

PERSMAP

KEIRA
KNIGHTLEY

VIGGO
MORTENSEN

MICHAEL
FASSBENDER

VINCENT
CASSEL



FROM THE DIRECTOR OF A HISTORY OF VIOLENCE & EASTERN PROMISES

A DANGEROUS METHOD

A FILM BY DAVID CRONENBERG

JOSEPH TRINKER (VINCENT CASSEL) IS A BRITISH SPY WHO HAS BEEN RECRUITED BY THE FBI TO INVESTIGATE THE RING OF SPY AGENTS WHO ARE WORKING FOR THE SOVIET UNION. HE IS JOINED BY KEIRA KNIGHTLEY (KEIRA KNIGHTLEY) WHO IS A SPY AGENT WHO HAS BEEN RECRUITED BY THE SOVIET UNION TO INVESTIGATE THE RING OF SPY AGENTS WHO ARE WORKING FOR THE SOVIET UNION. THE FILM IS A TENSE AND DANGEROUS RACE TO THE FINISH AS THE AGENTS TRY TO UNCOVER THE TRUTH ABOUT THE RING OF SPY AGENTS WHO ARE WORKING FOR THE SOVIET UNION.

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A DANGEROUS METHOD

Een film van David Cronenberg

Keira Knightley

Viggo Mortensen

Michael Fassbender

Sarah Gadon and Vincent Cassel



Speelduur: 99 min. - Land: Canada - Jaar: 2010 -Genre: Drama

Wenen aan de vooravond van WO I. Geïntrigeerd door de uitdaging van een onmogelijke zaak, neemt Dr. Carl Jung de onstabiele maar aantrekkelijke Sabina Spielrein onder zijn hoede als patiënt. Gewapend met de methode van zijn leermeester, de gerenommeerde Sigmund Freud, gaat Jung aan de slag. Maar al snel vallen beide mannen voor Sabina en raken ze verstrikt in een web van intriges.

Een film van David Cronenberg (A History of Violence, Eastern Promises) met Keira Knightley (Pride & Prejudice), Viggo Mortensen (The Lord of the Rings), Vincent Cassel (Black Swan) en Michael Fassbender (Shame).

Screenplay by Christopher Hampton

Release datum: 23 februari 2012

Distributie: Cinéart

Meer informatie:

Publiciteit & Marketing: Cinéart

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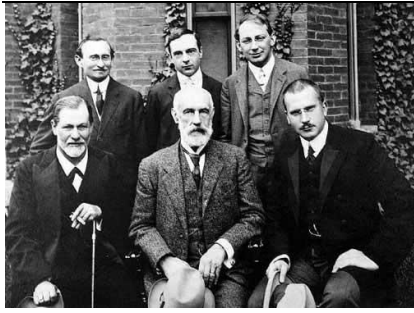
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Persrubriek inlog: [cinéart](http://cinéart.nl) / wachtwoord: film

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JUNG, FREUD AND SPIELREIN: TRUE LIFE EVENTS

A Dangerous Method portrays the true life events of a decade long relationship between three pioneers of modern thought and founders of psychoanalysis: Carl Jung, Sigmund Freud, and Sabina Spielrein. Through the discovery of Spielrein's diaries and correspondence with Freud and Jung, the film is able to reveal somewhat unknown aspects of these individuals' lives. Justice is accomplished in the meticulous care paid not only to the behaviors and intricacies of each character, but also to the individual and cultural views of human behavior as the pioneers explored varying thoughts about how to interpret these behaviors.

The accuracy of the film's portrayal was enhanced not only by filming on location in Vienna at both the Burgholzli Hospital and Freud's home, but also through the use of dialogue taken directly from the correspondence between Jung, Freud and Spielrein. Additionally, it is interesting to note that even the distinct images that explore the behaviors of a young, afflicted Spielrein are direct interpretations of the hospital records which note that the 'patient laughs and cries in a strangely mixed, compulsive manner. Masses of tics; she rotates her head jerkily, sticks out her tongue, twitches her legs... Cannot stand people or noise.'

When Spielrein arrived at Burgholzli Hospital at the age of eighteen, she had been very protected from sexuality and sexual information. She was assigned to Dr. Jung, the newly qualified doctor, as his first patient and records indicate that he diagnosed her as 'hysterical'. Jung decides to attempt a new technique on Spielrein, one he had read about in a book by a Viennese neurologist, Sigmund Freud. The technique is psychoanalysis, later dubbed the 'talking cure' – the dangerous method that inspired the film's title. The audience quickly learns of Spielrein's history of physical abuse and complex dysfunctional family relationships as well as her association between pain, love, and ultimately pain providing her sexual gratification. This intimate style of therapy is "dangerous" in that you are unsure of what it may uncover and can lead to blurred boundaries between patient and doctor. This proved to be the case for Jung and Spielrein; however, it also proved to be a powerful healing process demonstrated by the fact that Spielrein's behavior and mental clarity greatly improved in just a year.

Throughout this difficult and challenging case, Jung looked to Freud for advice and input, thus marking the commencement of the historic six year partnership between the two men where they challenged, debated, and explored many concepts in the search for an answer to the question of what was the basic driving force behind human behavior and what led to episodes of mental illness. Following Spielrein's treatment, Jung continued an intellectual relationship with Spielrein, as she began studying to become a psychoanalyst herself. At the same time, Jung began treating a new patient, fellow psychologist Otto Gross (played by Vincent Cassel) at the request of Freud. Gross, who strongly believed in not repressing any desire, lived a life of excess and indulged in all things forbidden by society. Gross' influence transformed Jung and Spielrein's intellectual relationship into a sexual interlude as Jung was looking for validation and approval to act on a desire he knew to be against his better judgment. However, this indulgence in a sexual relationship with Spielrein proved to be even more powerful and healing for her; normalizing her "taboo" desires to experience

pain via spankings and other submissive behaviors strengthened her mental health while the transgression may have weakened Jung's.



The film explores their relationships from Spielrein's entry to the hospital in 1904 until the dissolving of the intricate partnership of Freud and Jung in 1912. Though Freud may be more of a celebrity, the film is clearly from Jung's perspective, exploring his thoughts, beliefs, and challenges when faced with making decisions such as succumbing to his sexual desires towards a patient, Spielrein, as well as going against the rigid ideas of his mentor, Freud. Jung had been a long admirer of Freud's prior to their first meeting in Vienna in 1907 where they engaged in a thirteen hour long conversation. This initial meeting of such great minds marked Freud's discovery of his heir. But Jung had never entirely accepted Freud's theory. Their relationship began to cool in 1909, during a trip to America, where they were entertaining themselves by analyzing each others' dreams when Freud seemed to show resistance to Jung's efforts and said that they would have to stop because he was afraid he would lose his authority! Jung was insulted, and the relationship was never the same. Jung and Freud met face to face for the last time in 1913 for the International Psychoanalytical Congress in Munich, Germany. Jung gave a talk on psychological types, the introverted and the extroverted type, in analytical psychology. This constituted the introduction of some of the key concepts which came to distinguish Jung's work from Freud's in the next half century.

Jung is noted for his work on self-actualization, understanding the human psyche, and his theories on personality. These concepts have become part of common language; for instance, introverted, extraverted, and having a sense of self are all Jungian terms. Freud is most known for the concepts of id, ego, and superego. Both Jung and Freud looked at the connection between the conscious and unconscious mind, but ultimately differed on theories of how they connected. Additionally, though Spielrein is not often referenced in the history of the development of psychoanalysis, her theory of the sexual drive as being both an instinct of destruction and an instinct of transformation preceded both Freud's "death drive" and Jung's views on "transformation." This illustrates how she inspired both men's most creative ideas. Spielrein also brought psychoanalysis to Russia and is associated with works of renowned child development theorist Jean Piaget, prior to being executed with her two daughters in the Holocaust. Each was brilliant in their own right, but their relationships with each other expanded their creativity to remain inquisitive in a common drive to understand themselves as well as the behaviors of others.

FROM STAGE TO SCREEN

A Dangerous Method began life as a screenplay in the mid-1990's. Academy Award® winning screenwriter Christopher Hampton had a keen interest in psychoanalysis, and spent a great deal of time researching the relationships between Jung, Freud and Sabina, visiting the Burghölzli hospital in Zurich where he read her case history. These intelligent figures greatly appealed to Hampton, as he explains, "These people were pioneers and psychoanalysis was a revolutionary idea. It opened many closets and revealed many taboos. At the end of the nineteenth century, great currents of new ideas were brought into being which opened up a whole new way of thinking about society."

Hampton went on to develop the material into a stage play called *The Talking Cure*, which had a successful run at the National Theatre in London with Ralph Fiennes starring as Jung. A few years later, acclaimed auteur David Cronenberg asked Hampton to adapt the play into a new screenplay for him to direct. As Cronenberg elaborates, "In Christopher Hampton's original play I knew I had found a rich vein to mine for the screen. This tale of emotional variance, overshadowed by the portents of WWI, promised an insight into two intense and inextricably interwoven relationships. The fact that the characters were gifted true-life figures, and that the triangle of Jung, Freud and Sabina resulted in the birth of modern psychoanalysis, made it all the more tantalizing to me."

Hampton began to develop his play, weaving historical events and quotes from the real-life personalities into a dramatic story of a debate of ideas. Cronenberg took the project to his good friend Jeremy Thomas (the Academy Award® winning independent producer), who has a reputation for working with highly individual filmmakers and had previously teamed with Cronenberg to make the critically acclaimed and award-winning films *Crash* and *Naked Lunch*. For Thomas, the appeal was immediate. As he explains, "The exciting pairing of director David Cronenberg with the great playwright and screenwriter Christopher Hampton would be too rare an event for me to miss. The opportunity to work with David again on a project of such note seemed a natural fit with this very interesting clash of ideas on screen. There is an enormous amount of dueling in the dialogue which I thought could be very attractive to watch when played

by very good actors, and have an impact on an audience when directed by a wonderful director with a magnificent score."

For Hampton, the opportunity to work with Cronenberg, a filmmaker he admired, was one he approached with relish: "I think David has a unique combination of extremely cool objectivity, and pretty violent engagement. A really original combination which fits this story very well, because it's a story about people who are attempting to operate the rules of civilization and steer their patients towards 'the norm', whilst becoming increasingly aware that there is no norm and that they themselves, like all of us in certain respects, live right out on the wild fringes and have to cope with these contradictions as best we can. David is a wonderful director to encompass these contradictions and make sense of them."

For his part, Cronenberg was captivated by the idea of directing a film about three charismatic figures from history, including Sabina; a relatively unknown figure who greatly influenced both men professionally. As he says, "Sabina was someone who contributed hugely to the theories of both men, something that no one knew until a cache of letters was discovered, her letters to and from Freud and Jung, and their letters to her. Their passion came through their articulation, their theories and their abstract thoughts. They were really quite fascinating people and it's a fantastic story."

For Thomas, a producer widely recognized for his distinctive films, this little-known story was one he knew he had to bring to the screen, "I have always been drawn to make unusual stories that often involve extreme behavior. At the heart of *A Dangerous Method* is a fascinating story that highlights how even those who understand humanity best can fall prey to mankind's most basic emotions. Love, sexual passion, ambition, deceit, emotional breakdowns, explosive disagreements and apocalyptic dreams set the foundation for the pivotal moment when Jung, Freud and Sabina came

together and then split, forever changing the face of modern thought. These intimate dynamics twinned with the broader span of history is what makes this film irresistible for me.”

JUNG, FREUD AND SABINA ON-SCREEN

When it came to choosing actors to portray these historical figures, all of whom were at key stages of their lives when the story took place, specific casting was crucial. As Thomas says, “This is an exploration of the human mind through characters that are young. Jung is thirty, Freud is fifty, Sabina is in her early twenties and Gross in his early thirties. Michael Fassbender, Viggo Mortensen, Keira Knightley and Vincent Cassel were all actors that were desired by David for these roles, and I thought they were magnificent choices.”

Sabina Spielrein was one of the first female psychoanalysts, a pioneer in her specialist field of child psychology. Yet, she is barely mentioned in the history of psychoanalysis, despite the fact that in 1912 she presented to the Psychoanalytical Society her conception of the sexual drive as containing both an instinct of destruction and an instinct of transformation. In this presentation there is strong evidence that Sabina influenced the work of both Jung and Freud; from Jung’s ideas of archetypes of the feminine in men and the masculine in women (transformation), through to Freud’s theory of the sex instinct and the death instinct. Freud later acknowledged in one of his books that Sabina led him to this path of thought, whereas possibly due to the nature of their relationship Jung never publicly acknowledged that her ideas had influenced his thinking.

It was only with the discovery of Sabina’s hospital records, her personal journals and correspondence with Jung and Freud, which has now been published, that it became apparent she inspired both men’s ideas.

Cronenberg explains what compelled him to bring these complex true-life figures to the screen: “With *A Dangerous Method*, I sought to make an elegant film that trades on emotional horror, but loses none of its power to seduce. I was stimulated by offbeat and intimate details that illuminate the three leads themselves, and that give a sense of what it must have been like to be at once trapped and liberated by their cerebral and physical bonds. It was a strange ménage à trois, not that Sabina had any sexual relations with Freud, but still there was love in each part of the triangle, including between Jung and Freud; there was an incredible affection and friendship between them.”

Michael Fassbender – Carl Jung

Michael Fassbender, the versatile and much in demand young actor, was chosen to play Carl Jung, a character he was thrilled to take on as he was intrigued by this relatively unknown episode in Jung and Freud’s lives. As he explains, his feeling is that Sabina did indeed influence both these men in their work, “According to the information Christopher Hampton gathered, she did have an influence on Jung in terms of his ideas of introvert and extrovert within personalities, and I really don’t think she has been given credit for her influence on both men. There was an interesting dynamic between the three, and Sabina brought to the forefront a sort of rift between the two. But she was also somebody that really wanted them to remain collaborators, because she recognized it could potentially set back psychology 100 years or so if they didn’t continue to work alongside each other. What makes *A Dangerous Method* interesting that it’s a slice of these famous people’s lives that we weren’t aware of, with another little kink or twist to it.”

For Fassbender, the opportunity to work with Hampton’s script and Cronenberg greatly appealed to him. As the film unfolds, the dynamic of the relationships between Fassbender’s forward-thinking character and his mentor Freud, his wife Emma, his patients Sabina and Otto Gross who encourage him to cross boundaries, are relationships which many of the audience can relate to. As Fassbender says, “The feeling of the scenes is very accessible because you see they’re actually just human beings, doing things to each other that we all do. They have the same lusts and jealousies. There’s a lot at play here with these characters. They were brilliant people, but with that comes ego as well. I think that’s interesting; people when they’re cornered and the reactions they have, and how they deal with people around them, sometimes the closest people to them.”

Keira Knightley – Sabina Spielrein

The pivotal role of Sabina Spielrein was offered to the Academy Award®, Golden Globe® and BAFTA award nominated actress Keira Knightley. After reading the script, she immediately undertook the challenge to learn about the world of psychoanalysis with relish, researching and reading books on the subject as well as any information she could find on Sabina, and speaking with psychoanalysts. For Knightley, the opportunity to be a part of *A Dangerous Method* was one that captured her imagination: “What I found fascinating about the whole story was that it showed the beginnings of psychoanalysis. It’s so much a part of our culture, with words like ‘ego’ or ‘complex’, that we don’t even think about when we use them today. Whereas then it was the very beginning and they were discovering a whole new way of treating people.”

The hysterical and troubled Sabina we first encounter is a strong departure from the roles Knightley has played previously. She eagerly rose to the challenge, pushing herself to play this remarkable woman who influenced two of the most influential thinkers of the twentieth century. Knightley immediately saw from Hampton’s script how Jung became drawn to Sabina from their first session, in a stark room where he sits behind her and begins practicing Freud’s ‘talking cure’ method on her. As Knightley explains, “Sabina is mentally troubled when she first arrives at the hospital, but I think what takes Jung aback is that she’s extremely intelligent and also extremely brave and open. He’s been reading a lot about Freud and this form of psychoanalysis, as we call it now, and starts to use her as a sort of litmus test for this ‘talking cure’. She’s very responsive and I think her honesty, intelligence and her strength, and the fact that she’s beautiful, intrigues him and puts him off-balance.”

The initial meeting between Jung and Sabina is the beginning of a voyage they embark on together through psychoanalysis. As Fassbender says, “As their relationship develops and he explores this new technique and she tries to figure out her personal and mental issues, they’re on a journey side by side, and together they become almost more like colleagues. There’s a mutual respect between them in the way Christopher has written it.”

Viggo Mortensen – Sigmund Freud

For Viggo Mortensen, the recipient of Academy Award®, Golden Globe®, Screen Actors Guild (SAG) and BAFTA Award nominations for his performance in Cronenberg’s *Eastern Promises*, the opportunity to collaborate with the director for a third time, and play the iconic figure of Sigmund Freud, was one he welcomed. Mortensen completely immersed himself in his study of Freud, approaching the role with the meticulous level of research for which he is renowned, visiting the place of Freud’s birth, to his homes in Vienna and London as well as the Burghölzli, reading his books, studying photographs and footage for his look and mannerisms, and even tracking down the cigars he smoked.

Mortensen’s study of Freud included his dress and humor. As he elaborates, “Freud continued to dress in the same way for many decades, a nineteenth-century way of dressing. He wrote German the way German was written in the eighteenth and nineteenth century, and he never really changed. There is a formality to his writing and to his presentation of himself. In the way Freud wrote his letters to Jung, there was always a high standard of intelligence in the discourse, but in conversation he was witty and personable. And all of that is fun to play. Jung is a very, very clever man, but very different to Freud.”

In his school of thought, Freud believed it was important to tell patients the truth of their situation, and that they had to deal with it. In contrast, Jung felt it important to explain to people the process of how they had become who they were, and to help them on the path to change. Fassbender expands on some of the differences between the two men, “Jung was more open to experiences. For example, he was influenced by the planet and the idea of communicating with spirits, whereas Freud was very much set on one form of psychology: this idea that all neuroses essentially spring from a sexual origin. I think Jung had a problem with that, that it shouldn’t be so exclusive.”

Mortensen felt Freud's methods varied from Jung's as he wanted the patient to understand their problem rather than offering a potential solution. He explains, "Freud was basically saying: "We're not really necessarily going to cure people. That can't be the goal. The goal is to listen and understand, in order to help *them* understand why they do things, why they feel things, why things *are* as they are, in order to accept it."

It was their differences in approach, opinions and age that Cronenberg found fascinating, "What interested me was to see Jung when he was 29, and Freud when he was 50, in the prime of his career and his intellectual strength. A time when these men were not so familiar to us because they were still forming their theories and bonded through a mentoring relationship. Jung thought of Freud as his father figure, and in fact called him that many times in letters."

Otto Gross – Vincent Cassel

The critical role of Otto Gross was offered to the prolific award-winning actor Vincent Cassel, who had starred alongside Viggo Mortensen in *Eastern Promises* for Cronenberg, and jumped at the opportunity to work with them both again. For Cassel, this was a chance to play a psychiatrist with a very different approach to Jung and Freud. Gross believed that one needed to fully experience life in order to be able to talk about it within their profession, and lived his life by this conviction.

Gross was modern in his thinking, manner and dress, almost out of kilter for his era. This greatly appealed to Cassel. As he explains, "Otto Gross is really sick. He's into drugs and has a lot of different relationships with many women and kids all over the place. There's one line that really sums up what my character is all about: 'Never repress anything.' So he goes for whatever he feels like. I guess that makes him some kind of a nihilistic character."

Gross meets Jung when Jung is questioning Freud's methods, and also the emotional and sexual feelings Sabina arouses in him. In a sense, Gross is the catalyst for Jung and Sabina's sexual relationship, as it is through their conversations that Jung begins to seriously consider crossing his personal boundaries and violating his doctor/patient relationship with Sabina.

Gross suggests to Jung that he desires but also fears a sexual relationship with Sabina. As Cassel says, "Otto Gross was extremely seductive and also very bright, very brave and bold in the way that he carried out his life and his theories. I think when Jung talks to him in the scenes that we show, he's basically looking for approval and Otto Gross is telling him what he wants to hear. If you take it away from the psychologists' environment it's just two guys together, and I'm giving him advice on how he could behave with this girl. Except that he's a doctor, except that she's sick, except that I'm a doctor and I'm sick too. Which makes the whole thing a dangerous combination."

The attention Jung pays Sabina, and the sexual relationship they embark upon, ignites strong feelings in her. Knightley interprets it thus, "I think at that time, being a woman, being Russian, and also having been through this horrendous illness, I think everything isolated her to a certain extent. I believe she almost certainly saw Jung as her salvation, as the person who had released her and given her freedom. With her sexual complex, which often shifted from one object to another, I suspect it was quite a destructive relationship because that is the pattern of behavior that she fell into and I should imagine if she did transfer this particular complex onto him, that it would have been quite a masochistic relationship."

Emma Jung – Sarah Gadon

Canadian actress Sarah Gadon was cast as Jung's loyal wife, Emma Jung. Gadon found herself intrigued by the passion that ran through the script and the characters and their overlapping relationships with each other, both professional and personal. As Gadon explains, the position Emma held in society and her sense of duty for her marriage and family meant she supported her husband unflinchingly, "We meet Carl and Emma near the beginning of their marriage before she gives birth to their first child, and it is really interesting because you get to see the arc of their marital problems when Carl starts having the relationship with Sabina. I think that Emma has a lot of expectations for her marriage in a positive way, but as the story goes on you see how she struggles with the sense of

duty. I think her role is really important to Jung because not only did she keep their family life together but she was a support system for him. Without her support he would not have been able to do the work that he was doing.”

Women of the era, like Sabina and Emma, are lesser known primarily because they were women rather than men, and generally not encouraged to have an existence outside the domestic sphere. Therefore Sabina’s influence in the world of psychoanalysis, and thus on modern day thinking, is all the more remarkable. As Jeremy Thomas says, “There hasn’t yet been a landmark film about the extraordinary influence of Freud and Jung on twentieth-century psychoanalysis and *A Dangerous Method* is just that, focusing as it does on their professional relationship by telling the story of Sabina Spielrein, the woman who came between them.”

HISTORICAL NOTES

Otto Gross starved to death in Berlin in 1919.

Sigmund Freud was driven out of Vienna by the Nazis and died of cancer in London in 1939.

Sabina Spielrein returned to Russia and trained a number of the most distinguished analysts of the new Soviet Union before finally returning to practice medicine in her native town, Rostov-on-Don. In 1941, by now a widow, she and her two daughters were taken by Nazi occupying forces to a local synagogue and shot.

Carl Gustav Jung suffered a prolonged nervous breakdown during WWI from which he emerged to become, eventually, the world’s leading psychologist. He outlived his wife, Emma and died peacefully in 1961.

ABOUT THE DESIGN

Cronenberg has long standing relationships with his creative team, most of whom have worked together with him for decades. He trusts his collaborators, which encourages them to give their best, bringing with it a shorthand and confidence. Cronenberg blocks the scenes with his actors in a private rehearsal, followed by a rehearsal with the crew and time for the lighting set-up before the scenes are filmed. With a career spanning over thirty years, Cronenberg has perfected his shooting style and effectively edits in his head as he shoots. As Cassel elaborates, for both cast and crew there is no ambiguity, “What’s really very clear about David is that he is clear. He knows what he wants, and that confidence spreads down throughout the set. And it’s always a question: you know, people say, “What are the different styles of this director and different styles of that director?” But with all the really good directors that I’ve worked with it’s about clarity. It’s the most important thing. The notes that David gives are concise and he works with a very sort of easy confidence throughout the day.”

The look of *A Dangerous Method* was very much a shared effort from the production design and lighting, through to the costume and hair and make-up design with each department working together to compliment Cronenberg’s direction, Hampton’s script, and the work of the actors.

Carol Spier, Cronenberg’s long-time production designer, was involved with the technical recess and the designs, before passing the production designer mantle over to another veteran member of the close-knit Cronenberg team, James McAteer. When it came to the actual creation of the sets, McAteer and his team showed Cronenberg study models with scaled furniture to allow him and the other departments to get an idea of the space before drawing up the finished designs.

It was decided the sets would be somewhat muted and de-saturated, with Freud’s heavy smoking of cigars influencing the design with a cigar smoke patina. This, coupled with the simple color palette of the costumes: black suits, white shirts, pale dresses and grey nurse’s uniforms, informed McAteer’s design decisions. As he explains, “The key for me was to create a neutral tone behind the costumes

so they would be crisp. I basically referred to it as our sense of “being polite”: that is, don’t interfere with the wardrobe or the dialogue. The sets sit quietly behind and let those things come to the forefront, which is what it is about: supporting the actors and the dialogue.”

Cronenberg and director of photography Peter Suschitzky have worked together for over twenty years. Much like McAteer, for Suschitzky it was important that the lighting and camerawork complimented the script and actors, as he says, “My concern was to make it look and feel like a film rather than like filmed theatre. We haven’t introduced extravagant movements, sometimes we’ve moved the camera but only when it felt right to do so. We filmed in quite a straight way, an honest way without trying to jazz it up because we have actors of enormous quality and dialogue of intelligence and I think that will carry the film.”

McAteer and his department referred closely to reference photographs for the set design, paying particular attention to Jung’s study and Freud’s study where many of their ground-breaking theories were conceived. They did extensive research before building the sets and replicating the original rooms, from the furniture right through to the smaller details. The production was fortunate to be loaned Freud’s original study chair, which he designed himself. Though the unique chair dates from later than the period when the film is set, it was too exceptional an opportunity to pass up, especially for an actor such as Viggo Mortensen who draws inspiration from the far-reaching research into his characters.

Like the real version, the set for Freud’s study was a room full of dark wood and crammed with books, relics, artifacts and antiquities, of which many cluttered his desk. This all added to the claustrophobic feeling during the scene showing the first marathon conversation between Freud and Jung, where they talk together into the night. As McAteer comments, “There was no room to run, and the heavy feeling that we wanted to create with the set worked well for the dialogue, to make it claustrophobic as two people talk intensely.”

This was one of the most important sets for Mortensen’s character and his observation of this most intricate of sets was one of immense pleasure, “I’ve worked with Carol Spier and James McAteer before and they are incredible. The design of the set is amazing and I don’t think there’s a set that’s more interesting in a way. I don’t say that just because it’s for my character but it is a remarkable job that they’ve done with Freud’s study. Because I know them I could say to them, “I’ve been to Vienna, made some trips before starting shooting and I found a lot of books.” I did research on what he read for enjoyment and academically, and I found a lot of these books in old bookshops in Vienna, and who knows, maybe one of them was his that would have been in his library.”

A significant design detail which could not be neglected was penmanship as the writing and receiving of letters is a central element of the script, given this is how Jung first made contact with Freud and in large part how their professional relationship develops, as well as the letters that Sabina sent to both men, and received from them. The art department found period pens that worked for the cast to use and created examples of Freud and Jung’s writing. In turn, Mortensen made the decision to spend time practicing writing in German in the style of Freud in order to be able to write on camera.

A Dangerous Method is set in a distinct stylistic period, which allowed costume designer Denise Cronenberg to immerse herself in research, along with her assistant costume designer Nigel Egerton in research. Cronenberg was absolutely thrilled to have the opportunity to do this, having spent much of her career designing costumes for films set in the modern day or the future. As she elaborates, “In terms of costume it is fascinating to work with a script that spans this period of time. We cover 1904 through to 1913, and I had all the costumes made for the lead cast at CosProp in London where I chose the fabrics and styles. It was a huge job but wonderful and lots of fun. I’ve never chosen so many pieces of lace in my life!”

As with the production design there were reference photographs, in particular of Jung and Freud, for Cronenberg to refer to when designing their costumes. For men of their status it was an era of real elegance, though the age difference and their own individual styles meant the two men did not dress in entirely the same way. During the period, frock coats were seen as indicative of status, particularly for men of learning.

When Fassbender put on the spectacles and costumes of his character he was immediately

transported to the world of Jung. As he explains, “There was a real elegance about the time and it always helps when you put on a costume. You do all your homework at home and then slowly you put on the shoes that the character wears, and all the intricate little things, like a pocket watch. It helps to give you that certain way of sort of holding yourself, and I love all that.”

When it came to researching Sabina’s look, it was discovered that not many photographs of her existed. With Emma Jung being pregnant for much of the film and few photographs of pregnant women available from that time, it meant Cronenberg had to create everything from scratch for the female leads.

As Emma Jung, Sarah Gadon was designed a number of beautiful costumes. As Gadon enthuses, “I think Denise did such a beautiful job creating a color scheme for each character, and really paying attention to the kinds of fabrics and cuts a woman would wear. When you’re working on a period piece it’s so beneficial to have everything there in terms of the costume, hair and makeup. Because it really is about creating the character, and to become my character, the pregnant belly, the costume, and hair and make-up, made it feel authentic.”

The costumes for the women slowly evolve over the course of the film. The necklines in 1904 were high-necked Victorian blouses and the cut of the clothes involved corsets and bustles. From 1910 the silhouette began to change, and by 1913 the skirts had become narrower. As Sabina makes the transition from patient to assisting Freud, she begins to mature as a woman, as too does her look from pale dresses and looser hair to more structured costumes, hats and hairstyles.

The Academy Award® winning make-up and hair designer Stephan Dupuis spent time studying archive photographs as part of his detailed research to ensure he and his team recreated the appropriate looks and hairstyles for the principal cast, as well as the extras and background cast of men, women and children. As part of his preparation process, Dupuis, a talented artist, sketched and painted his ideas from hairstyles for Sabina through to painting the nose of Freud onto photographs of Mortensen as a visual aid for the prosthetic piece he needed to make to fit across his nose. This piece, along with the many delicate moustaches, beards and hairpieces, all needed to look as natural as possible on camera.

Often when actors portray historical figures, particularly when there are well-known photos of them, there is an expectation from the audience that an actor will physically embody the character. The Sigmund Freud we see in ***A Dangerous Method*** is 50 years of age. This is perhaps a period in his life that people are not so familiar with, as the most famous images of Freud are of his later years when he became gaunt and white-haired and was suffering with cancer. Dupuis describes the careful transformation of Mortensen into the Freud of this period, rather than caricature; “We tried to make the likeness as close as possible with a prosthetic nose which looks as natural as possible, the eyebrows, a little hairpiece and the beard to make the chin look longer.”

Three-time Academy Award® winning composer Howard Shore has worked with Cronenberg for over thirty years. Over the years they have honed their collaborations and it has become intuitive. As Cronenberg’s career has progressed, Shore has matched him with the precision and detail he devotes to composing the music for each film, through discussion of the script and characters with Cronenberg as well as carrying out his own research. Shore was interested in the characters, and in reading the diary of Sabina discovered that much of the story came out through her own writing, which helped to connect him to the period, as well as to Jung and Freud.

The importance of the score, as a key element that accompanies the emotional trajectory of the script and visuals on screen, took on further significance as Jung and Sabina share a love of Wagner’s opera *Siegfried*. As Shore elaborates, “The Siegfried myth is really at the centre of this story, and Sabina’s relationship to Jung. This led me to the work of Wagner and his creation of the character. I wanted to adapt pieces that were expressive of the opera and try to relate them to the story of Jung and Freud. Sabina fantasized that Jung was Siegfried and she carried his unborn child and this character was very important to their story, and also Freud had a dream of destroying Siegfried. I wanted to bring that part of the story out through the music and connect the opera to the real life story of these characters, because it felt like they were living part of that opera in 1910.”

ABOUT THE LOCATIONS

The shoot for ***A Dangerous Method*** took place on location in Cologne, Bodensee (Lake Constance) and Vienna across eight weeks.

The vast majority of the interior scenes for the Burghölzli, as well as Jung, Freud and Sabina's apartments were filmed on studio sets which were designed and built on the stages at MMC Studios in Cologne. In addition, a partial section of the SS Washington, on which Jung and Freud travelled to America, was constructed on the stage. For the interior scene at the Munich conference when Freud faints, the Villa Oppenheimer in Cologne was chosen for its period detail.

The production were delighted to be able to film across three days on location in Vienna, the home of Freud and his family for many years. Filming locations included the streets of Vienna in a horse drawn carriage and the exterior entrance and staircase to Freud's home, now the Freud Museum, at Berggasse 19. For Cronenberg and the cast and crew, particularly the actors, being on location filming in real places where the characters have been often added to the texture of their performance. As Mortensen describes, "To have the luxury of being able to visit Vienna and to shoot at Freud's actual house where he lived from 1891-1938, where he went up and down those stairs many, many times, it was extremely enjoyable to be able to do that."

Vienna was also the setting for the scene of the first epic meeting across thirteen hours between Freud and Jung, which takes place in the Freud house, the atmospheric Café Sperl and the stunning period gardens of The Belvedere. As Cronenberg recalls of the location recce that took place in Vienna, "Freud is synonymous with Vienna, and for us to shoot this movie and have scenes taking place in Vienna for three days is absolute gold. It's fantastic to feel the real history of Vienna. I was very excited when we discovered Cafe Sperl on our location recce because we were looking for a place for Jung and Freud to go and have a Viennese coffee and Sachertorte, and this is one of the most original Viennese cafés left in the city. It's incredible. We almost had to change nothing to make it feel like 1907."

Due to the modernization of its surroundings it was impossible to film at Lake Zurich; therefore the stunning Bodensee in the German state of Baden-Württemberg was chosen. Bodensee (Lake Constance) is a lake on the Rhine situated in Germany, Switzerland and Austria near the foot of the Alps. It was on an early location recce there that Cronenberg and his team became inspired by the fantastic landscape and a beautiful ferry boat named Hohentwiel to shoot in Bodensee. As travel by steamboat was seen as first class at the time, the detailed wooden ferry dating from 1903 which had been painstakingly restored was perfect. Bodensee provided the ideal setting and mode of transport for Jung and Spielrein's journey on steamboat across Lake Zurich, as well as other key scenes.

The script required further shooting on the lake, as Jung spent a great deal of time on the water in the handsome sailboat he received as a gift from his wife. A stunning authentic sailboat was hired for this purpose, and Fassbender was given sailing lessons by the owner.

For the art department, the biggest challenge on location in Bodensee was to recreate Jung's villa in Küsnacht, because it is a well-known house. The Jung family still live in the original house, and as it is over 100 years old, it was not suitable for the production as the script required it to look newly built and fresh. Co-producer Marco Mehlitz worked with the locations and art departments to secure appropriate locations across the shoot, and as he explains, "For Jung's villa we found a beautiful location on the shore of the lake with a beautiful property, but it was not the right kind of villa. This meant we had to take the decision to build a structure, which was a huge thing to do. I think the result is quite beautiful because we were actually able to build the house into a garden that was totally unspoiled." The art department constructed the front of Jung's house as well as planting a garden, with CGI work planned for post-production for the roof and other details.

Other scenes filmed on location in the area include; the grounds of the Burghölzli which were filmed at a monastery in Inzigkofen, Jung and Spielrein walking through cobbled streets which was filmed on

location in Überlingen, and the University town of Konstanz which gave the production the exteriors of the Burghölzli and Sabina's apartment and surrounding streets.

ABOUT THE CAST

Keira Knightley (Sabina Spielrein)

At just 21 years of age, Keira Knightley confirmed her status as a rising star with Academy Award® and Golden Globe® nominations for Best Actress for her acclaimed performance as Elizabeth Bennet in Joe Wright's *Pride & Prejudice*. She followed this with Golden Globe® and BAFTA nominations for her role in the critically acclaimed *Atonement*, her second feature for director Joe Wright. Knightley first made headlines in Gurinder Chadha's hit, *Bend It Like Beckham*, for which she won the London Critics Circle Award for British Newcomer of the Year. She was then selected by director Gore Verbinski and producer Jerry Bruckheimer to star opposite Johnny Depp, Orlando Bloom and Geoffrey Rush in the 2003 worldwide blockbuster *Pirates of the Caribbean: The Curse Of The Black Pearl* which was followed with the international box office smash hits: *Pirates of the Caribbean: Dead Man's Chest* and *Pirates of the Caribbean: At World's End*.

Knightley's diverse credits include Tony Scott's action drama *Domino*, Antoine Fuqua and Jerry Bruckheimer's *King Arthur*, John Maybury's thriller *The Jacket* opposite Adrien Brody, and as part of the impressive ensemble cast in Richard Curtis' *Love Actually* with Hugh Grant, Colin Firth, Laura Linney, Liam Neeson, Alan Rickman, Bill Nighy and Emma Thompson amongst others. Her other feature film credits include *Star Wars: Episode I The Phantom Menace*, *The Hole*, *Pure*, *Silk*, *The Edge Of Love* for John Maybury based on the early life of Welsh poet Dylan Thomas alongside Cillian Murphy, Sienna Miller and Matthew Rhys, and *The Duchess* with Ralph Fiennes. She has most recently been seen in Mark Romanek's *Never Let Me Go* alongside Carey Mulligan and Andrew Garfield, William Monahan's *London Boulevard* with Colin Farrell, Anna Friel and David Thewlis, and Massy Tadjedin's *Last Night* with Sam Worthington and Eva Mendes. Knightley will next appear as the lead in *Anna Karenina* for director Joe Wright alongside Aaron Johnson. Making her professional acting debut at the age of six on British television in *Royal Celebration*, Knightley's early credits include *A Village Affair* and *Innocent Lies* as well as performances in the TV series *The Bill* and the TV films *Treasure Seekers*, *Coming Home* and Walt Disney's *Princess of Thieves*. Knightley's mini-series credits include *Oliver Twist* and the adaptation of Boris Pasternak's classic novel *Doctor Zhivago*. In 2009 Knightley made her West End stage debut in *The Misanthrope* at the Comedy Theatre, for which she received Laurence Olivier and Ian Charleson nominations for best supporting actress. She is currently on stage at the Comedy Theatre in Lillian Hellman's *The Children's Hour*. In addition to her acting roles, Knightley is the face of Coco Mademoiselle for Chanel.

Viggo Mortensen (Sigmund Freud)

Viggo Mortensen has consistently earned acclaim for his work in a wide range of films, which recently include *The Road*, *Eastern Promises*, *Appaloosa*, *Good*, *A History of Violence*, *Alatriste*, *Hidalgo* and *The Lord of the Ring* trilogy. In addition to playing Sigmund Freud in ***A Dangerous Method*** in 2011 Mortensen will also be seen in the Walter Salles adaptation of Jack Kerouac's novel *On the Road*, playing Bull Lee.

In 2008, Mortensen was honored with Academy Award®, Golden Globe®, Screen Actors Guild (SAG) and BAFTA Award nominations for Best Actor for his performance in *Eastern Promises*, directed by David Cronenberg. In addition, he won a BAFTA and several critics groups awards for his work in the film. He earlier shared in a SAG Award, a Critics' Choice Award and a National Board of Review Award as a member of the ensemble cast of the Oscar-winning Best Picture *The Lord of the Rings: The Return of the King*.

Apart from acting in movies, Mortensen is a poet, photographer, and painter. His most recent publication is the book of photographs and poems in Spanish and English, titled *Canciones De*

Invierno / Winter Songs. In 2002, he founded Perceval Press, an independent publishing house specializing in art, poetry, and critical writing.

As a photographer, Mortensen most recently exhibited the photographic series "Sådan set", in Roskilde, Denmark, as well as "Skovbo" in Iceland, at the Reykjavik Museum of Photography. Previously, he showed his work in "The Nature of Landscape and Independent Perception," with George Gudni, at Track 16 Gallery in California. Other exhibitions include "Miyelo" at both the Stephen Cohen Gallery in LA and the Addison Ripley Gallery in Washington D.C. Mortensen has also shown his work at the Robert Mann Gallery in New York, as well as in New Zealand and Cuba, among other places. His books of photography and writing are available from Perceval Press.

Michael Fassbender (Carl Jung)

Michael Fassbender grew up in Killarney, Ireland. His early career was marked by television roles including the epic Steven Spielberg/Tom Hanks production *Band of Brothers*. Other television credits include *Gunpowder, Treason and Plot* and Marc Munden's major four-part serial for Channel 4, *The Devil's Whore*.

Since then Fassbender has starred in a diverse range of feature films including Zack Snyder's *300*, James Watkins' *Eden Lake*, Francois Ozon's *Angel*, Neil Marshall's *Centurion* and Jimmy Hayward's *Jonah Hex*.

His most noted performance to date was his portrayal of Bobby Sands in Steve McQueen's feature film directorial debut *Hunger*, which won the Camera d'Or at Cannes and Fassbender the Best Actor Award at the British Independent Film Awards. Fassbender and McQueen continued their working relationship with *Shame*, which wrapped in New York in March 2011.

In 2008, Fassbender starred in Andrea Arnold's *Fish Tank*, which went on to receive The Jury Prize at the Cannes Film Festival, as well as Quentin Tarantino's *Inglourious Basterds* alongside Brad Pitt, Til Schweiger and Mike Myers.

Fassbender will next be seen in Steven Soderbergh's *Haywire*, Cary Fukunaga's *Jane Eyre* playing Mr. Rochester alongside Mia Wasikowska, as the lead in Steve McQueen's *Shame* alongside Carey Mulligan, and in Matthew Vaughn's *X-Men: First Class* as Magneto. Fassbender recently finished shooting on Ridley Scott's *Prometheus*.

Vincent Cassel (Otto Gross)

Vincent Cassel is a prolific and prominent actor known for his bold choice of roles and fearless inhabitation of his characters.

Cassel recently starred alongside Natalie Portman and Mila Kunis in Darren Aronofsky's *Black Swan*, a supernatural thriller centering on a veteran ballerina. The film received 'Best Picture' Golden Globe®, Critic's Choice Award and Independent Spirit Awards nominations as well as 'Best Ensemble Cast' Screen Actors Guild nomination.

Prior to *Black Swan*, Cassel starred as the lead in Jean-Francois Richet's *Mesrine: Public Enemy #1* and *Mesrine: Killer Instinct*. The two-part film tells the true story of Jacques Mesrine, France's most notorious felon during the 1970's. Critically acclaimed worldwide, the film was a hit in France, garnering the country's highest honor in film, ten César Award nominations, winning for Best Actor and Best Director. Cassel went on to receive Best Actor honors at the Lumiere Awards, the Etoile D'Or and the Tokyo International Film Festival for his performance.

In France, Cassel recently co-starred opposite Olivier Bartélémy in Romain Gavras' first feature, *Our Day Will Come (aka Notre Jour Viendra)*, which he also produced. The film made its North American premiere at the 2010 Toronto International Film Festival. Cassel recently completed Dominik Moll's *The Monk*, and is currently in development on an untitled romantic comedy set in Brazil. He will write, produce and star in the film, with Kim Chapiron set to direct.

Cassel began his career in France in 1988 with small roles on television and in film. In 1995, he made his mark in Mathieu Kassovitz's critically acclaimed film *La Haine*, playing a troubled youth from the deprived outskirts of Paris. Cassel received his first César Award nominations - for Best Actor and Most Promising Newcomer. Following this breakthrough performance, Cassel has appeared in over

twenty-five films in both France and the US. Notable credits in France include Gilles Mimouni's *L'Appartement*, Gaspar Noe's *Irréversible*, Jan Kounen's *Dobermann*, and Jacques Audiard's *Sur Mes Lèvres*, for which he received his third César Award nomination.

Cassel has appeared in many English-language films such as James Ivory's *Jefferson in Paris*; Shekhar Kapur's *Elizabeth*; Luc Besson's *The Messenger: The Story of Joan of Arc*; Mathieu Kassovitz's *The Crimson Rivers*; Christophe Gans' *The Brotherhood of the Wolf*; Paul McGuigan's *The Reckoning*; Andrew Adamson's *Shrek*; Jan Kounen's *Renegade*; Mikael Håfström's *Derailed*; and David Cronenberg's *Eastern Promises*. Cassel also co-starred in Stephen Soderbergh's *Ocean's Twelve* for which he later reprised the role in *Ocean's Thirteen*.

Behind the lens, Cassel also heads a production company, 120 Films. Formed in 1997, the banner has developed and produced *Shabbat Night Fever*, *Irréversible*, *Renegade*, *Secret Agents*, *Sheitan*, *Mesrine: Public Enemy No. 1*, and *Mesrine: Killer Instinct*.

Cassel is the face of Yves Saint Laurent men's fragrance, *La Nuit de l'Homme*, launched worldwide in March 2009. Cassel and his family split their time between Paris, London, Rome and Rio de Janeiro.

Sarah Gadon (Emma Jung)

In 2011, in addition to her role as Emma Jung in *A Dangerous Method*, Sarah Gadon will be seen in Jim Sheridan's *Dream House* alongside Daniel Craig and Naomi Watts and in *The Moth Diaries* with Lily Cole and Sarah Bolger, directed by Mary Harron. She also recently finished shooting on Cronenberg's next film *Cosmopolis*, alongside Robert Pattinson and Paul Giamatti.

In the past few years, Gadon has had two films debut at The Toronto Film Festival, *Leslie My name is Evil* and *Siblings*. In 2009 she was the only Canadian to book a Series Regular role on the ABC Series *Happy Town*, by creators Scott Rosenberg, Andre Nemec and Josh Appelbaum.

Her voice work includes the lead voice in Nelvana's Gemini-nominated *Ruby Gloom* and Teletoons' *Total Drama Island*, as well as narration of the CBC film *Society's Child*.

Gadon was nominated for both an ACTRA & Gemini Award for Outstanding Female Performance for a guest starring role on the CBS series *Flashpoint*. She has been a recurring character in three award-winning Canadian television series: *Murdoch Mysteries*, *The Border* and *Being Erica*.

An accomplished dancer, Gadon spent much of her childhood and adolescence training and performing with time spent as a Junior Associate at the National Ballet School of Canada and as a student at Claude Watson School for the Performing Arts. Gadon remains academically involved as a student at the University of Toronto's Cinema Studies program – building upon her high school achievements as an Ontario Scholar, also honored for her work on behalf of global women's rights.

ABOUT THE CREW

David Cronenberg (Director)

David Cronenberg's body of work includes the following films as screenwriter and director; *Shivers*, *Rabid*, *Fast Company*, *The Brood*, *Scanners*, *Videodrome*, *The Fly*, *Dead Ringers*, *Naked Lunch*, *Crash* and *eXistenZ*. The films he has directed from screenplays by other writers are *The Dead Zone*, *M. Butterfly*, *Spider*, *A History of Violence*, which he also produced and *Eastern Promises*.

The Toronto native's films have won him awards and recognition worldwide. In June 2001, he received an Honorary Doctor of Law Degree from the University of Toronto, and in 1990 France bestowed upon him the Chevalier of the Order of Arts and Letters, and then in 1997 the Officer of the Order of Arts and Letters. In 2005, he was named a *GQ* "Man of the Year"; received the Sonny Bono Visionary Award at the Palm Springs Film Festival; was given the Billy Wilder Award by the National Board of Review; and was honored with the Lifetime Achievement Award at the Stockholm Film Festival. In July 2006, he guest-curated the exhibition "Andy Warhol/Supernova: Stars, Deaths and Disasters, 1962-1964" for the Art Gallery of Toronto.

Retrospectives of Cronenberg's work have been held in Japan, the U.S., the U.K., France, Brazil, Italy, Portugal, and Canada. Books on Cronenberg and his films include *The Shape of Rage – the Films of David Cronenberg*, *The Artist as Monster: The Cinema of David Cronenberg*, *Cronenberg on Cronenberg* and a collection of interviews published by Cahiers du Cinema.

Cronenberg studied at the University of Toronto, where he became interested in film and made two 16mm shorts, *Transfer* and *From the Drain*. His first films in 35mm were *Stereo* and *Crimes of the Future*, both shot in the late 1960s. In those works, he established and explored some of the themes and concerns that would characterize and define much of his later work – including violence and sexuality, reality and altered reality, and social satire and biological horror.

Cronenberg's first commercial feature was 1975's *Shivers* (a.k.a. *They Came from Within* or *The Parasite Murders*), which became one of the fastest-recouping movies in the history of Canadian film. Within a decade, he was making more ambitious films, such as *Videodrome* and *The Dead Zone*, for major studios. The latter won three out of the five prizes at the Avoriaz Fantastic Film Festival as well as seven Edgar Allan Poe Award nominations.

His next films were *The Fly*, a remake of the 1958 horror classic, which won the Academy Award® for Best Makeup; and *Dead Ringers*, starring Jeremy Irons, which earned Cronenberg the Best Director award from the Los Angeles Film Critics Association. Cronenberg's *Naked Lunch*, adapted and reconceived from William S. Burroughs's novel and works, brought him the National Society of Film Critics award for Best Director, as well as that group and the New York Film Critics Circle's citations for Best Screenplay. The film also won eight Genie Awards (Canada's equivalent of the Academy Award®), including Best Picture and Best Director.

Crash brought him a Special Jury Prize at the 1996 Cannes International Film Festival, in addition to multiple Genie Awards; *eXistenZ* won the Silver Bear Award at the 1999 Berlin International Film Festival; and *A History of Violence*, starring his *Eastern Promises* leading man Viggo Mortensen, received a host of accolades, including Best Director and Best Film on the *Village Voice* Film Critics Poll as well as two Academy Award® nominations.

Amongst his recent short films are *Camera* and *At the Suicide of the Last Jew in the World in the Last Cinema in the World*. The latter was made for the *Chacun son cinema* collection of films commemorating the 60th anniversary of the Cannes International Film Festival. Cronenberg starred in the latter short, but has also acted in a number of films for other directors as a way to reconnect with being part of a film shoot after the isolation of writing screenplays. His films as actor include Gus Van Sant's *To Die For*, Clive Barker's *Nightbreed* and Don McKellar's *Last Night*.

In 2008, Cronenberg directed a new opera based on his film *The Fly* at Paris's Théâtre du Châtelet and the Los Angeles Opera. Howard Shore composed the music and David Henry Hwang wrote the libretto. Cronenberg is currently in post-production on his next film *Cosmopolis*, starring Robert

Pattinson, Paul Giamatti, Juliette Binoche, Samantha Morton and Sarah Gadon.

Jeremy Thomas (Producer)

Cinema has always been a part of Jeremy Thomas' life. He was born in London into a filmmaking family with his father, Ralph, and uncle, Gerald, both directors. His childhood ambition was to work in cinema. As soon as he left school, Thomas started in the cutting rooms, working through the ranks on titles such as *The Harder They Come* and *Sinbad* to become a film editor for Ken Loach on *A Misfortune*.

After editing Philippe Mora's *Brother Can You Spare a Dime*, Thomas produced his first film *Mad Dog Morgan* in Australia in 1974. He then returned to England to produce Jerzy Skolimowski's *The Shout*, which won the Grand Prix de Jury at the 1978 Cannes Film Festival.

Thomas' films are all highly individual and his independence of spirit has paid off both artistically and commercially. His extensive output of over fifty films includes three films directed by Nicolas Roeg: *Bad Timing*, *Eureka* and *Insignificance*, Julien Temple's *The Great Rock 'n' Roll Swindle*, Nagisa Oshima's *Merry Christmas Mr. Lawrence*, and *The Hit* directed by Stephen Frears.

In 1986 Thomas produced Bernardo Bertolucci's epic *The Last Emperor*, an independently financed project that was three years in the making. A commercial and critical triumph, the film swept the board at the 1987 Academy Awards®, garnering an outstanding nine Oscars including 'Best Picture'. Thomas has since completed many films including Bertolucci's film of Paul Bowles' *The Sheltering Sky*, along with *Little Buddha* and *Stealing Beauty*, Karel Reisz's film of Arthur Miller's screenplay *Everybody Wins*, and David Cronenberg's films of William S. Burroughs' *Naked Lunch* and J.G. Ballard's *Crash*. In 1997 Thomas directed *All the Little Animals*, starring John Hurt and Christian Bale, which screened in Official Selection at Cannes.

Recent credits include Jonathan Glazer's *Sexy Beast*, Takeshi Kitano's *Brother*, Khyentse Norbu's *The Cup*, Phillip Noyce's *Rabbit-Proof Fence*, David Mackenzie's film of Alexander Trocchi's *Young Adam*, Bernardo Bertolucci's *The Dreamers*, Wim Wenders' *Don't Come Knocking*, Richard Linklater's *Fast Food Nation*, and Jon Amiel's *Creation*, which opened the 2009 Toronto Film Festival.

In 2010, Thomas premiered Jerzy Skolimowski's *Essential Killing* and Takashi Miike's *13 Assassins* at the Venice Film Festival, both of which he executive-produced. *Essential Killing* went on to win the Jury Prize, Best Actor and the Cinemavenniere Award, a triple win unprecedented in the Festival's history. Thomas' upcoming releases include David Cronenberg's ***A Dangerous Method***, written by Christopher Hampton and starring Keira Knightley, Viggo Mortensen, Michael Fassbender and Vincent Cassel. He also executive-produced Wim Wenders' 3D dance film *Pina*, which premiered at the 2011 Berlinale. Thomas' latest film, Takashi Miike's *Hara-Kiri: Death of A Samurai*, premiered In Competition at the 2011 Cannes Film Festival, the first 3D title to do so. He is currently in post-production on Joachim Roenning and Espen Sandberg's epic *Kon-Tiki*.

Thomas produces films through Recorded Picture Company, which he founded in 1974, and remains principal of its respected international sales company HanWay Films. He was Chairman of the British Film Institute from 1992 until 1997, and was made a Life Fellow in 2000. Thomas has been the recipient of many awards throughout the world, including the Michael Balcon Award for Outstanding British Contribution to Cinema from BAFTA, and Outstanding European Achievement in World Cinema at the European Film Awards. He has been President of the Jury at the Tokyo, San Sebastian, Berlin and Cannes film festivals (Un Certain Regard), and has also served on the main Jury at Cannes. Thomas was appointed Commander of the Order of the British Empire (CBE) in the 2009 New Year Honours.

Christopher Hampton (Screenplay)

Christopher Hampton became involved in theatre while studying French and German at Oxford University, and wrote a play in his first year. Its production at The Royal Court was so successful that it transferred to the Comedy Theatre while he was still a student, making him the youngest writer ever to have a play performed in the West End, a record which still stands. Hampton said at the time that he hoped to become the oldest writer to have a play in the West End, an ambition he has yet to

achieve.

Hampton's plays and musicals have so far garnered four Tony Awards, three Olivier Awards, four Evening Standard Awards and the New York Theatre Critics' Circle Award; prizes for his film and television work include an Oscar, two BAFTAs, a Writers' Guild of America Award, the Prix Italia, a Special Jury Award at the Cannes Film Festival, Hollywood Screenwriter of the Year, and The Collateral Award at the Venice Film Festival for Best Literary Adaptation.

His works for the stage include plays *The Talking Cure* (based on John Kerr's *A Most Dangerous Method*), *Embers* (from the Sándor Márai novel), *White Chameleon*, *The Age of the Fish* (from Ödön von Horváth's novel), *Tales from Hollywood*, *Les Liaisons Dangereuses* (from the novel by Choderlos de Laclos), *The Portage to San Cristobal of A.H.* (from George Steiner's novella), *Treats*, *Savages*, *The Philanthropist*, *Total Eclipse* and *When Did You Last See My Mother?*; musicals *Hollywood Boulevard* and *Dracula, The Musical* (both with Don Black); libretti *Appomattox* and *Waiting for the Barbarians*, (both for composer Philip Glass); many translations of plays (by Chekhov, Ibsen, Molière, von Horváth, Yasmina Reza and others); and the translation of a German musical based on Daphne du Maurier's *Rebecca*.

Hampton's screenplays include *Chéri* (from the novel by Colette), *Atonement* (from the novel by Ian McEwan), *Imagining Argentina* (which he also directed; based on the Lawrence Thornton novel), *The Quiet American* (from Graham Greene's novel), *The Secret Agent* (from Joseph Conrad's novel, and which he also directed), *Mary Reilly* (from Valerie Martin's novel inspired by Stevenson's *Jekyll and Hyde*), *Total Eclipse* (from his play of the same name, and in which he also appeared), *Carrington* (the first film he also directed), *Dangerous Liaisons* (based on his play *Les Liaisons Dangereuses*), *The Good Father* (from the novel by Peter Prince), *The Honorary Consul* (from Graham Greene's novel), *Tales from the Vienna Woods* (from the von Horváth play) and *A Doll's House* (based on his translation of the play by Ibsen).

His television scripts include mini-series *The Ginger Tree* (from the novel by Oswald Wynd), *Hôtel du Lac* (from the Anita Brookner novel), *The History Man* (from Malcolm Bradbury's novel), and *Able's Will*.

Marco Mehlitz (Co-producer)

Marco Mehlitz founded Lago Film in 2004. Based in Berlin, Lago Film specializes in the production and financing of international film productions. In addition, the company acts as a consultant and service producer to American, British and French film productions in Germany. In 2007 Mehlitz also started his US-based production outfit by establishing See Film, Inc. in Los Angeles. In 2010 Mehlitz also acquired Elbe Film, a company with financial resources able to provide gap financing and interim financing for selected international film productions.

Marco Mehlitz is presently CEO/MD and founding partner of Lago Film and See Film, as well as Managing Director of Elbe Film. As a film producer with over 15 years experience in the industry, he has a large international network in both film production and distribution at his disposal. Mehlitz is also a specialist in international film finance.

In addition to *A DANGEROUS METHOD*, Mehlitz also recently executive produced Istvan Szabo's *The Door* starring Helen Mirren and Martina Gedeck, currently in post-production.

Before this, Mehlitz has produced the \$50M co-production *Mr Nobody* by Jaco van Dormael (In Competition at Venice 2009, winner of the "Osella" award for Best Technical Contribution - Production Design and of the Biografilm Lancia Award - Fiction / Toronto International Film Fest 2009, in competition/ Sitges 2009, Best Make-Up). He also acted as one of the producers of *Palermo Shooting* by Wim Wenders (Cannes 2008, in competition). In 2008, he completed *Surveillance* by Jennifer Lynch (Cannes 2008, official selection, out of competition and winner 'Best Picture' at Sitges 2008). Other titles Mehlitz produced include *Undiscovered* (2005), *The Devil's Rejects* (2005), *The Cave* (2005), *Just Friends* (2005), *The Woods* (2005), *The Final Cut* (2004) and *Confidence* (2003). In previous engagements for various companies, Mehlitz was responsible for producing Michael Moore's *Bowling for Columbine* (2002), *The Vector File* (2002), *Where Eskimos Live* (2002), *Ozzie* (2001), *Myth Quest* (2001), *Cartouche – Prince of the Streets* (2001), *Love the Hard Way* (2001) and *Eisenstein* (2000), amongst others.

Raised and educated in Berlin and in the US, Marco Mehlitz holds degrees in Political Science, German Literature and in Media Consultancy. Before becoming a producer, he began his career in the theatre. Mehlitz is a member of the Producer's Guild of America, the European Film Academy and the German Film Academy. He has taught international film producing at the film schools of Berlin, Ludwigsburg, Copenhagen and Tel Aviv.

Martin Katz (Co-producer)

Martin Katz is President and founder of Prospero Pictures, a Toronto-based film production and finance company specializing in international co-productions.

Katz has produced or executive produced numerous award-winning feature film and television productions, notably the Academy Award® and Golden Globe® multi-nominated *Hotel Rwanda*, written and directed by Terry George, David Cronenberg's award-winning *Spider*, which premiered in competition at the Cannes Film Festival, and Bronwyn Hughes' *Stander*, which the London Observer called "the greatest heist film since *Reservoir Dogs*."

One of the most prolific feature film producers in Canada, his productions include *It's a Boy Girl Thing*, a co-production with Elton John and David Furnish's Rocket Pictures, and Lord Richard Attenborough's *Closing the Ring*, starring Shirley MacLaine, Christopher Plummer and Mischa Barton. He is also executive producer of the feature *Shake Hands with the Devil*, based on the biography of General Romeo Dallaire, which was filmed entirely on location in Kigali. His 2007 feature film, *Intervention*, starring Jennifer Tilly, Andie MacDowell and Rupert Graves received awards at the San Diego Film Festival for Best Picture and Best Actress for Jennifer Tilly.

Now in its second season, *Spectacle: Elvis Costello with...* is a Gemini Award winning television series co-produced with Rocket Pictures for the Sundance Channel and CTV. It features some of the most renowned musical creators in performance and conversation with Elvis Costello, including Bruce Springsteen, Bono, Elton John, Norah Jones, James Taylor, Herbie Hancock, Lou Reed and Sting. Fluently bilingual, Katz holds degrees in law from the Universities of Toronto and Paris and has

served as professor of law at the French-language Université de Moncton and as Special Lecturer in Intellectual Property Law at the University of Toronto. He is a member of the Feature Film Committee of the Canadian Film and Television Producers Association, a member of the Law Society of Upper Canada and a Director of the Institute for Canadian Citizenship.

Peter Suschitzky (Director of Photography)

A DANGEROUS METHOD marks Peter Suschitzky's ninth film with director David Cronenberg, four of which have won Mr. Suschitzky Genie Awards for Best Cinematography; *Dead Ringers*, *Naked Lunch*, *Crash* and *Eastern Promises*. Their other collaborations to date are *A History of Violence*, *Spider*, *eXistenZ* and *M. Butterfly*.

The son of cinematographer Wolfgang Suschitzky, Peter Suschitzky was born and raised in London. Although music was his passion, he decided that cinematography would become his profession. After studying his trade in Paris at IDHEC, he became a clapper boy at age 19 and a cameraman at 21, spending a year in South America shooting documentaries before shooting his first feature film at age 22 – making him the youngest cinematographer ever to lens a feature picture (Kevin Brownlow and Andrew Mollo's *It Happened Here*) in Britain.

Since then, Suschitzky has worked with filmmakers all over the world as director of photography on such memorable movies as Irvin Kershner's *The Empire Strikes Back*; Jim Sharman's *The Rocky Horror Picture Show*; and Peter Watkins's *Privilege* and *The Peace Game*. In addition to David Cronenberg, Peter Suschitzky has enjoyed multiple collaborations with John Boorman (on *Leo the Last* and *Where the Heart Is*, which earned him the National Society of Film Critics award for Best Cinematography) and Ken Russell (on *Lisztomania* and *Valentino*, which earned him BAFTA and British Society of Cinematography Award nominations), among other directors.

Among the other notable films that he has shot are Albert Finney's *Charlie Bubbles*; Ulu Grosbard's *Falling in Love*; Howard Franklin's *The Public Eye*; George Sluizer's *The Vanishing* (1993); Bernard Rose's *Immortal Beloved*; Tim Burton's *Mars Attacks!*; Randall Wallace's *The Man in the Iron Mask*; and Anand Tucker's *Shopgirl*.

Suschitzky is a keen stills photographer and had a show in Paris in 2010. He is currently planning a book.

James McAteer (Production designer)

McAteer is Canadian and studied Interior and Environmental Design at the Ontario College of Art. Joining ACFC (Association of Canadian Film Craftspeople) as a scenic artist and later joining IATSE (International Alliance of Theatrical Stage Employees), he worked for many years as a Key Scenic Artist. During this period, McAteer began doing retail store design, exhibition and event design and planning, moving to Montreal for several years where he became involved in designing for theatre and small independent films.

Returning to Toronto, McAteer started designing sets for television commercials and began to acquire his numerous credits in television and film, beginning as a set designer on David Cronenberg's *The Fly* and going on to collaborate with Carol Spier as art director on such films as *Naked Lunch*, *Dead Ringers*, *M Butterfly*, *History of Violence* and *Silent Hill*. For television, McAteer has notably designed the popular series *The Famous Jett Jackson* and *Rookie Blue*, an ABC series.

Ronald Sanders (Editor)

A DANGEROUS METHOD is Ronald Sanders' fifteenth film for David Cronenberg. He previously edited *Eastern Promises*, *A History of Violence*, *Spider*, *eXistenZ*, *Crash*, *M. Butterfly*, *Naked Lunch*, *Dead Ringers*, *The Fly*, *The Dead Zone*, *Videodrome*, *Scanners*, *Fast Company*, and the short *Camera* for the director.

Born in Winnipeg, Sanders was exposed to film at an early age since his father worked as a projectionist. After graduating with a B.A. from St. John's College, University of Manitoba, he moved to Toronto where he edited documentaries and began working on features as a sound editor. Among his feature credits as editor are Henry Selick's *Coraline*, Mark L. Lester's *Firestarter*; Yves Simoneau's *Perfectly Normal*; Robert Longo's *Johnny Mnemonic*; and Anais Granofsky's *The Limb Salesman*. Forthcoming features include Robert Adetuyi's *Beat the World* and Steven Silver's *The Bang Bang Club*.

Sanders has also edited such notable telefilms as Norman Jewison's *Dinner with Friends*; Steven Hilliard Stern's *The Park is Mine*; Daniel Petrie Jr.'s *Dead Silence*; and Lamont Johnson's *All the Winters That Have Been*.

Denise Cronenberg (Costume Designer)

Denise Cronenberg began her career on stage as in the ballet. She moved from performing to fashion design, and then to film as a costume designer. The first feature film she designed was *The Fly*, with her brother David Cronenberg. Since that time she has been the costume designer for all his films including *Naked Lunch*, *Dead Ringers*, *M Butterfly*, *Crash*, *Existenz*, *Spider*, *A History of Violence* and *Eastern Promises*.

She has also designed the costumes for many other films, some of which are: *Moonlight and Valentino*, *Murder at 1600*, *Dawn of the Dead*, *Shoot 'em up*, *A Cavemen's Valentine*, *Dead Silence*, *The Incredible Hulk* and *Resident Evil: Afterlife*. She has been nominated five times for Best Achievement in Costume Design for the Canadian film awards, The Genie Awards.

Howard Shore (Composer)

Howard Shore has collaborated with David Cronenberg on a number of groundbreaking films. Their work together includes *The Brood*, *Scanners*, *Videodrome*, *The Fly*, *Dead Ringers* (for which Shore won a Genie Award), *Naked Lunch*, *M. Butterfly*, *Crash*, *eXistenZ*, the short *Camera*, *Spider*, *A History of Violence* and *Eastern Promises* (for which Shore won his second Genie Award).

Shore is among the most respected and active film composers and music conductors working today. He won three Academy Awards® for his work on Peter Jackson's *The Lord of the Rings* film trilogy; these were for *The Fellowship of the Ring*, *The Return of the King*, and the song "Into the West." The trilogy also earned him four Grammy Awards and two Golden Globe® Awards. Shore received his third Golden Globe® Award for his score for Martin Scorsese's *The Aviator*. He has earned the ASCAP Film and Television Music Awards' Henry Mancini Award; the National Board of Review's Career Achievement Award; the Hollywood Film Festival's Outstanding Achievement in Music in Film Award; the Academy of Science Fiction Fantasy & Horror Films Saturn Award; the city of Vienna has honored him with the Max Steiner Award; he holds honorary doctorates from Berklee College of Music and York University and he is an *Officier de l'ordre des Arts et des Lettres* among other honors.

Shore began his career as a founding member of the group Lighthouse, with whom he recorded and toured from 1969 to 1972. He was one of the original creators of *Saturday Night Live* and served as the music director conducting the show's live broadcasts from 1975 to 1980 and writing the show's theme. At the same time, he began his collaboration with David Cronenberg.

His many film scores include John Patrick Shanley's *Doubt*, Martin Campbell's *Edge of Darkness*, David Slade's *The Twilight Saga: Eclipse*, Martin Scorsese's *The Departed*, *The Aviator*, *Gangs of New York* and *After Hours*; Tim Burton's *Ed Wood*; Jonathan Demme's *The Silence of the Lambs* and *Philadelphia*; David Fincher's *Panic Room*, *The Game*, and *Se7en*; Penny Marshall's *Big*; and Chris Columbus's *Mrs. Doubtfire*. In 2008, Howard Shore's opera *The Fly* premiered at the Théâtre du Châtelet in Paris and at Los Angeles Opera, with a libretto by David Henry Hwang directed by David Cronenberg. His piano concerto *Ruin and Memory* written for Lang Lang premiered in Beijing, China on October 11, 2010.

Stephan Dupuis (Make-up and hair designer)

Stephan Dupuis began working with David Cronenberg on *Scanners*. Their subsequent projects

together include *Eastern Promises*, *A History of Violence*, *Spider*, *eXistenz*, *Crash*, *Naked Lunch* and *The Fly*, for which Dupuis was nominated for a BAFTA Award and won an Academy Award® (shared with Chris Walas).

He has earned three Emmy Award nominations, for his make-up on Ivan Passer's *Stalin*, starring Robert Duvall; Robert Dornhelm's *Rudy: The Rudy Giuliani Story*, starring James Woods; and Robert Allan Ackerman's *The Reagans*, starring James Brolin.

Among Dupuis' film credits are Wolfgang Petersen's *Enemy Mine*; Paul Verhoeven's *RoboCop* and *Total Recall*; Steven Spielberg's *Indiana Jones and the Last Crusade*; Martin Scorsese's *Cape Fear*; Mel Gibson's *The Man Without a Face*; Chris Columbus' *Mrs. Doubtfire*; George Clooney's *Confessions of a Dangerous Mind*; Niels Mueller's *The Assassination of Richard Nixon*; Francis Lawrence's *I Am Legend*; Steven Soderbergh's *Che: Part One*; Gus Van Sant's *Milk* for which Sean Penn won the Academy Award® for Best Actor.

Self-taught, he began experimenting with foam latex make-up in his parents' basement in his native Montreal. While attending university, he was hired to assist the head make-up artist on Alvin Rakoff's *City on Fire*, and ultimately captained the FX make-up department on the project.

After graduating from Sir George Williams Campus with a Masters Degree in Cinema Fine Arts, his work was spotted by make-up artistry icon Dick Smith, who invited him to collaborate in New York. Dupuis next worked on the Academy Award®-winning make-up for Jean-Jacques Annaud's *Quest for Fire*, and teamed with Walas for Cronenberg's *Scanners*.

Carol Spier (Visual consultant)

A DANGEROUS METHOD continues Carol Spier's long-time collaboration with David Cronenberg, which encompasses *Eastern Promises*, *A History of Violence*, *eXistenz*, *Crash*, *M. Butterfly*, *Naked Lunch*, *Dead Ringers*, *The Fly*, *The Dead Zone*, *Videodrome*, *Scanners*, *The Brood*, and *Fast Company* as well as two television docudramas for the CBC's (Canadian Broadcasting Corporation), *Scales of Justice* and the short film *Camera*. She won Genie Awards for *Naked Lunch* and *Dead Ringers*, and was additionally nominated for *The Brood*, *Videodrome*, *Scanners*, *eXistenZ* and *Eastern Promises*. Spier is a native Canadian, and studied Interior Design at the University of Manitoba's Faculty of Architecture. She began her career as an interior designer in Winnipeg while also working as a set and costume designer with various theatre groups, including the Manitoba Theater Center. Spier's first movie work was on Leonard Yakir's *The Mourning Suit*, on which she was set designer, set dresser, and prop master. She then worked as an assistant art director on several feature films, including Sidney Lumet's *Equus*, and was later art director on such films as Norman Jewison's *Agnes of God* and John Schlesinger's *The Believers*.

Her many film credits as production designer include John Boorman's *Where the Heart Is*; Alan J. Pakula's *Consenting Adults*; John Pasquin's *The Santa Clause*; Guillermo del Toro's *Blade II* and *Mimic*; Stephen Norrington's *The League of Extraordinary Gentlemen*; and Christophe Gans' *Silent Hill*.