Cage, *The Hours*, directed by Stephen Daldry, starring Nicole Kidman, Meryl Streep and Julianne Moore, for which he earned the Evening Standard British Film Award for Best Technical/Artistic Achievement; the action-adventure film *Sahara*, starring Matthew McConaughey and Penelope Cruz, for which he won the Irish Film and Television Award for Best Cinematography; *Along Came Polly*, starring Ben Stiller and

Jennifer Aniston; *High Fidelity*, directed by Stephen Frears, starring John Cusack; *Wit*, starring Emma Thompson, directed by Mike Nichols; *Enigma*, directed by Michael Apted; *The War Zone*, *Butterfly Kiss*, *The Winter Guest*, *The Actors*, *A Map of the World*; *Charlotte's Web*, and *Atonement*, for which he has received an Academy Award® nomination, a BAFTA nomination and the Technical Achievement Award in the Evening Standard British Film Awards and won the 2008 Irish Film and Television Award for Best Cinematography.

His recent credits include *The No. 1 Ladies' Detective Agency* directed by Anthony Minghella, *The Soloist* for director Joe Wright, and *Nowhere Boy* for director Sam Taylor- Wood.

In 1998, the British Society of Cinematographers invited McGarvey to join. In 2004, he was awarded the Royal Photographic Society's prestigious Lumiere Medal for contributions to the art of cinematography.

**LUC ROEG** (PRODUCER) is CEO of the production and film sales outfit, Independent. He has produced and executive produced numerous features including Bernard Rose's *Mr. Nice*, David Cronenberg's *Spider*, Steve Barron's *Mike Bassett: England Manager*, Oliver Parker's *Othello* and Nicolas Roeg's *Two Deaths*.

Prior to Independent, Roeg was Head of Independent Film Europe at the William Morris Agency, UK. Previously, he was one of the founders of Vivid Productions, where he produced Tom Waits' *Big Time* and Peter Medak's *Let Him Have It*.

**JENNIFER FOX** (PRODUCER) received an Academy Award® nomination as producer of Tony Gilroy's directing debut, *Michael Clayton*, starring George Clooney, Sydney Pollack, Tilda Swinton and Tom Wilkinson. The film received seven Oscar® nominations including Best Picture, Best Director, Best Original Screenplay, Best Actor, Best Supporting Actor, and Best Supporting Actress. Fox collaborated with Gilroy again to produce his next film, *Duplicity*, starring Julia Roberts, Clive Owen, Tom Wilkinson and Paul Giamatti. That same year Fox produced *The Informant*, directed by Steven Soderbergh and starring Matt Damon.

She is currently beginning production on Tony Gilroy's next directing project, *The Bourne Legacy*.

Fox served as President of Steven Soderbergh and George Clooney's production company Section Eight from 2001 to 2007. There she produced Stephen Gaghan's

*Syriana*, for which George Clooney won the Academy Award® for Best Supporting Actor. Under the banner, Fox also executive produced the Clooney-directed political drama *Good Night and Good Luck*, which received six Academy Award® nominations including Best Picture; Richard Linklater's *A Scanner Darkly*, starring Keanu Reeves, Robert Downey Jr., Woody Harrelson and Winona Ryder; *PU-239*, which premiered at the 2006 Toronto International Film Festival; Rob Reiner's *Rumor Has It*, starring Jennifer Aniston, Kevin Costner, Shirley MacLaine and Mark Ruffalo; *The Jacket*, directed by John Maybury, starring Adrien Brody and Keira Knightley; and *Criminal*, directed by Gregory Jacobs starring John C. Reilly, Diego Luna, and Maggie Gyllenhaal.

During Fox's tenure, Section Eight also produced *Ocean's Eleven*, *Welcome to Collinwood*, *Full Frontal*, *Far From Heaven*, *Insomnia*, *Confessions of a Dangerous Mind*, *Ocean's Twelve*, *The Good German*, and *Ocean's Thirteen*.

Prior to Section Eight, Fox was Vice President of Production at Universal Pictures, where she worked on several films including Steven Soderbergh's *Erin Brockovich*.

**ROBERT SALERNO (PRODUCER)** has been working in the film industry for more than 20 years including his most recent release, the critically acclaimed film *A Single Man*, based on the Christopher Isherwood novel, directed by Tom Ford and starring Colin Firth and Julianne Moore. The film garnered many accolades including an Oscar® nomination for Colin Firth, three Golden Globe nominations as well as Salerno's nomination for Best Picture at the Independent Spirit Awards this year.

Other critically acclaimed films of his include *21 Grams*, directed by Alejandro González- Iñárritu, and starring Sean Penn, Benicio Del Toro and Naomi Watts. The film received numerous awards including two Oscar® nominations, and a 2004 Independent Spirit Award for Outstanding Filmmaking.

In 1995, Salerno began an association with The Shooting Gallery, the New York-based independent film production and distribution company, where he began his longtime partnership with actor/filmmaker Billy Bob Thornton. This creative alliance produced several feature films including the Academy Award®-winning *Sling Blade*, *Daddy and Them* as well as *All The Pretty Horses*, starring Matt Damon and Penélope Cruz. Salerno also produced *Waking Up In Reno* in which Thornton starred with Charlize Theron, Patrick Swayze and Natasha Richardson.

Among other films Salerno produced are *Chinese Coffee*, directed by and

starring Al Pacino and Hype Williams' *Belly*, starring DMX, Nas and Method Man. Salerno's earlier features include *Hudson River Blues*, *The Substitute 2: School's Out*, starring Treat Williams, and Gary Winick's *The Tic Code*, starring Gregory Hines.

He also produced under his Artina Films banner: *Delirious* by Tom Dicillo starring Steve Buscemi and Michael Pitt, which premiered at the 2007 Sundance Film Festival; *Chapter 27* starring Jared Leto and Lindsay Lohan, which also premiered at the 2007 Sundance Film Festival; and *Winged Creatures* starring Forest Whitaker, Kate Beckinsale, Dakota Fanning and Jennifer Hudson.

Most recently he produced Joel Schumacher's *Twelve* based on the book by Nick McDonnell, starring Chace Crawford, Emma Roberts and 50 Cents. Salerno is currently in production on *Arbitrage*, starring Richard Gere and Susan Sarandon.

**JOE BINI's** (EDITOR) diverse credits include working with *The Tillman Story* and working extensively with acclaimed filmmaker Werner Herzog for more than a decade on films including *Rescue Dawn*, *Grizzly Man*, *The Bad Lieutenant: Port of Call New Orleans*, *Encounters At The End of The World* and most recently on *Cave of Forgotten Dreams*.

In 2008, he won the Documentary Editing Award at the Sundance Film Festival for his work on *Roman Polanski: Wanted and Desired*.

**JONNY GREENWOOD (MUSIC SCORE)** is a member of the acclaimed alternative rock band Radiohead. Greenwood serves mainly as lead guitarist and keyboard player but also plays viola, xylophone, glockenspiel, ondes martenot, banjo, harmonica and drums. He also works on the electronic side of Radiohead, working on computer-generated sounds and sampling. His film score credits include Paul Thomas Anderson's *There Will Be Blood*.

In addition, he has served as the Composer in Residence for the BBC Concert Orchestra.

**JUDY BECKER** (PRODUCTION DESIGNER) has worked with some of today's most acclaimed directors including Todd Haynes (*I'm Not There*), Ang Lee (*Brokeback Mountain*), David O. Russell (*The Fighter*) and most recently Steve McQueen (*Shame*).

Other credits as production designer include Douglas McGrath's *Infamous*, Zach Braff's *Garden State*, Peter Sollett's *Raising Victor Vargas*, Mike Mills' *Thumbsucker* and

Rebecca Miller's *Personal Velocity*.

Becker comes from a background in fine arts and photography. She spent several years as an underground comics artist, and had her work published in many notable comics compilations. She lives in New York City.

**CATHERINE GEORGE** (COSTUME DESIGNER) is a costume designer based in New York. Born and raised in Belfast, Northern Ireland, she graduated in Fashion Design from the University of Derby before going on to work in design in London.

George began her career in film on Jim Sheridan's *The Boxer*, co-written by her brother Terry George. Next, she worked on Terry's HBO feature *A Bright Shining Lie* in Thailand. She went on to work as wardrobe supervisor on *In America*, again for Jim Sheridan.

As an assistant costume designer, she has worked with Joan Bergin (the Emmy® winning designer of *The Tudors*) on a number of projects and Michael Wilkinson on *Garden State*, *Imaginary Heroes* and *The Nanny Diaries*. George went on to design the costumes for Katherine Dieckmann's feature *Diggers* set in the 1970s; Lodge Kerrigan's award-winning *Keane*; *Reservation Road*, on which she collaborated once again with Terry George.

Soon after, she worked with Clark Gregg on *Choke*, the winner of the 2008 Sundance Film Festival Special Jury Prize. George had her first television credit designing the costumes for *The Return of Jezebel James*, a sit-com starring Parker Posey.

Recent projects include the Oren Moverman's acclaimed film *The Messenger*, *Life During Wartime* directed by Todd Solondz; and *Red Dawn*, directed by Dan Bradley, starring Jeffery Dean Morgan and Chris Hemsworth.