

**SAMANTHA MORTON, DIEGO LUNA,  
DENIS LEVANT  
UN CERTAIN REGARD (LOGO)  
MISTER LONELY**  
Directed by  
HARMONY KORINE

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**uk / france / 2007 / 112 min / color / drama / dolby SRD / anglais**

## SYNOPSIS

A Michael Jackson impersonator lives alone in Paris and performs on the streets to make ends meet. At a performance in a retirement home, Michael falls for a beautiful Marilyn Monroe look-alike who suggests he move to a commune of impersonators in the Scottish Highlands. At the seaside castle, Michael discovers everyone preparing for the commune's first-ever gala - Abe Lincoln, Little Red Riding Hood, the Three Stooges, the Queen, the Pope, Madonna, Buckwheat, Sammy Davis, Jr... And also Marilyn's daughter Shirley Temple and her possessive husband Charlie Chaplin... Meanwhile, a miracle is happening somewhere in a Latin American jungle.

## HARMONY KORINE

Director, screenwriter and author, Harmony Korine has proven himself to be a seminal figure of modern film, music and art.

GUMMO, Korine's 1997 directorial debut, took an uncompromising look at alienated

youth in Middle America. Korine was praised for his inventive storytelling and use of hand-held video, Super 8, and Polaroids.

1999's JULIEN DONKEY-BOY, the story of a schizophrenic young man, was hailed for its innovative take on the Dogma 95 manifesto. Shot in chronological sequence with hand-held cameras in natural light, Korine's second feature starred Ewen Bremner and Werner Herzog.

At the age of 22, Korine first gained notoriety in 1995 as the screenwriter of Larry Clark's KIDS. Focusing on a 24-hour period in the sex and drug-filled lives of a group of Manhattan teenagers in the age of AIDS, Korine was praised for documenting the attitudes and lack of perspective of contemporary American youth.

Korine has also made documentaries ("Above the Below" about David Blaine's 44-day stunt suspended in a Plexiglas box over the River Thames in London), directed music videos (Sonic Youth, Cat Power, Will Oldham), and written books (novel, "A Crackup at the Race Riots"; photo book "Pass the Bitch Chicken"). His contributions to the music world include singing on Will Oldham's "Ease Down The Road", and co-authoring the lyrics of Björk's "Harm of Will" on her 2001 album "Vespertine". He has also been the focus of art exhibitions (Tokyo's Taka Ishii Gallery, Paris' Galerie du Jour).

Born in 1973 in Bolinas, California, Korine spent his early years in Nashville, Tennessee, before moving to New York City to live with his grandmother. He studied English at New York University for one semester before dropping out to pursue a career as a professional tap dancer.

Harmony currently lives in Nashville with his wife Rachel.

#### FEATURE FILMS DIRECTED AND/OR WRITTEN BY HARMONY KORINE

2007	MISTER LONELY (director, writer)
2002	KEN PARK (writer)
1999	JULIEN DONKEY-BOY (director, writer)
1997	GUMMO (director, writer)
1995	KIDS (writer)



## COMMENTS FROM HARMONY KORINE

### THINKING IN IMAGES

I basically started thinking in terms of images that really have nothing to do with anything. Just simple images. I started dreaming about nuns flying, falling out of airplanes and praying the whole way down and surviving. Then I started to fixate upon specific images and characters. One of them was the idea of a Michael Jackson impersonator walking the streets of Paris. I had these different images although they really didn't have anything to do with one another. But I knew that there was something in there I was trying to get out, a unified idea, but I wasn't sure how to say it.

### WRITING WITH MY BROTHER AVI

I had never written with another person. I've been living in Nashville for the past few years, and hadn't really seen my brother Avi for a while, because he was always busy going off to boxing matches. I wasn't sure if we were actually going to be able to reconnect, but I picked up the phone and called him and he was really excited. I lured him over by inviting him to come and watch a boxing match on TV. So my brother Avi flew to Nashville and stayed on my futon. We closed the door and there was nothing else to do but write. We would only stop to play basketball and eat fried chicken. There wasn't much else going on at that time. We basically hung out and wrote.

### MISTER LONELY

I hate titles with the word, 'MR' in them, so I thought it would be better to elongate the spelling to M I S T E R. I really love that Bobby Vinton song "Mister Lonely." It was really dramatic and over the top, but I like the story and the emotional range of Bobby Vinton's voice in the song, so I wrote it into the movie. It seemed an obvious choice for a title because the main character is lonely and isolated in the beginning and end of the story.

### COMMUNE LIVING

Because I spent time as a child in a commune, I always thought it would be really nice to do a movie about communal living. I didn't think it would make much sense if it was just a Michael Jackson impersonator living on a hippie commune. But what if the whole commune was inhabited by a group of impersonators that wanted to start their own society, a place without judgment? Kind of like a working commune, like a traditional 70s hippie communal living experience, except transformed into a place for impersonators. I wanted to create an atmosphere where watching a Buckwheat impersonator ride a large pig would seem like a normal and everyday thing.

### MARILYN, MICHAEL AND MADONNA

It wasn't my intention to make a movie about Madonna or Marilyn Monroe or Michael Jackson. I wanted to make a movie about the obsessive nature of people who impersonate others, living as icons in a communal setting. I wasn't so much interested in the people they were impersonating, but more the character underneath. What type of human being looks at a celebrity icon and not only admires them like fans, but takes it a step further? For them, it's not enough to just enjoy the celebrities they admire. They take a decision: "I am going to live through that person. I am going to take that character's identity for myself and somehow sustain a living by pretending to be that person at different functions, like retirement homes or car shows."

## DUALITY

I was also interested in the disconnect : where does the impersonator begin and the impersonation end ? I was interested in that kind of duality. That's why in the film, the characters don't really have names. They call themselves by the first names of the people they impersonate. I took it a step further and have them living in the commune to show that they decided to live full time in the skin of the people they impersonate. What's also interesting is that the person underneath still remains. They still grew up in Yorkshire or in Paris or wherever. They are still the person who went backpacking through Indonesia 10 years ago.

## HEIGHTENED REALITY BASED IN TRUTH

A lot of the impersonators I've met in real life didn't look anything like the actual people. So for the film, I thought the viewer should be able to imagine these people would be able to sustain some sort of living as impersonators. They had to look good enough and perform well enough so that they could actually go through life doing what they do. You need to believe they can make a living at this. At the same time it was important for me not to make a cartoon. I wanted this movie to be a kind of heightened reality based in truth, like the real world except slightly tweaked. If you could believe these guys could make even a small, menial, tiny living, then I think you could believe in them.

## THE PUREST DREAMERS

All the characters are show people and they really come alive when they perform. Performance is everything. It's about resurrecting the characters they impersonate. The gala represents their big dream, the romantic idea of putting on a show together, at one place, at one time. Dreamers that they are, they hope that the whole world would come to see the show. But reality always has a way of intruding on dreams, and the truth of their situation becomes painfully obvious. There they are, living in a remote commune in the Scottish Highlands. They build this strange stage and advertise their gala by handing out flyers, believing that people from all over the world will somehow hear about it. They are delusional, but I think they had a beautiful dream, a pure dream. Sometimes the purest dreamers are the ones that get hurt the most.

## AN EMOTIONAL PARALLEL

I had this other story with the nuns in the jungle. How is that connected to the story of Michael and the impersonator commune? The two stories don't really intersect in a formal way, it's more in service of allegory and poetic punctuation. The two stories are like an emotional parallel. I felt that the connection was strong enough to have both stories in the film, as they both speak to the same desire of faith and obsession.

## SKYDIVING NUNS

We actually searched a quarter of the globe to find two real nuns to do that skydive. But then, once I found them, they didn't want to be in the movie saying they were busy saving souls. So I actually ended up casting actresses that skydive. All the nuns in the movie, except for the two brought in to skydive, were part of my mom's circle of friends that live in the outskirts of the jungle, Panamanians or ex-pats who moved there.

## PANAMA, SCOTLAND, FRANCE

I ended up shooting MISTER LONELY in Panama, Scotland and France. In the script, it was a nondescript jungle somewhere in Latin America. Because my parents live in Panama, I thought it made sense to shoot there. We went down there and got help from my parents and their friends. These locations are really beautiful. Originally the commune part was written for Iceland,

but when we went to Iceland I realized there weren't very many trees and it was very flat and so I was limited in the way I could shoot. I felt I needed trees. I found this castle in the highlands of Scotland, near a fishing village named Plockton. Paris, of course, is Paris. I specifically wrote Paris into the script because I lived in Paris for a while. During that time, I only left my apartment four times. My teeth started falling out. One day I had six croque-monsieurs (French style grilled cheese sandwiches). Shooting in Paris just made sense to me.

#### LIVING TOGETHER IN A SCOTTISH CASTLE

For the three week shoot in Scotland, we all lived in very close quarters. I wanted the film to be alive, to be organic. I thought the shoot would work best if everyone practically lived together. I was hoping the lines inbetween the characters, the actors, the ideas, and the crew would blur. I wanted to put everyone together like a big stew, so that drama would spring forth. There were a lot of bugs flying everywhere. Besides this, it was mainly a dream. It was a beautiful swirl of days and nights, people dancing and bad food. I like not sleeping, I enjoy the delirium that sets in. I like watching the actors get into costume. It is a great thing to see the camera every morning waiting for me.

#### THE POETRY OF LIFE

I definitely asked the actors to improvise now and then. I always think that the script is more or less like a model kit, a set of ideas. So sometimes I try to allow room for what I'd call the poetry of life that's taking place outside the camera's view. If I see that something interesting is going on whether I'm filming in the jungle with Indians or with professional actors, sometimes we can riff on that or just improvise the scenes. Sometimes I morph scenes, create new scenes or develop characters. I did a lot of that with Denis Lavant, because he was always around and always doing things since he actually lived in the castle during the shoot. A lot of times we would turn the camera on and just play around.

#### DENIS LAVANT

Denis Lavant is one of my very favorite actors in the entire world. I would put him up there with Buster Keaton, Humphrey Bogart and James Dean. I just think he's the kind of performer that you just don't see anymore. He harks back to an almost vaudevillian style showman. He's someone who's emotionally and dramatically very sharp, and amazing to watch. But he also has this special physical ability that's extremely rare. It's almost like he's a silent screen star in the way he uses his gestures and his physicality. He can say a lot with his body. We wrote the role of Chaplin specifically with him in mind. He took a crash course in English just to play the role.

#### DIEGO LUNA & SAMANTHA MORTON

I really thought it was important to have a Mexican Michael Jackson impersonator. Diego Luna was a perfect fit and he's very good at dancing. He was so committed to his role that he hit the streets of Paris on his own and performed in costume! Samantha Morton is one of the best actresses around and she's very, very special, very expressive, emotionally ready and forever available. I had known Samantha for a pretty long time so she was always somebody I wanted to work with.

#### ANITA PALLEMBERG & JAMES FOX

Anita Pallenberg has been a friend of mine for a while. She's a real character and a very funny lady, with a terrific spirit. I like to work with friends or people that I have relationships with in real life. James

Fox is a great actor with a very strong presence and I thought he and Anita were wonderful together in PERFORMANCE (1970). I felt it would be interesting to put them together again after so many years.

#### WERNER HERZOG & LEOS CARAX

Sometimes directors make great actors. Werner is an old friend and I have already said many times everything there is to say about him. He is one of my favorite filmmakers and one of my favorite people. I worked with him on my last movie and I just wanted to work with him again and of course it was a lot of fun. I have known Leos Carax for many years. He is also one of my favorite directors. He has a very interesting way about him. I liked the idea of him playing a character that is so far away from who he is in real life.

#### RICHARD STRANGE

Richard Strange is the guy who played Lincoln and his last name says it all. I met him at a party where he actually showed me how, (when he first moved to Texas), he had learned to swallow large chunks of chewing tobacco at will, without puking. It was an amazing trick. I saw him one night eating a quarter pound of shredded tobacco, so I obviously asked if he would be interested in playing Lincoln.

#### DAVID BLAINE

I always liked the trick David Blaine did with pulling off the head of a live chicken then reattaching it. I thought it would be great to see a priest in the jungle rip off the head of a live chicken in front of a bunch of children then throw it back on and watch it run away. So I asked David if he would come down to Panama and do it. He flew down right before he tried to drown himself to death. He ripped the chicken's head off in front of these children, but it seemed that they didn't really care so much.

#### MUSIC

The music was a combination of score and source. The Spaceman 3 are one of my all-time favorite bands so I asked Jason Spaceman to make some music for the film and he obliged. I had also been speaking to The Sun City Girls for several years about working together. They live in their own world and I love it. Iris DeMent's voice just cuts to my heart. It breaks down walls and shakes the branches of trees. I had always loved her song, "My Life". There's something very special about it.

#### HAIR, MAKEUP AND COSTUMES

There was a lot of work to be done on hair, makeup and costumes. The impersonators needed to always be in character. I worked with hair and makeup designer Jo Allen and costumer Judy Shrewsbury on different concepts and looks. It had to do a lot with the varying degree of perfection each character would want and then be willing to go through in the course of their day. How would they think about how Little Red Riding Hood would look when she eats breakfast? What would Sammy Davis Jr look like while tending sheep? Does James Dean wear pajamas to sleep? These are the things we had to figure out.

DP

I really wanted to work with director of photography Marcel Zyskind on this movie. He is very young and very special, and not schooled at all. He works in an intuitive way, feeling things first. This is the way I like to shoot : from the inside out. He has an innate understanding of composition and movement, and I think he's one of the very best.

GUMMO & JULIEN DONKEY-BOY

Each of my films was made at a different time of my life. I think each one is a clear indication or reflection of the things I was going through at the time of making them. That's probably the best way to describe them. I guess all my movies have certain things in common. I know there's an emotional core, maybe my sense of humor and the esthetic connection to the film. If there's something related, then that's for other people to say. It's difficult for me to put energy into introspection about myself or my work.

THE DARK YEARS

The making of this movie was such a long and difficult journey that coincided with the fact that I was digging myself out of a hole. I was in such a dark period of my life that I wasn't sure I would ever make movies again. I started making movies at a young age. Everything came pretty quickly to me and at some point I lost that love for film. I also felt, at a certain point, that I was disconnected from the rest of the world. I just wasn't interested anymore in making movies and writing. I went to a place where I didn't know anyone and basically became a ghost. Somehow I started to slowly build myself back up. I started to reattach myself and started to laugh again, started to understand things and feel again. One day I saw a small woman walking her invisible dog down the road. I asked her what she was doing. She told me it was time to make the movie. I took her word for it and now I am here.

LIKE MY FIRST FILM

It was almost like MISTER LONELY was, my first film,

because I really enjoyed the process even more than my other films. It was one of the greatest joys I'd ever had because I'd worked so hard and so long to try to put this movie together. It felt great to be alive . I was just happy to shoot a bird on a branch, a tree in the wind, or ripples on the shoreline. It would be a lie if I said I didn't enjoy every minute of the process of the making of a movie. I'm not any good at anything else. I can't fix a car or a computer or a television set. I'm not great at sports or anything like that. Filmmaking is pretty much the only thing I think I can do. I like shooting for the chaos and energy. I love the edit because this is where things come together, this is where you have control and patience and can create the dream.

O'SALVATION

O'Salvation is a company that I have with Agnes b. I met Agnes at a film festival a few years ago and I thought she was really a great lady. In business, it's so difficult to find people that you're comfortable working with. I didn't always want to do big feature films. I wanted to do little things, or I wanted to write books or just do whatever I did. We discussed it and thought we could come up with this venue not just for myself, but also for people we thought were talented and Agnes would support that.

## SAMANTHA MORTON

Actress Samantha Morton has made diverse and demanding choices which have been reflected in her list of accolades, including a Golden Globe and two Academy Award nominations.

In addition to Harmony Korine's *Mister Lonely*, Samantha can also be seen in *Control* playing Deborah Curtis in Anton Corbijn's film about the life of the late Joy Division singer Ian Curtis. She will soon be seen as Mary Queen of Scots in Shekhar Kapur's *The Golden Age*.

Samantha received an Academy Award nomination in for Best Actress in 2004 for Jim Sheridan's *'In America'*. Previously, as the mute Hattie in Woody Allen's *'Sweet and Lowdown'*, she received both Academy Award and Golden Globe nominations for Best Supporting Actress.

Samantha's other recent film credits include Michael Winterbottom's *'Code 46'*, Roger Michell's *'Enduring Love'*, Laurence Dunsmore's *'The Libertine'* and Charles Sturridge's remake of the classic *'Lassie'*. Other notable roles include the pre cog Agatha in Steven Spielberg's *'Minority Report'*, Alison Maclean's *'Jesus' Son'*, Julien Temple's *'Pandemonium'*, Eric Styles *'Dreaming of Joseph Lees'*, Amos Gitai's *'Eden'*, Carine Adler's harrowing *'Under The Skin'* and the title role in Lynne Ramsay's critically acclaimed *'Moulin Rouge'*.

Acclaimed theatre work included two award winning plays at London's Royal Court Theatre, *'Ashes and Sand'* and *'Stargazy Pie and Sauerkraut'*.

Samantha has also starred in TV films *'Emma'*, *'Tom Jones'*, *'Jane Eyre'* and more recently in the Channel 4 film *'Lord Longford'* opposite Jim Broadbent.

Samantha will start filming *'Synecdoche'* with director Charlie Kaufman opposite Philip Seymour Hoffman and Michelle Williams in Summer 2007.

## DENIS LAVANT

French actor Denis Lavant recently starred in the Berlin 2006 entry *"Wild Camp (Camping Sauvage)"*, directed by Christophe Ali and Nicolas Bonilauri. His other recent film credits include Jean-Pierre Jeunet's *"A Very Long Engagement"* and Andrea Vecchiato's *"Luminal"*.

Denis will soon be seen in upcoming films Philippe Ramos' *« Capitaine Achab »* and Berkun Oya's *« İyi Seneler »*.

A very physical actor with an often intimidating presence, Denis gave one of his most admired performances as a legionnaire in Claire Denis' acclaimed 2000 film *"Beau Travail"*.

Denis is also fondly remembered as the hero "Alex" of Leos Carax' first three films. He played a heartbroken lover in 1983's *"Boy Meets Girl"* and a young thug in 1986's *"Mauvais Sang (Bad Blood)"*. Opposite Juliette Binoche, he played the fire-breathing vagabond in 1991's *"Les Amants du Pont-Neuf (Lovers on the Bridge)"*.

His other film credits include Lionel Delplanque's *"Promenons-Nous Dans les Bois (Deep in the Woods)"*, Veit Helmer's *"Tuvalu"*, Jacques Weber's *"Don Juan"*, Kim Ki-Duk's *"Wild Animals"*, Jean-Michel Carré's *"Visiblement Je Vous Aime"*, Yves Hancchar's *"La Partie d'Échecs (The Chess Game)"* and Patrick Grandperret's *"Mona et Moi"*.

Denis has also had memorable theater roles in French productions of *"The Seagull"*, *"Romeo and Juliette"* and *"Richard II"*. Born in 1961, Denis became interested in dramatic arts at a very young age. As a teenager, he was already performing mime and juggling in the streets.

## DIEGO LUNA

Diego Luna was introduced to American audiences with his starring role in "Y Tu Mama Tambien," alongside life-long friend Gael Garcia Bernal for director Alfonso Cuaron. Luna continues to work with some of the industry's finest directors and co-stars.

Luna's directorial debut, the documentary "Chavez" will premiere at this year's Tribeca Film Festival. The film explores the life of legendary boxer Julio Cesar Chavez, whose rise from humble circumstances to thirty-seven world title fights mirrored the struggle of his people and allowed him to win the hearts of the world.

Luna will next star in "Mister Lonely" for director Harmony Korine, "Fade to Black" alongside Danny Huston, and the Spanish-language films "El Bufalo de la Noche" (The Night Buffalo) and "Solo Dios Sabe" (What God Knows). These latter films mark Luna's foray into producing and both premiered at the Sundance Film Festival. He recently starred in Warner Independent Pictures' "Criminal" for Stephen Soderbergh and George Clooney's Section Eight Productions, and "Nicotina", which premiered at the San Sebastian Film Festival.

Luna began his professional acting career on stage at the age of seven. By the age of twelve, he made his television debut in "El Abuelo Y Yo", which led to roles in "El Premio Mayor" and the successful drama series' "El Amor De Mi Vida" and "La Vida En El Espejo".

Luna has appeared on stage in such theater productions as "De Pelicula, La Tarea" (based on Jaime Humberto Hermosillo's movie of the same name), "Comedia Clandtina" and "El Cantaro Roto", for which he accepted the 1996-1997 "Masculine Revelation Award" from the Association of Theatre Reviewers. Under the direction of Antonio Serrano ("Sexo, Pudor y

Lagrimas" ), he performed Sabina Berman's "Molière". He is currently producing "The Complete Works of William Shakespeare" in Mexico for which he won the 2001-2002 "Best Comic Actor" award from the Association of Theatre Reviewers.

Luna's transition into movies has been equally multifaceted and successful, most notably "Before Night Falls" for director Julian Schnabel, Luis Estrada's "Ambar", Erwin Neumaier's "Un Hilito De Sangre", Gabriel Retes' "Un Dulce Olor A Meute" (second place winner at the Havana Film Festival), José Buil and Marisa Sistach's "El Cometa" and Fernando Sariñana's "Todo El Poder" and "Ciudades Oscuras". His additional feature films include "The Terminal" for director Steven Spielberg, "Dirty Dancing: Havana Nights," "Open Range" alongside director and star Kevin Costner, Robert Duvall and Annette Bening, "Frida" opposite Salma Hayek for director Julie Taymor, "Carambola," "Fidel" (for Showtime), and "Soldados de Salamina" for director David Trueba. Additionally, Luna has starred in a number of short films made by students at CUEC and CCC, including Javier Bourges' "El Ultimo Fin Del Ano", the Oscar-winning short film.

## **Characters**

**MICHAEL JACKSON**

**MARILYN MONROE**

**CHARLIE CHAPLIN**

## **Artists**

**DIEGO LUNA**

**SAMANTHA MORTON**

**DENIS LAVANT**

THE POPE	<u>JAMES FOX</u>
MADONNA	<u>MELITA MORGAN</u>
THE QUEEN	<u>ANITA PALLEMBERG</u>
LITTLE RED RIDING HOOD	<u>RACHEL SIMON</u>
SAMMY DAVIS JR	<u>JASON PENNYCOOKE</u>
ABE LINCOLN	<u>RICHARD STRANGE</u>
BUCKWHEAT	<u>MICHAEL-JOEL STUART</u>
SHIRLEY TEMPLE	<u>ESME CREED-MILES</u>
LARRY (STOOGES)	<u>MAL WHITELEY</u>
MOE (STOOGES)	<u>DANIEL ROVAI</u>
CURLY (STOOGES)	<u>NIGEL COOPER</u>
JAMES DEAN	<u>JOSEPH MORGAN</u>
HABIB	<u>WALID AFKIR</u>
NUN 1	<u>CAMILLE DE PAZZIS</u>
NUNS 2 (SKY-DIVE)	<u>BRITTA GARTNER</u>
FATHER UMBRILLO	<u>WERNER HERZOG</u>
PRIEST 2	<u>DAVID BLAINE</u>

## MAIN CREW

Director

Harmony Korine

Script writers

Harmony Korine & Avi Korine

Producer

Nadja Romain

Co-Producer

Jeremy Thomas

Co-Producer

agnès b.

Director of Photography

Marcel Zyskind

Editors

Valdis Oskarsdottir  
Paul Zucker

Costume Designer

Judy Shrewsbury

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