

Buch und Regie Woody Allen
Mit Kristen Stewart, Jesse Eisenberg, Blake Lively,
Parker Posey, Steve Carell, Corey Stoll
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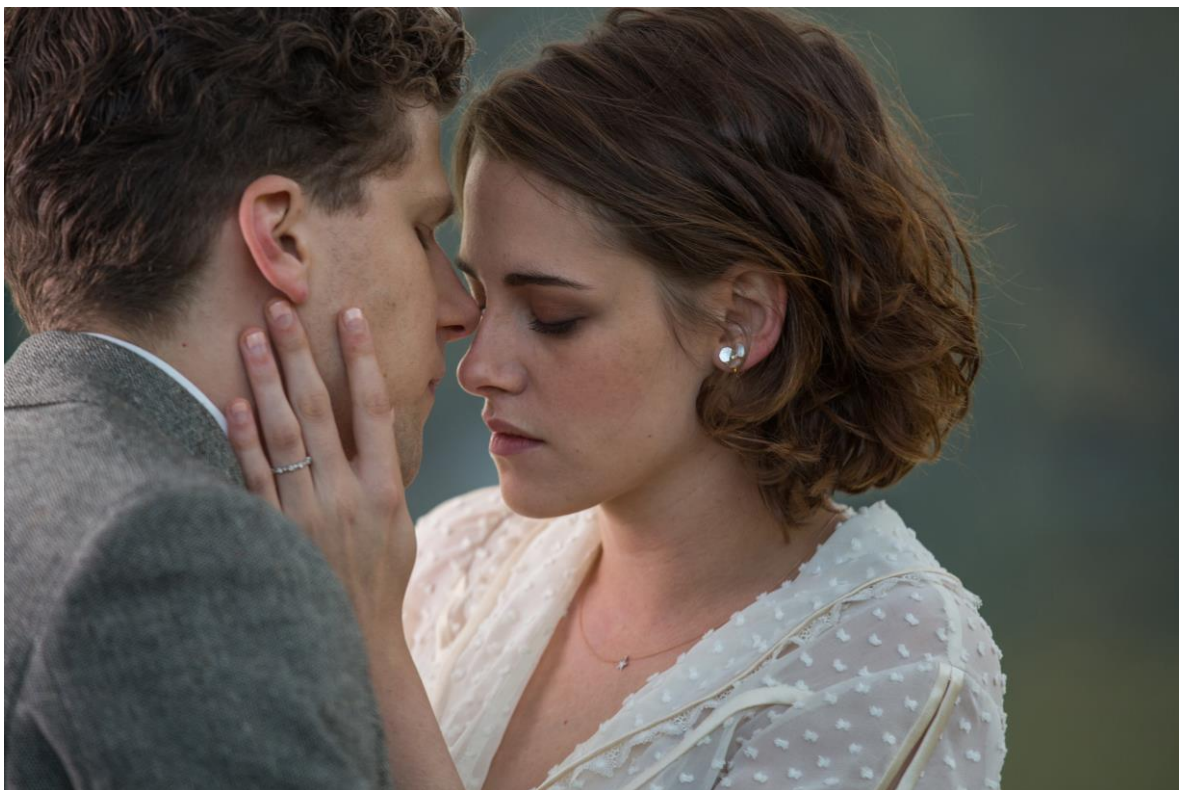
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Synopsis

Aufgewachsen im New York der 30er Jahre zieht es den jungen Bobby (Jesse Eisenberg) in die glitzernde Traumfabrik von Hollywood. Von seinem Onkel Phil (Steve Carell), einem erfolgreichen Agenten, erhofft er sich einen Job, um in der Filmbranche Fuss zu fassen. Sein Onkel hat zwar keine Zeit für ihn, doch Bobby verbringt seine Tage sowieso lieber mit der hübschen Sekretärin Vonnie (Kristen Stewart). Hals über Kopf verliebt er sich und bewegt sich in der illustren Gesellschaft von Stars und Sternchen. Nach einem herben Rückschlag und seiner Rückkehr nach Manhattan landet Bobby im mitreissenden Zirkel des berühmt mondänen Café Society..

Synopsis (Englisch)

New York in the 1930s. As he has more and more trouble putting up with his bickering parents, his gangster brother and the family jewelry store, Bobby Dorfman feels like he needs a change of scenery! So he decides to go and try his luck in Hollywood where his high-powered agent uncle Phil hires him as an errand boy. In Hollywood he soon falls in love but unfortunately the girl has a boyfriend. Bobby settles for friendship – up until the day the girl knocks at his door, telling him her boyfriend just broke up with her. All of a sudden Bobby's life takes a new turn, and a very romantic one at that.



About the production

Woody Allen's CAFÉ SOCIETY is a panoramic tale of 1930s New York and Hollywood with a kaleidoscopic cast of characters that range from movie stars to millionaires, playboys to professors, and working girls to wise guys. The film's broad scope was integral from the start. "When I wrote the script, I structured it like a novel," says Allen. "As in a book, you stop for a little while in this movie and see a scene with the protagonist with his girlfriend, a scene with his parents, followed by a scene with his sister or gangster brother, a scene with Hollywood stars and wheeler-dealers, and then the café society with politicians, debutantes, playboys, and the people cheating on their wives or shooting their husbands. To me it was always a story not of one person but of everybody."

Within the sweep of the movie is the story of Bobby Dorfman, a Bronx boy whose ambitions take him to Hollywood and back again to New York. "Bobby's love story is the armature that the film is hung on," says Allen, "but all these other characters make up the atmosphere and fabric of the story itself." As in a novel, the movie's story is related through an authorial voice, so Allen decided it would be appropriate for the film to have narration, and to take on that job himself. "I put myself in because I knew exactly how I wanted the words to be inflected," he says. "I figured that since I wrote the book, it would be like I was reading from my novel." "Café Society" refers to the socialites, aristocrats, artists, and celebrities who gathered in fashionable cafes and restaurants in New York, Paris, and London in the late 19th and early 20th Century. The term became popular in New York City in the '30s, after the end of Prohibition and the rise of the tabloid journalism that avidly covered the denizens of Café Society. There were dozens of dazzling clubs in New York City at the time, including some with 50-piece orchestras.

Every night the glitterati donned tuxedos and gowns and made the circuit from Greenwich Village jazz spots to legendary midtown venues like El Morocco, to 142nd Street in Harlem, site of the Cotton Club. "That era has always fascinated me," says Allen. "It was one of the most exciting times in the history of the city, with tremendous theatre life, café life, and restaurants. 4 Up and down the line, wherever you were, the whole island was jumping with nighttime sophisticated activities."

Golden Age Hollywood also had its haunts for the rich and famous, but their nightlife was markedly different from the one in New York. "It was the glamour of the Cocomat Grove and the Trocadero," says Allen. "There weren't many places to go to, the hours were earlier, the clothes were lighter, and everyone was driving their cars places. There was a certain amount of it that was very glamorous because they had the movie stars, but New York had a certain all night sophistication that Hollywood didn't have."

In addition to being a portrait of an era, CAFÉ SOCIETY is a family saga. Bobby's father Marty (Ken Stott) is a gruff but deeply moral man who owns a modest jewelry store in the Bronx. His wife Rose (Jeannie Berlin) is always ready with negative assessments of his mental capacity and other failings. "She feels, probably inaccurately, that with a different husband she might have had a better life," says Allen. "They fight all the time, but they're very committed to each other and they love each other—it's just a different kind of demonstration of it. They would be right there at the hospital bed if anything happened to either one of them." Ben (Corey Stoll), the oldest of the

three Dorfman children, is a gangster. “Ben sees that his father could never afford anything and was always struggling,” says Allen. “He got in with the gangs, found jobs that paid good money, but were not legal, and found that there was a very lucrative and glamorous life to be led outside the law.” While Ben has strayed ethically from the family, his devotion to his relatives doesn’t change—he is always around for family events and available to help everyone. Evelyn (Sari Lennick), the bright middle sister, becomes a teacher and marries Leonard (Stephen Kunken), a professor, and pursues a more cerebral life. Leonard, while something of an egghead, is a principled man who adores Evelyn. As the story begins, Bobby (Jesse Eisenberg), sets out for Los Angeles, hoping for something more interesting than working in his father’s jewelry store. Working for his mother’s high-powered agent brother, Phil Stern (Steve Carell), seems much more promising. “Bobby starts the movie as an almost blank slate, a kind of naïve dreamer who thinks he can go to Hollywood and will be swept up by a welcoming industry,” says Eisenberg. “Of course that’s not what happens.



But he thinks that he wants something more exciting and he is part of a generation and a culture that made that dream feel like it was possible, especially because he had an uncle who did it. As he is exposed to the real world, both the beauty of it and the struggle, he self-actualizes in a sweet and flawed way.” Bobby’s uncle Phil is a high-energy mover and shaker who is on a first name basis with many of the biggest stars in Hollywood, but is slow to recognize his own sister’s voice on the phone. “When you first meet Phil, he’s very formidable,” says Carell. “He’s always multi-tasking, always has a call and a meeting going on at the same time, and he embraces that role fully. But the more you see him, you realize he has a softer and more vulnerable side, and that he has a decency—he doesn’t make decisions at the expense of other people’s feelings. I think this makes him more human and more endearing.” As Bobby is new to LA, Phil asks his assistant, Vonnie (Kristen Stewart), to show him around town. After she takes him on a tour of movie star homes and shares her experiences and opinions about Hollywood, Bobby is immediately smitten.

“Vonnie is an ambitious, fresh girl who is completely aware of the surface nature of the business she’s in,” says Stewart. “It’s fun and exciting, but there’s also an emptiness she sees—and that gives her charm.” Says Eisenberg: “I think both characters are constantly attracted to and resisting the allure of the glitzier side of the city of entertainment. But Vonnie provides a wonderful antidote for Bobby. She is cynical, funny, and seems to have a real world perspective.” Unfortunately, Vonnie has a boyfriend, and he must settle for her friendship. While in Los Angeles, Bobby befriends two fellow New Yorkers, Rad Taylor (Parker Posey), a vivacious woman who owns a modeling agency, and her wealthy producer husband Steve (Paul Schneider). Steve invites Bobby to a screening of one of his movies at their home, and Bobby gets his first taste of what a life in Hollywood might hold for him.

When Vonnie’s boyfriend abruptly breaks up with her, Bobby seizes the opening to romance her, and eventually she returns his affections. While he is starting to move up the ladder at Phil’s agency, he comes to the conclusion that Los Angeles is not for him. He asks Vonnie to marry him and come back to New York and lead a bohemian life in Greenwich Village. Vonnie seems on the verge of saying yes when her ex-boyfriend comes back into the picture. Although she loves Bobby, she decides on her ex-boyfriend instead, leaving Bobby devastated. Returning to New York, Bobby goes to work for big brother Ben, who has taken over a nightclub called “Club Hangover.” Bobby quickly proves a smooth operator, naturally able to work a crowd, with an instinct for how to attract the brightest members of Café Society to the club. Rad convinces him to remodel and change the club’s name to the more chic-sounding “Les Tropiques.” Soon the place is teeming with socialites, celebrities, politicians, and playboys, and Bobby roams freely among them, the genial host of the never-ending party.

One night, Rad introduces Bobby to Veronica (Blake Lively), a socialite whose husband has just left her for her best friend. “Veronica is definitely hurt and a little damaged by what happened, but she’s not yet jaded by the world,” says Lively. “There a purity about her that’s refreshing, in the way she hears about Bobby’s heritage and she meets it with curiosity rather than judgment. She has an openness that removes any of the social and political boundaries that were prevalent back in those days.” Veronica is quickly won over by Bobby’s charm and confidence, and after a whirlwind courtship, she tells him that she’s pregnant. While Bobby still hasn’t gotten Vonnie out of his head, he proposes, and they marry. “Veronica was a really interesting character to take on because this film is a love story, and you’re really rooting for the two people at the heart of the love story,” says Lively. “Then Veronica comes in, and you’re supposed to like her but also want the two original lovers to be together again. You really root for her, and at the same time you root for them. It was a neat character to play to come in and shake things up a bit.” Meanwhile, Evelyn and Leonard are struggling with a surly next-door neighbor who is becoming increasingly threatening. Leonard’s mild attempts to resolve their conflicts in a reasonable way only seem to make the situation more volatile. Concerned for Leonard’s safety, Evelyn asks Ben to speak to him, a request she will later regret. Having worked with many of the world’s greatest cinematographers, Allen teamed for the first time on CAFÉ SOCIETY with three-time Academy Award-winner Vittorio Storaro. “The cinematography in a film to me is very important in my telling of the story and Vittorio is a superb artist,” says Allen. In a first for both of them, they shot the film digitally. Storaro had experimented with digital cameras for years, and he felt that the technology had advanced to a level where the results satisfied him. The two worked closely together to give diverging aesthetics for the three worlds of the film. “In the Bronx, it is a desaturated, almost

winter-like evening light,” says Storaro. Los Angeles was the opposite: “In Hollywood there is a very strong primary color in a warm tonality, very sunny,” he says. “After Bobby returns to New York, everything is much brighter, and everything is much more colorful, particularly the scenes done in the nightclubs. As the film moves on, there’s more balance between the visual elements in the two opposite cities. That’s something that I love to add all the time: parts that are opposite visually at the beginning, but step by step get closer, until they connect to each other.”

While the film is generally shot with static images and wider angle shots appropriate to the period, Storaro and Allen utilized a Steadicam whenever the narrator was speaking. “The narrator doesn't belong to any period, to any time, any geographic place,” says Storaro. “The narrator is completely abstract. So when the narrator is telling the story, we felt that the narrator should have his own view. We decided that this would be a great moment to use the Steadicam, in order to be much more around the character, much more free to tell the story according to the emotional story itself.” Both “Club Hangover,” and “Les Tropiques,” were built on the same Manhattan sound stage. The biggest element in the changeover was the walls, which were crafted by production designer Santo Loquasto so that large panels could easily be removed and swapped. “I modeled the clubs after the movies of the period as well as pictures from the actual places,” says production designer Santo Loquasto. “Over the years, we've accumulated a library of references for that world—we even shot in El Morocco for RADIO DAYS. I used elements of things I remembered Woody liked in scouting over the years, like the spiral staircase and the way the bar is laid out.

When I work, I always have to acknowledge that it’s Woody’s view of this world more than it’s a recreation. I always say it’s a recollection, it’s not a recreation, which is really the truth of it. He always worries if we obsess about accuracy in the decor that we’ll seem fussy in a way that doesn’t appeal to his eye.” The film’s opening scene was shot by the pool of a home once owned by Hollywood star Dolores del Rio, pictures of which Loquasto had loved when he saw them in a book on Los Angeles. Loquasto sent the location department photos, and fortunately they were able to find it. The house epitomizes the contrast between Los Angeles and New York that Loquasto was going for. “While the New York club was black and white and red,” says Loquasto, “the Dolores del Rio house had the pool and the white house and the green grass, and very beautiful silver and aqua furniture of the period.” Rose and Marty Dorfman’s gloomy apartment was shot in an apartment on Riverside Drive that was currently empty. “It was in pretty dreadful shape already, and they allowed us to age it further and refurnish it,” says Loquasto. Evelyn and Leonard’s place was intended to be someplace outside the city, and they scouted both sides of the Hudson. “It was difficult to find houses and sidewalks that were appropriate. Vittorio wanted this location to be grayer than usual, and we made it taupe and gray.” Costume designer Suzy Benzinger’s work illuminated the differences between New York and Hollywood glamour. “Hollywood was built on an incredibly fake world that was created to drive millions of people to movies,” says Benzinger. “It was very important for them to make the starlets glamorous—they dressed them every time they exited their homes. We’ve all seen these pictures of Hollywood premieres in the ‘30s where the ladies are wearing these fur coats with orchids on them. And when you look at the date of these premieres, they’re in August, when it’s a million degrees in California. In New York, it’s more realistic: It’s cold outside, so women come in with hats.” New York style had a different feel because people, influenced by the heady cultural life that was swirling around them, were buying the tuxedos and couture fashion themselves. “New York women were a little more European, a

little more chic than the women in California,” says Benzinger. “This was the time when all these French designers were appearing in New York, and among the ladies there was a huge competition with Chanel and Schiaparelli.” As she couldn’t rely on the mostly black and white pictures of the era, Benzinger had to resort to other techniques: “I would read articles from ‘30s fashion magazines that said things like ‘This is the hot color from Paris!’” she says.

Eisenberg, a writer and soon-to-be director himself, who previously appeared in Allen’s “To Rome With Love,” describes working with Allen as both challenging and fulfilling. “It’s nerve-racking because you are not going to spend all day on the same shots, and so if you feel like you didn’t get it exactly the way you wanted, it’ll still be in the movie,” he says. “But it’s also a relief to realize you are being watched and corrected by somebody who is able to focus on whatever it is that’s most important in a given scene, and highlight it in the most efficient, clear, and artful way.” Carell appreciated that Allen didn’t do a lot of takes: “When you do too many, you can start over-thinking it, and that’s when you can come up with artificial moments or reactions. I think he loves immediacy and I think it pays off.” Stewart felt that Allen pushed her outside of her comfort zone. “There’s a buoyancy and a levity to Vonnie’s personality that I just don’t easily encompass,” she says. “And so he was really on me about that and forced me to lighten up and find that sort of airy nature.” Lively says that Allen was never overbearing or intrusive, and yet always there when she needed him to be. “He doesn’t give you line readings exactly,” she says. “He’ll say ‘The mood should be a little like...’ and then he’ll say a line. And it will completely change your idea of what the line should be.” Carell believes that Allen’s approach to directing is grounded in an appreciation for actors and their work: “I think he respects actors so much that he assumes that they will come in prepared and that they will do their job. He leaves the acting up to the actors. So unless you have a question or unless he has a concern, it’s very simple—if it’s working, you don’t really hear anything.”

Stewart felt she needed little guidance because the script made her character so clear: “Rather than him explaining what it was about, I spent most of my time convincing him: ‘Oh man, I know this moment! I really want you to know that I’m not just acting this; this is something that I have experienced.’ And he was always surprised by that.” Says Lively: “What I liked about the script is that each person has their own reason for being worthy of being loved very well, and yet they’re each treated differently. Some are loved less, some are loved more, and not for any reason. It’s just an emotional, chemical thing. In love it doesn’t mean that any one person is better than the other—it’s just who makes your heart beat faster.”

The love story at the heart of CAFÉ SOCIETY is bittersweet. The characters wonder about the choices they have made and the paths their lives have taken. “Life is like putting together a huge mosaic—but you only get to see one little stone at a time, you don’t get to see the big picture,” says Stewart. “You’re responsible for the decisions you’ve made, but your decisions weren’t fully informed. There’s a ‘what-if’ at play during this whole movie that drives me crazy, because that’s life—you always wonder if the decisions you’ve made were the right ones.” Says Carell: “What you think is your ultimate dream might not necessarily be so. There can always be a yearning and a dream beyond the one that you have at hand.” “It’s just choices that people make in life,” says Allen. “Things work out for Bobby and Vonnie to some degree, but they still dream about each other and it’s not going to happen. If Vonnie had made a different decision earlier, they’d be together. But the way things are, they can only be together in their dreams.”



About the cast

JEANNIE BERLIN (Rose)

JEANNIE BERLIN (Rose) is a third generation actor/writer/director has won numerous prizes for her work. She was nominated for an Academy Award and a Golden Globefor her performance in Elaine May's "The Heartbreak Kid," and won awards for Best Supporting Actress from the National Society of Film Critics and The New York Film Critics.

She was named Best Supporting Actress in The New York Times and Village Voice Film Critics Polls for her performance in Kenneth Lonergan's "Margaret," costarring Anna Paquin, Mark Ruffalo, and Matt Damon. After seeing her appearance in Paul Thomas Anderson's "Inherent Vice," Thomas Pynchon chose her to read from his newest novel, Bleeding Edge, at The National Book Awards.

Her other films include IN THE SPIRIT (which she co-wrote with Laurie Jones), SHEILA LEVINE IS DEAD AND LIVING IN NEW YORK (title role), BONE, THE BABYMAKER, PORTNOY'S COMPLAINT, and GETTING STRAIGHT, among others. This year she will be seen with John Turturro in Steve Zaillian's "The Night Of," a new HBO miniseries which premiered at the 2016 Tribeca Film Festival. She's appeared in several plays on and off-Broadway and Los Angeles, most notably, "Other Desert Cities," "Adult Entertainment," opposite Danny Aiello, and "Power Plays," opposite Alan Arkin.

This fall Berlin will direct a short film she adapted from Chekhov's "The Boor," and she just finished co-writing a screenplay with Mark Hampton entitled "Crackpot," which is not based on a true story.



STEVE CARELL (Phil)

Academy Award-nominated actor STEVE CARELL (Phil) has established himself as a multi-talented force in Hollywood. First gaining recognition for his contributions as a correspondent on Comedy Central's Emmy Award-winning "The Daily Show with Jon Stewart," Carell has successfully segued from the small screen to above-the-title status on the big screen. He has also established his own production company, Carousel Productions. He previously worked with Woody Allen on his 2004 film MELINDA AND MELINDA. Carell is currently in production opposite Emma Stone in BATTLE OF THE SEXES, helmed by the LITTLE MISS SUNSHINE directing duo Jonathan Dayton and Valerie Faris with a script by Academy Award Winner Simon Beaufoy. The story centers on the 1973 epic tennis match between Billie Jean King (Stone) and Bobby Riggs (Carell).

Carell most recently starred in Paramount's Academy Award-nominated film THE BIG SHORT, for which he received a Golden Globe nomination for his performance as real-life money manager Mark Baum. The film was recognized with nominations for SAG Best Ensemble and a Golden Globe for Motion Picture Comedy. Previous to that, Carell starred opposite Julianne Moore and Ellen Page in Peter Sollett's FREEHELD. In 2014, Carell starred as "John du Pont," alongside Mark Ruffalo, Channing Tatum and Vanessa Redgrave in Bennett Miller's Oscar-nominated film, FOXCATCHER. For his revelatory performance, Carell received an Academy Award nomination for Best Actor, a Screen Actors Guild Award nomination in the category of "Outstanding Performance by a Male Actor in a Leading Role," a BAFTA nomination for "Best Supporting Actor" and a Golden Globe nomination for "Best Actor in a Motion Picture, Drama." Carell's first lead role in a feature film, THE-40-YEAR-OLD VIRGIN, which he co-wrote with director Judd Apatow, became a worldwide box-office sensation in 2005. The film was honored with an AFI Award as one of "10 Most Outstanding Motion Pictures of the Year." The film also earned Carell and Apatow a co-nomination for "Best Original Screenplay" by the WGA.

In 2010, Carell lent his vocal talents in the lead role of “Gru” in the animated feature, DESPICABLE ME, which became his second international smash hit. He played the lead role of “Maxwell Smart” in GET SMART, opposite Anne Hathaway and Alan Arkin, and lent his voice as “The Mayor of Whoville” in the animated film DR. SEUSS’S HORTON HEARS A WHO!, opposite Jim Carrey. Carell was part of the ensemble of the acclaimed LITTLE MISS SUNSHINE, which earned an Academy Award nomination for Best Picture and won the SAG Award for “Outstanding Performance by a Cast in a Motion Picture.”

In the summer of 2011, Carell starred in CRAZY, STUPID, LOVE, opposite Julianne Moore, Ryan Gosling, and Emma Stone, which was produced by Carell’s production company, Carousel Productions. The following year, Carell starred in SEEKING A FRIEND OF THE END OF THE WORLD opposite Keira Knightly, and the hit comedic drama HOPE SPRINGS, opposite Meryl Streep and Tommy Lee Jones. In 2013, Carell starred in THE INCREDIBLE BURT WONDERSTONE, opposite Jim Carrey and Steve Buscemi, and returned as the voice of “Gru” in DESPICABLE ME 2. He also co-starred in THE WAY, WAY BACK and returned in his ANCHORMAN role as “Brick Tamland” in ANCHORMAN 2: THE LEGEND CONTINUES, with Will Ferrell and Paul Rudd. In 2014, Carell starred in Miguel Arteta’s ALEXANDER AND THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD DAY, opposite Jennifer Garner. In 2011, Carell completed his eight year run playing the pompous boss “Michael Scott” on the Emmy-nominated “The Office,” adapted from Ricky Gervais’ acclaimed British series “The Office.” For the role, Carell was nominated for six Emmy awards for “Best Lead Actor in a Comedy Series” and won a Golden Globe® for “Best Performance by an Actor in a Television Series - Musical or Comedy,” Carell was also nominated four times for a SAG award and won two as part of the show’s ensemble. Earlier this year, Carell and his wife Nancy premiered ten episodes of the TBS police comedy series they created, ANGIE TRIBECA, which stars Rashida Jones. Carell serves as executive producer, writer and director on the show, which was produced through Carousel Productions. ANGIE TRIBECA will debut its second season later this year. Born in Massachusetts, Carell now resides in Los Angeles with his wife, actress Nancy Carell (“Saturday Night Live”). He is a proud father of a daughter and a son

JESSE EISENBERG (Bobby)

is an Academy Award–nominated actor, playwright, and author. He is currently starring as Lex Luthor in BATMAN V SUPERMAN. His past films include THE SOCIAL NETWORK, THE END OF THE TOUR, THE DOUBLE, NIGHT MOVES, NOW YOU SEE ME, ZOMBIELAND, THE SQUID AND THE WHALE and ROGER DODGER. CAFÉ SOCIETY marks Eisenberg’s second teaming with Woody Allen, after TO ROME WITH LOVE, and his third pairing with Kristen Stewart, after AMERICAN ULTRA and ADVENTURELAND. Eisenberg is the author of three plays: “The Spoils,” which won the Laurie Foundation Award for Best Play and is currently in rehearsal for a West End production, “The Revisionist,” which starred Vanessa Redgrave and “Asuncion,” which played at the Cherry Lane Theater in 2011. Born in New York, Eisenberg is a frequent contributor to The New Yorker and the author of the acclaimed short story collection Bream Gives Me Hiccups, published by Grove Press. He is currently directing his adaptation of this book for television, which is starring CAFÉ SOCIETY’s Parker Posey

BLAKE LIVELY (Veronica)

has garnered critical acclaim for her feature film performances. She recently completed filming Marc Forster’s ALL I SEE IS YOU, and Jaume Collet-Serra’s THE SHALLOWS, which will be opening in

the summer of 2016. Last year, she starred in Lionsgate's drama *THE AGE OF ADALINE*, opposite Harrison Ford and Ellen Burstyn. Lively made her film debut in 2005 as "Bridget" in the hit film *THE SISTERHOOD OF THE TRAVELING PANTS*. In 2008, she reprised her role in the film's sequel, *THE SISTERHOOD OF THE TRAVELING PANTS 2*. Lively also appeared opposite Ryan Reynolds in *GREEN LANTERN*, as well as opposite Ben Affleck, Jeremy Renner and Jon Hamm in *THE TOWN*, leading to her 2011 CinemaCon "Breakthrough Performer of the Year" Award. Her other film credits include Oliver Stone's *SAVAGES*, *HICK*, Rebecca Miller's *THE PRIVATE LIVES OF PIPPA LEE*, *ACCEPTED*, and *ELVIS & ANNABELLE*. Lively starred as Serena van der Woodsen on The CW's hit drama, "Gossip Girl," from 2007 to 2012. She is currently the face of L'Oréal Paris

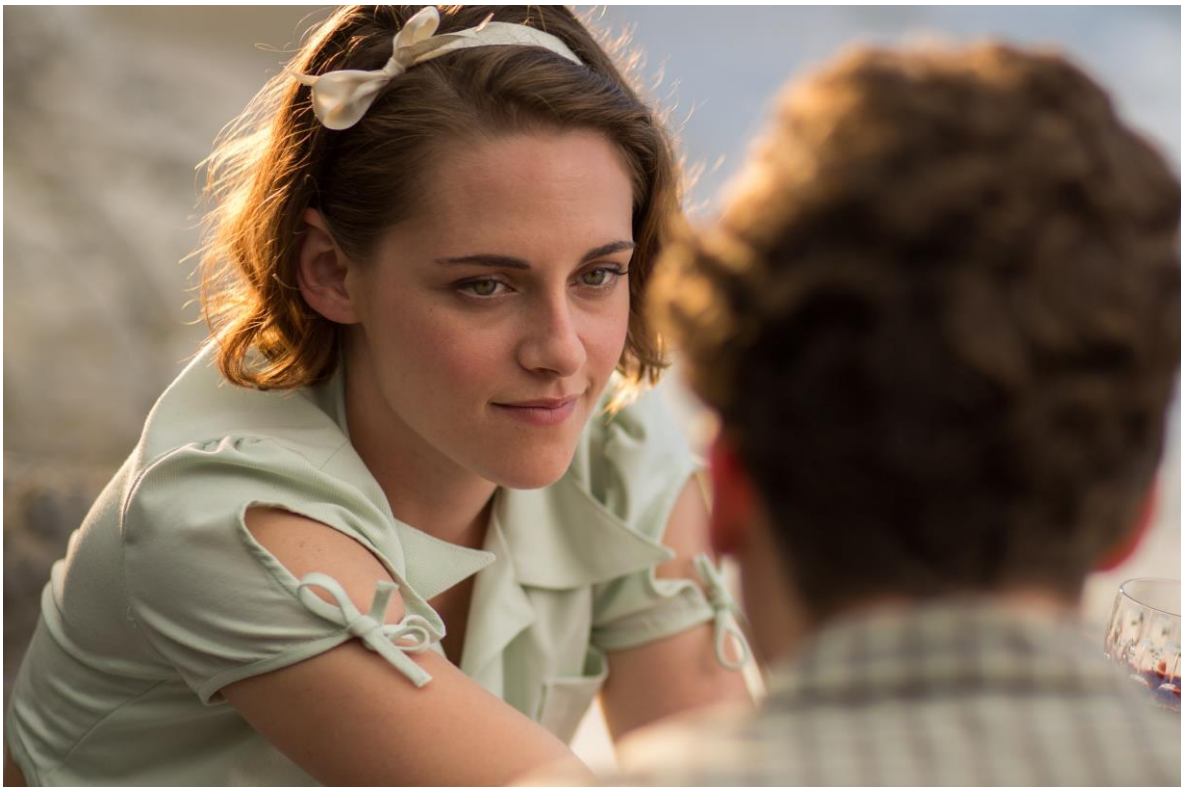


PARKER POSEY (Rad)

one of the most acclaimed actresses in American independent film, has appeared in over 90 films and television productions. When she received "Special Jury Recognition" at the Sundance Film Festival in 1997 for *THE HOUSE OF YES*, it was the first time that honor had been bestowed on an actor and not a film, a tribute to her unique contribution to the independent film world as well as her performance. She received nominations for a Golden Globe (Best Supporting Actress, "Hell on Heels: The Battle of Mary Kay") and two Independent Spirit Awards (*BROKEN ENGLISH* and *PERSONAL VELOCITY*). Born in Baltimore, Maryland, Posey studied acting at the State University of New York at Purchase, and got her first break with a role on the daytime soap opera "As the World Turns." Her first major role in a feature film was in Richard Linklater's cult classic *DAZED AND CONFUSED*. Throughout the 90s, Posey starred or costarred in numerous independent films and was nicknamed "Queen of the Indies." She has worked with Hal Hartley on *FLIRT*, *AMATEUR*, as "Fay Grim" in his trilogy of *HENRY FOOL*, *FAY GRIM* and *NED RIFLE*; and has been a steady member of Christopher Guest's stock company for his mockumentaries *WAITING FOR GUFFMAN*, *BEST IN SHOW*, *A MIGHTY WIND*, *FOR YOUR CONSIDERATION*, and the upcoming *MASCOTS*, set in the world of competitive mascots.

Posey's other independent films include SLEEP WITH ME, PARTY GIRL, DRUNKS, , DRUNKS, THE DOOM GENERATION, FRISK, KICKING AND SCREAMING PARTY GIRL, SLEEP WITH ME, THE DAYTRIPPERS, SUBURBIA, BASQUIAT, THE HOUSE OF YES, THE DAYTRIPPERS, CLOCKWATCHERS, WHAT RATS WON'T DO, THE MISADVENTURES OF MARGARET, DINNER AT FRED'S, THE VENICE PROECT, GUSHY, THE ANNIVERSARY PARTY, THE SWEETEST THING, THE EVENT, ADAM & STEVE, THE OH IN OHIO, BROKEN ENGLISH, SPRING BREAKDOWN, HAPPY TEARS, INSIDE OUT, THE LOVE GUIDE, PRICE CHECK, HIGHLAND PARK, HAIRBRAINED, AND NOW A WORD FROM OUR SPONSOR, GRACE OF MONACO, and upcoming, THE BRITS ARE COMING, THE ARCHITECT, and MY ART.

She has also worked in many larger-budget films, including: YOU'VE GOT MAIL, SCREAM 3, JOSIE AND THE PUSSYCATS, THE EYE, LAWS OF ATTRACTION, BLADE:TRINITY, SUPERMAN RETURNS, where she played a Lex Luthor's sidekick Kitty Kowalski. Posey's series TV appearances include "Futurama," "The Simpsons," "Will & Grace," "Boston Legal," "The Return of Jezebel James," "Bored to Death," "The Big C," "The Good Life," "New Girl," "Inside Amy Schumer," "Granite Flats," "Portlandia," and "Drunk History." She received a lot of acclaim for her role as "Liz" on a series of episodes in "Louie" in 2012. Posey also appeared in the mini-series "Armistead Maupin's Tales of the City" and its sequels, "More Tales of the City" and "Further Tales of the City," as well as the TV movies "Tracey Takes on New York," "Hemingway & Gellhorn," "The Battle of Mary Kay," "Frankenstein," and "Crazy House."



KRISTEN STEWART (Vonnie)

became the first American actress to be awarded a Cesar Award in the Best Supporting Actress category for her role in Olivier Assayas's CLOUDS OF SILS MARIA, in which she starred alongside Juliette Binoche. She received numerous other accolades for CLOUDS OF SILS MARIA, including Best Supporting Actress prizes from the National Society of Film Critics, the New York Film Critics

Circle, and the Boston Society of Film Critics. CAFÉ SOCIETY marks her third film co-starring with Jesse Eisenberg, after AMERICAN ULTRA and ADVENTURELAND. Stewart was recently seen in Kelly Reichardt's CERTAIN WOMEN, which premiered at this year's Sundance Film Festival, and Drake Doremus's EQUALS, which premiered at the 2015 Venice Film Festival. Next up for Stewart is a reteaming with CLOUDS OF SILS MARIA director Olivier Assayas on PERSONAL SHOPPER, and a starring role in Ang Lee's Iraq war drama BILLY LYNN'S LONG HALFTIME WALK. Stewart starred as "Bella Swan" in the five-part hit franchise THE TWILIGHT SAGA, and also played the title role in the blockbuster SNOW WHITE AND THE HUNTSMAN. She was acclaimed for her performance as Dean Moriarty's wife Marylou in Walter Salles's screen adaptation of Jack Kerouac's ON THE ROAD.

Introduced to worldwide audiences in 2002 with her gripping performance alongside Jodie Foster in David Fincher's PANIC ROOM, she has since played a challenging assortment of characters in such films as: Sean Penn's INTO THE WILD, THE RUNAWAYS (starring as Joan Jett), WELCOME TO THE RILEYS, Mary Stuart Masterson's THE CAKE EATERS, THE YELLOW HANDKERCHIEF, WHAT JUST HAPPENED, IN THE LAND OF WOMEN, THE MESSENGERS, ZATHURA, SPEAK, FIERCE PEOPLE, CATCH THAT KID, UNDERTOW, COLD CREEK MANOR, THE SAFETY OF OBJECTS, CAMP X-RAY, STILL ALICE, and ANESTHESIA. Stewart resides in Los Angeles

COREY STOLL (Ben)

makes his second appearance in a Woody Allen film after playing Ernest Hemingway in MIDNIGHT IN PARIS, which earned him an Independent Spirit Award nomination. He was also nominated for a Golden Globe for portraying "Congressman Peter Russo" in the acclaimed Netflix series "House of Cards." Recently Stoll was seen as the villain in Marvel's ANT-MAN, opposite Paul Rudd and Michael Douglas, and in BLACK MASS, alongside Johnny Depp. He is currently guest-starring as Andrew Rannells' love interests in the HBO comedy, "Girls," and this summer will return to his starring role of "Dr. Ephraim Goodweather" in the third season of Guillermo Del Toro's hit FX series "The Strain." He will also soon be seen in the Michael Mayer's film adaptation of Chekhov's THE SEAGULL opposite Saoirse Ronan, and the Stephen Gaghan's adventure GOLD, opposite Matthew McConaughey and Bryce Dallas Howard.

Stoll's other film credits include: Tim Blake Nelson's ANESTHESIA, with Kristen Stewart and Sam Waterston; DARK PLACES, with Charlize Theron; Shawn Levy's THIS IS WHERE I LEAVE YOU, opposite Tina Fey and Jason Bateman; THE GOOD LIE, opposite Reese Witherspoon; Noah Buschel's GLASS CHIN; NON-STOP, opposite Liam Neeson; the Sundance competition film C.O.G., based on a short story by David Sedaris; THE BOURNE LEGACY, with Jeremy Renner; and SALT, opposite Angelina Jolie. He starred as "Detective Tomas 'TJ' Jaruzalski" on NBC's "Law and Order; LA" opposite Alfred Molina and Terrence Howard. His other TV credits include the telefilm "The Normal Heart," "Homeland," and "The Good Wife."

After graduating from NYU with an MFA in 2003, Stoll landed his first professional acting job in Lynn Nottage's play "Intimate Apparel," playing Viola Davis' love interest, for which he received a Drama Desk Award nomination in NY and Drama Critics Circle Award in Los Angeles. His most recent stage credit was the 2010 Broadway revival of Arthur Miller's "A View From the Bridge," opposite Liev Schreiber and Scarlett Johansson. He lives in Brooklyn with his wife, actress Nadia Bowers, and their son Nikolai.

KEN STOTT (Marty)

has received four Best Actor Olivier Award nominations for his work at the National Theatre and the West End in "The Recruiting Officer," "Broken Glass" (for which he won Best Actor in a Supporting Role), "Art," with Albert Finney and Tom Courtenay, and "A View From the Bridge." He has also appeared at the National Theatre and West End in such plays as "The Princes Play," "Three Men on a Horse," "The Tempest," "Heroes," "The Winter's Tale," "Gods of Carnage," and "Uncle Vanya." Stott is well known for playing the dwarf Balin in Peter Jackson's Tolkien trilogy: THE HOBBIT: AN UNEXPECTED JOURNEY, THE HOBBIT: THE DESOLATION OF SMAUG, and THE HOBBIT: THE BATTLE OF THE FIVE ARMIES. His other film credits include: A HUNDRED STREETS, MAN UP, CHARLIE WILSON'S WAR, THE CHRONICLES OF NARNIA, THE BOXER, SHALLOW GRAVE, THE DEBT COLLECTOR, and PLUNKETT AND MACLEANE, among others. Upcoming is James Marsh's DEEP WATER, in which he stars alongside Colin Firth, Rachel Weisz and David Thewlis. Stott has been nominated for a television BAFTA Award three times: as Best Actor for "The Vice" (2001) and "Hancock & Joan" (2009), and Best Supporting Actor for "The Missing" (2015). He won Scottish BAFTA Awards for "Hancock" (Best Acting Performance in Television) and "The Missing" (Best Actor, Television). He played the lead role of "Detective Inspector John Rebus," the protagonist of the TV series "Rebus," based on a series of detective novels by award-winning Scottish writer Ian Rankin. He also starred in the lead role of "Red Metcalfe" in four mini-series: "Messiah," "Messiah 2: Vengeance is Mine," "Messiah: The Promise," and "Messiah: The Harrowing." His other TV credits include "War & Peace," "Fortitude," "An Inspector Calls," "The Runaway," and "Toast," among many others.

About the filmmakers

Woody Allen – (Writer, director)

Filmography as Writer-Director

Café Society	2016/ director, screenwriter
Irrational Man	2015/ director, screenwriter
Magic in the Moonlight	2014/ director, screenwriter
Fading Gigolo	2014/ actor
Blue Jasmine	2013/ director, screenwriter Academy Award nominee, Best Original Screenplay
To Rome With Love	2012/ director, screenwriter, actor
Midnight in Paris	2011/ director, screenwriter Academy Award nominee (& winner), Best Original ScreenplayAcademy Award nominee, Best Picture Academy Award nominee, Best Director
You Will Meet a Tall Dark Stranger	2010/ director, screenwriter
Whatever Works	2009/ director, screenwriter
Vicky Cristina Barcelona	2008/ director, screenwriter
Cassandra’s Dream	2007/ director, screenwriter
Scoop	2006/ director, screenwriter, actor
Match Point	2005/ director, screenwriter Academy Award nominee, Best Original Screenplay
Melinda and Melinda	2004/ director, screenwriter
Anything Else	2003/ director, screenwriter, actor
Hollywood Ending	2002/ director, screenwriter, actor
Sounds From a Town	2001/ director, screenwriter
I Love (short)	
The Curse of the Jade Scorpion	2001/ director, screenwriter, actor
Company Man	2001/ actor (cameo)
Picking Up the Pieces	2000/ actor
Small Time Crooks	2000/ director, screenwriter, actor
Sweet and Lowdown	1999/ director, screenwriter, on-camera interviewee
Celebrity	1998/ director, screenwriter
The Impostors	1998/ actor (cameo)
Antz	1998/ actor (voice)
The Sunshine Boys	1997/ actor (made-for-television movie)
Deconstructing Harry	1997/ director, screenwriter, actor Academy Award nominee, Best Original Screenplay
Everyone Says I Love You	1996/ director, screenwriter, actor
Mighty Aphrodite	1995/ director, screenwriter, actor

	Academy Award nominee, Best Original Screenplay
Don't Drink the Water	1994 /director, screenwriter, actor (made-for-television movie)
Bullets Over Broadway	1994 /director, co-screenwriter Academy Award nominee, Best Director Academy Award nominee, Best Original Screenplay
Manhattan Murder Mystery	1993 /director, co-screenwriter, actor
Husbands and Wives	1992 /director, screenwriter, actor Academy Award nominee, Best Original Screenplay
Shadows and Fog	1992 /director, screenwriter, actor
Scenes from a Mall	1991 /actor
Alice	1990 /director, screenwriter Academy Award nominee, Best Original Screenplay
Crimes and Misdemeanors	1989 /director, screenwriter, actor Academy Award nominee, Best Director Academy Award nominee, Best Original Screenplay
New York Stories ("Oedipus Wrecks")	1989 /director, screenwriter, actor
Another Woman	1988 /director, screenwriter
September	1987 /director, screenwriter
Radio Days	1987 /director, screenwriter, narrator Academy Award nominee, Best Original Screenplay
Hannah and Her Sisters	1986 /director, screenwriter, actor Academy Award nominee, Best Director Academy Award nominee (& winner), Best Original Screenplay
The Purple Rose of Cairo	1985 /director, screenwriter Academy Award nominee, Best Original Screenplay
Broadway Danny Rose	1984 /director, screenwriter, actor Academy Award nominee, Best Director Academy Award nominee, Best Original Screenplay
Zelig	1983 /director, screenwriter, actor
A Midsummer Night's Sex Comedy	1982 /director, screenwriter, actor
Stardust Memories	1980 /director, screenwriter, actor
Manhattan	1979 /director, co-screenwriter, actor Academy Award® nominee, Best Original Screenplay
Interiors	1978 /director, screenwriter Academy Award nominee, Best Director Academy Award nominee, Best Original Screenplay

Annie Hall	1977 /director, co-screenwriter, actor Academy Award nominee (& winner), Best Director Academy Award nominee (& winner), Best Original Screenplay Academy Award nominee, Best Actor
The Front	1976 /actor
Love and Death	1975 /director, screenwriter, actor
Sleeper	1973 /director, co-screenwriter, actor
Play It Again, Sam	1972 /screenwriter, actor
Everything You Always Wanted to Know About Sex But Were Afraid to Ask	1972 /director, screenwriter, actor
Bananas	1971 /director, co-screenwriter, actor
Take the Money and Run	1969 /director, co-screenwriter, actor
Casino Royale	1967 /actor
What's Up, Tiger Lily?	1966 /co-screenwriter, actor
What's New Pussycat?	1965 /screenwriter, actor



Woody Allen Academy Award summary
*Nominated seven times for Best Director;
won for Annie Hall*

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*Nominated sixteen times for Best Original Screenplay;
won for Annie Hall, Hannah and Her Sisters and Midnight in Paris*

-

Nominated one time for Best Actor

-

*Three films nominated for Best Picture;
won for Annie Hall*

LETTY ARONSON (Producer)

Letty Aronson previously produced Woody Allen's IRRATIONAL MAN, MAGIC IN THE MOONLIGHT, BLUE JASMINE, TO ROME WITH LOVE, MIDNIGHT IN PARIS (nominated for the Academy Award for Best Picture in 2012), YOU WILL MEET A TALL DARK STRANGER, WHATEVER WORKS, VICKY CRISTINA BARCELONA, CASSANDRA'S DREAM, SCOOP, MATCH POINT, MELINDA AND MELINDA, HOLLYWOOD ENDING, and THE CURSE OF THE JADE SCORPION. Her extensive film, television, and stage experience includes numerous other collaborations with Mr. Allen. She co-executive-produced such films as DON'T DRINK THE WATER, which marked Mr. Allen's first foray into television moviemaking, BULLETS OVER BROADWAY, which garnered seven Academy Award nominations, winning for Best Supporting Actress (Dianne Wiest), MIGHTY APHRODITE, for which Mira Sorvino won the Academy Award for Best Supporting Actress, and SWEET AND LOWDOWN, for which Sean Penn and Samantha Morton both earned Academy Award nominations. Her other credits as a co-executive producer include Mr. Allen's highly acclaimed musical comedy EVERYONE SAYS I LOVE YOU, as well as his films CELEBRITY, DECONSTRUCTING HARRY and SMALL TIME CROOKS. In addition, Aronson co-executive-produced THE SPANISH PRISONER, written for the screen and directed by Pulitzer Prize-winning playwright and critically acclaimed filmmaker David Mamet. Critics universally praised the film when it was released in 1998. She also co executive-produced INTO MY HEART, which was written and directed by two newcomers, Sean Smith and Anthony Stark, and Coky Giedroyc's WOMEN TALKING DIRTY, starring Helena Bonham Carter, which marked Ms. Aronson's first European co-production with Elton John's Rocket Pictures.

Her credits also include "Dinah Was," the off-Broadway musical about blues legend Dinah Washington, THE STORY OF A BAD BOY, written and directed by acclaimed playwright Tom Donaghy, JUST LOOKING, a heartwarming coming-of-age film directed by Jason Alexander, and the comedy SUNBURN, directed by Nelson Hume, which screened at the Galway Film Festival and the 1999 Toronto International Film Festival. Aronson's television work includes "Saturday Night Live" and "The Robert Klein Comedy Hour," both for NBC. In the world of theatre, she served as associate producer of "Death Defying Acts," an off-Broadway comedy consisting of three one-act plays written by Elaine May, Woody Allen, and David Mamet. She had earlier served as Vice President of the Museum of Television and Radio for ten years. In 2014, Aronson produced "Bullets Over Broadway," the Broadway musical adaptation of Allen's award-winning film.

EDWARD WALSON (Producer)

previously produced Woody Allen's IRRATIONAL MAN, MAGIC IN THE MOONLIGHT and BLUE JASMINE. He is owner of Service Electric Broadband Cable TV of New Jersey. A former TV host and producer of local cable news, weather and entertainment programming, Walson is the son of the man credited with inventing the cable television industry. He also owns the Royal Blues Hotel and Restaurant in Florida, and plays an active philanthropic role in the Elton John Aids Foundation, amfAR, the T.J. Martell Foundation and law enforcement. Walson is also an active investor and producer of independent films and Broadway shows. His film credits include CITY ISLAND and TIME OUT OF MIND. His stage credits include Broadway's "Relatively Speaking," "Cinderella," "Big Fish," "Bullets Over Broadway," and "An American In Paris."

HELEN ROBIN (Co-Producer)

CAFÉ SOCIETY is the 24rd film that HELEN ROBIN (Co-Producer) has co-produced for Woody Allen. Her film career started as a production assistant on Allen's STARDUST MEMORIES, then becoming a Production Coordinator on his next eleven films as well as for ARTHUR, HEARTBURN and REGARDING HENRY. After serving as Associate Producer on ANOTHER WOMAN and CRIMES AND MISDEMEANORS, Robin co-produced ALICE, SHADOWS AND FOG, HUSBANDS AND WIVES, MANHATTAN MURDER MYSTERY, BULLETS OVER BROADWAY, MIGHTY APHRODITE and EVERYONE SAYS I LOVE YOU.

Following the last film, she left Allen's production company to take some time off and do freelance film work. During that period, she worked as an associate producer on Allan Arkush's highly-rated television miniseries "The Temptations," for Hallmark Entertainment and NBC. After a three-year hiatus, Robin returned to work with Woody Allen on his comedy SMALL TIME CROOKS, which she co-produced. She has since served as a co-producer on all of his films, including THE CURSE OF THE JADE SCORPION, HOLLYWOOD ENDING, ANYTHING ELSE, MELINDA AND MELINDA, MATCH POINT, SCOOP, CASSANDRA'S DREAM, VICKY CRISTINA BARCELONA, WHATEVER WORKS, YOU WILL MEET A TALL DARK STRANGER, MIDNIGHT IN PARIS, TO ROME WITH LOVE, BLUE JASMINE, MAGIC IN THE MOONLIGHT and IRRATIONAL MAN.

MARC I. STERN (Executive Producer)

Marc I. Stern is chairman of The TCW Group, Inc., a Los Angeles-based asset management firm. In the performing arts world, he serves as chairman of the Los Angeles Opera and Trustee of the Performing Arts Center of Los Angeles County and PBS SoCal. He was formerly on the Board of the John F. Kennedy Center for the Performing Arts. In the area of sports, he is a minority owner of the Milwaukee Brewers Baseball Club and the Milwaukee Buck Basketball Club. His other activities include chairman of the Mayor's Fund of Los Angeles and a Trustee of the California Institute of Technology. Stern received a BA from Dickinson College, an MA from Columbia University and a JD from the Columbia University School of Law. Stern and his wife, Eva, live in Malibu, California and have two children and seven grandchildren.

RONALD L. CHEZ (Executive Producer)

Ronald L. Chez previously executive produced Woody Allen's IRRATIONAL MAN and MAGIC IN THE MOONLIGHT. Chez has been the President and Sole Owner of Ronald L. Chez, Inc., a corporation that provides financial management consulting, invests in public and private companies, and structures new ventures. He is Co-Chairman of Merriman Capital, and is the Chairman of EpiWorks, Inc., a manufacturer of compound semi-conductors based in Champaign, Illinois. Chez has been a director, officer, and co-founder of several private and public companies. He is Chairman of the Chez Family Foundation, which has been involved in numerous philanthropic activities, including: the Chicago Youth Success Foundation (CYSF), which provided Chicago's Public High Schools with a broader range of extracurricular activities; The Chez Family Scholarship Fund, based at the University of Illinois, which assists economically disadvantaged students from the inner city; The Center for Urological Health at NorthShore University Health Systems; and The Chez Center for Wounded Veterans in Higher Education, which is located at the University of Illinois. Mr. Chez is also a General Trustee for the Lincoln Academy, which honors noted Illinoisans. Chez graduated from the University of Illinois, Bronze Plaque with special honors, with a Bachelors of Arts degree in Political Science. He is a member of the Phi Beta Kappa Society.



VITTORIO STORARO (Cinematographer)

Vittorio Storaro won Academy Awards for APOCALYPSE NOW, REDS, and THE LAST EMPEROR, and received a fourth nomination for DICK TRACY. He is best known for his masterful collaboration with Bernardo Bertolucci, on THE SPIDER'S STRATEGEM, THE CONFORMIST, LAST TANGO IN PARIS, 1900, LUNA, THE LAST EMPEROR, THE SHELTERING SKY, and LITTLE BUDDHA; and with Francis Ford Coppola on APOCALYPSE NOW, ONE FROM THE HEART, TUCKER: THE MAN AND HIS DREAM, NEW YORK STORIES ("Life With Zoe" segment), and the 3-D short CAPTAIN EO. Storaro has also been acclaimed for his teaming with Warren Beatty on REDS, DICK TRACY, and BULWORTH; with Carlos Saura on FLAMENCO, TAXI, TANGO, GOYA IN BORDEAUX, I, DON GIOVANNI, FLAMENCO, FLAMENCO, and upcoming, BACH and 33 DÍAS; and with Alfonso Arau on PICKING UP THE PIECES, ZAPATA, THE TRICK IN THE SHEET. Storaro was born in Rome, where his father was a projectionist. He graduated at the state cinematography school Centro Sperimentale di Cinematografia. By 20, Storaro was employed as an assistant cameraman and was promoted to camera operator within a year. While he received several offers to become a Cinematographer, Storaro spent several years studying the works of great painters, writers, musicians and other artists, until he felt he was ready. He made his debut as Cinematographer in 1968 on Franco Rossi's YOUTHFUL, YOUTHFUL, followed by THE BIRD WITH THE CRYSTAL PLUMAGE, and others. After meeting Storaro when he was camera Assistant on his debut feature BEFORE THE REVOLUTION, Bernardo Bertolucci tapped Storaro for his fourth film as cinematographer, THE SPIDER'S STRATEGEM, launching a collaboration that spanned over two decades. Some of Storaro's other films include: ENEIDE, 'TIS PITY SHE'S A WHORE, MALICIOUS, IDENTIKIT, FOOTPRINTS ON THE MOON, GIORDANO BRUNO, AGATHA, WAGNER, LADYHAWKE, PETER THE GREAT, ISHTAR, EXORCIST: THE BEGINNING, DOMINION: PREQUEL TO THE EXORCIST. His TV work includes "Orlando Furioso", "Wagner", "Peter the Great", "Tosca", "La Traviata",

“Dune”, and “Caravaggio”. Upcoming films for Storaro include MUHAMMAD: THE MESSENGER OF GOD.

Storaro was the subject of David Thompson’s 1992 documentary: WRITING WITH LIGHT: VITTORIO STORARO. In 2002, he published the trilogy of books “Storaro: Writing With Light: The Light - The Colors - The Elements”. Inspired by Leonardo Da Vinci’s fresco “The Last Supper”, with the collaboration of his son Fabrizio, Storaro created the “Univisium” film system, a 35mm format based on film stock with three perforations that provides an aspect ratio of 2:1. Storaro developed the new technology with the intention of 2:1 becoming the universal aspect ratio for both movies and television in the digital age. The 2:1 aspect ratio was used in all his film as cinematographer since 1998, including on CAFÉ SOCIETY, which was shot digitally. Among his many accolades, Storaro has won, from several International Film Academies, a David di Donatello, an Emmy, a Goya, and a European Film Award, prizes from the British and American Societies of Cinematographers, and numerous awards from the National Society of Film Critics, NY Film Critics Circle, LA Film Critics, and other prestigious groups. He has received 35 Lifetime Achievement Awards. He is the youngest person to receive the American Society of Cinematographer’s Lifetime Achievement Award, and only the second recipient after Sven Nykvist not to be a U.S. citizen. Storaro has received honorary degrees from the University of Lodz in Poland, Urbino in Italy, and Marist College in New York; and was bestowed with Academic Honors from the Academy of Beaux Arts of: Macerata, Brera, Frosinone, and Rome, in Italy. He also taught “Writing with Light in Cinematography” for ten years at the Academy of Arts and Sciences of Images in L’Aquila, Italy. He has been President or member on several International Film Festival juries. Storaro’s ambition is the legislative recognition of “Author’s Rights” as co-author of films for all cinematographers in the world.

Cast

(in alphabetical order)

Rose	JEANNIE BERLIN
Phil	STEVE CARELL
Bobby	JESSE EISENBERG
Veronica	BLAKE LIVELY
Rad	PARKER POSEY
Vonnie	KRISTEN STEWART
Ben	COREY STOLL
Marty	KEN STOTT

Co-starring (in alphabetical order)

Candy	ANNA CAMP
Leonard	STEPHEN KUNKEN
Evelyn	SARI LENNICK
Steve	PAUL SCHNEIDER

Crew

Writer / Director	WOODY ALLEN
Producers	LETTY ARONSON, p.g.a. STEPHEN TENENBAUM, p.g.a. EDWARD WALSON, p.g.a.
Co-Producer	HELEN ROBIN
Executive Producers	ADAM B. STERN MARC I. STERN
Executive Producer	RONALD L. CHEZ
Executive Producer	VITTORIO STORARO, AIC, ASC
Production Designer	SANTO LOQUASTO
Editor	ALISA LEPSALTER, ACE
Costume Design	SUZY BENZINGER
Casting	JULIET TAYLOR PATRICIA DiCERTO