

SHELTER

JENNIFER CONNELLY * ANTHONY MACKIE

SYNOPSIS

Hannah and Tahir come from two different worlds. But when their lives intersect, they're at the same place: homeless on the streets of New York. A love letter to the great New York dramas of the 1970s, Shelter is an unsparing story of loss, love, sacrifice, redemption and, ultimately, hope.



DIRECTOR'S STATEMENT

I wanted to be an actor because of 10 or 15 films that I saw at an impressionable age. Of those films, a large percentage of them were made in the 1970's, in America, and more often than not, in New York City. The performances in those movies had a wildness and visceral quality that I sometimes feel is missing today. Not that there aren't still great performances, because there certainly are, but the 1970's seemed to be awash with them. And I've been wondering—are today's actors just imbued with less unerring magic than DeNiro, Pacino, Cann, Streep, Nicholson. etc., or is there now just less space for actors to be magical in?

For me, the script seems to be an interim document, and I've been wondering whether in our attempt to control the outcome of our efforts and to protect our investment, we sometimes develop scripts to death.



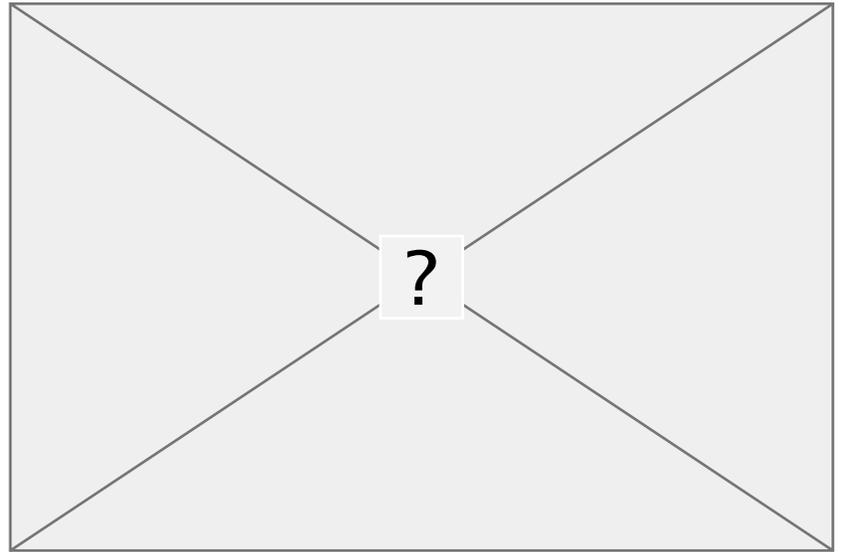
Over develop them to the point where there is no real imaginative job left for the actor, no room for surprises, just enough space for him or her to paint by numbers and fill in the blanks. I've finally become bored of hearing myself moan on about how it isn't the 70's anymore, and have decided to try and do something about it—I love actors, they are magical and anarchic and trustworthy storytellers, and I want to give them their jobs back. To that end, I will be shooting *Shelter* fast and loose. Handheld, 1.85:1, which feels intimate to me and to my mind is a very actor friendly format—actors being, with very few exceptions, more vertical than they are horizontal.

The germ of the idea for *Shelter* came from two seemingly unrelated places. First, I wanted to explore the concept of loss. And how we respond to it. Someone you love is there one day, and then they're gone.

It's the brutal part of being human. So I wanted to write a film that spoke to loss, and I wanted to focus on two characters, from as different backgrounds as possible—there is conflict inherent in that—whose backstories are slowly revealed over the course of the film. Two characters whose present is so complicated by past loss, that their future is always in doubt.

The second bit of inspiration was a man who lived on the sidewalk to the left of my apartment building in TriBeCa. He had three shopping trolleys ("carts" if you're an American) stacked full of books—heavy books: *Ulysses*; *Remembrance of Things Past*, and so on. Over the years, I tried to talk to him, but he was taciturn in the extreme, and after many attempts, I decided to respect his silence and privacy. I

returned to watching him from my window and he to reading and protecting his books from the elements. When hurricane Sandy hit New York City in 2012, it saw a mandatory evacuation of our neighborhood on the Hudson River, and in the mayhem of trying to fit three unruly kids and a dog in the car and head to higher ground, I never once stopped to think about where my silent, well-read friend would go to weather the storm. I've never seen him again.



This love story is for him and for all people who for whatever reason slip by the wayside.

-Paul Bettany, New York City, August 2013

DIRECTOR/WRITER BIO: PAUL BETTANY

British born, Paul Bettany was classically trained at the Drama Centre in London. Bettany made his stage debut in a West End production of *An Inspector Calls* under the direction of Stephen Daldry. He then spent a season with the Royal Shakespeare Company, performing in productions of *Richard III*, *Romeo and Juliet* and *Julius Caesar* before landing his first feature film role in *Bent* opposite Sir Ian McKellen.



Paul has worked as an actor in many films over the last fifteen years including *Gangster No 1* directed by Paul McGuigan, *The Young Victoria* directed by Jean-Marc Vallée, *A Beautiful Mind* and *The Da Vinci Code* directed by Ron Howard, *Master and Commander* directed by Peter Weir, and *Dogville* directed by Lars Von Trier. Next year Paul can be seen in David Koepp's *Mortdecai* and Joss Whedon's *Avengers: The Age of Ultron*.

He has recently completed his first film which he wrote, directed and produced starring Jennifer Connelly and Anthony Mackie.

Paul currently resides in NY with his wife and three children.

PRODUCER BIO: DANIEL WAGNER

Daniel Wagner is CEO and founder of Beverly Hills-based Bifrost Pictures. Currently he is producing KILL THE TRUMPET PLAYER, which will star Don Cheadle as jazz legend Miles Davis, as well as SHELTER, directed by Paul Bettany and starring Jennifer Connelly and Anthony Mackie. He also executive produced the festival hit WE'LL NEVER HAVE PARIS, which is directed by Simon Helberg, and produced REASONABLE DOUBT starring Samuel Jackson and Domenic Cooper, which was released by Lionsgate earlier this year.



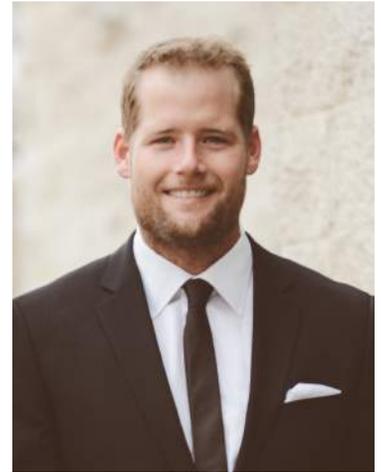
The company's recent slate of projects include I, CON, starring Amanda Seyfried and upcoming festival title THE WORLD MADE STRAIGHT, directed by David Burris and starring Minka Kelly, Haley Joel Osment, and Noah Wyle and based on the award-winning novel by Ron Rash.

Prior to starting BiFrost, Wagner served as President of Production at Paradox Entertainment from 2007 to 2012, overseeing all aspects of physical production for Paradox's slate of films. In addition to his work at Paradox, Wagner executive produced AIN'T THEM BODIED SAINTS starring Rooney Mara, Casey Affleck and Ben Foster, and executive produced major studio projects including Twentieth Century Fox's BROKEN CITY starring Mark Wahlberg, Russell Crowe, Catherine Zeta-Jones, directed by Allen Hughes and written by Brian Tucker and FIRE WITH FIRE, starring Josh Duhamel and Bruce Willis, written by Tom O'Connor and directed by David Barrett.

Before relocating to the US, Daniel worked in Europe for Tre Vänner AB, where he was responsible for development and production of several films and television shows. Daniel also produced several feature-length films for Sonet film AB, the largest independent film distribution and production company in Sweden, and worked as a stockbroker and financial analyst for Omega Partners in London. With a background in finance and physical production, Daniel understands every aspect of film financing, in both domestic and international spheres.

PRODUCER BIO: ROBERT OGDEN BARNUM

Robert Ogden Barnum is an award winning feature film producer whose most recent films include the Sundance hit *Ain't Them Bodies Saints*, starring Rooney Mara, Casey Affleck and Ben Foster, and the critically acclaimed Cannes selection, *All Is Lost*, starring Robert Redford, JC Chandor's follow up to *Margin Call*. Barnum also has *Hateship Loveship*, starring Kristin Wiig, Guy Pearce, Hailee Steinfeld and Nick Nolte that will premiere at the 2013 Toronto Film Festival, and *A Case Of You*, starring Justin Long, Evan Rachel Wood, Vince Vaughn, Sam Rockwell, Brendan Fraser and Sienna Miller will also be released in the fall of 2013 by IFC.



Recently, Barnum wrapped Peter Bogdanovich's *Squirrels To The Nuts*, starring Owen Wilson and Jennifer Aniston, as well as Mike Binder's *Black and White*, starring Kevin Costner. Barnum also is in post-production on Simon Helberg's directorial debut; *We'll Never Have Paris*, starring Helberg, Zachary Quinto, Maggie Grace, Melanie Lynskey and Alfred Molina, as well as Ryan Philippe's directorial debut, *Shreveport*. Additionally, he's in post on *The World Made Straight*, starring Jeremy Irvine, Minka Kelly and Noah Wyle.

Barnum's other films include the Academy Award® nominated Sundance hit, *Margin Call*, starring Kevin Spacey, Jeremy Irons, Demi Moore, Zachary Quinto and Stanley Tucci. The film also won the Independent Spirit Award for Best First Feature and the Robert Altman Award. In addition to the award season success of *Margin Call*, it is considered as one of the most successful "day-and-date" releases of all time. Barnum also Executive Produced John Hillcoat's *Lawless* - starring Shia LaBeouf, Tom Hardy, Gary Oldman and Jessica Chastain - which premiered at the 2012 Cannes Film Festival and went on to gross over \$40M at the US box office.

Barnum has been actively involved in the film industry as an investor, distributor and producer for the last seven years. He was founder and CEO of Anywhere Road, a boutique distribution and production company that theatrically released a diverse slate of critically acclaimed films such as the Sundance hit *A Very British Gangster*, Fernando Meirelles' *Antonia*, *Black Irish* and *The Oh In Ohio*. Barnum's past producer credits include *Veronika Decides To Die*, *Premium*, and *The Romantics*.

PRODUCER BIO: KATIE MUSTARD

With an expertise in physical producing, Ms. Mustard has overseen the production of 32 feature films, 20 short films, 3 feature documentaries and dozens of commercials.

In 2013, Katie Produced 4 feature films including Simon Helberg's film WE'LL NEVER HAVE PARIS (premiere SXSW 2014) with Alfred Molina and Maggie Grace; Paul Bettany's directorial debut SHELTER with Jennifer Connelly and Anthony Mackie; & THE WORLD MADE STRAIGHT with Minka Kelly, Noah Wyle and Steve Earle.



This Jan 2014, Katie had her 9th film premiere at the Sundance Film Festival with APPROPRIATE BEHAVIOR: other Sundance premieres include Andrew Dosunmu's directorial debut RESTLESS CITY; THE MISSING PERSON (Michael Shannon & Amy Ryan); THE GREATEST (Pierce Brosnan, Carey Mulligan, Susan Sarandon); SPECIAL (Michael Rappaport); THE SON OF NO ONE (Al Pacino, Katie Holmes, Ray Liotta, & Channing Tatum); & NIGHT CATCHES US (Kerry Washington and Anthony Mackie) which went onto be nominated for an Independent Spirit Award.

In addition, Katie has produced other indie films such as: MADE IN CHINA (winner Best Feature at SXSW Film Festival 2009); Natalie Portman's short film EVE (Venice Film Festival 2008 starring Lauren Bacall, Ben Gazzara, and Olivia Thirlby); A CASE OF YOU (Tribeca 2013 starring Evan Rachel Wood, Justin Long, Sam Rockwell, Brendan Fraser & Vince Vaughn) and IN THE MORNING which screened at over 50 film festivals and before the US Congress on Human Rights.

Katie has also worked in the Studio space with Paramount Pictures on films such as THE DEVIL INSIDE which top'd the box office scales as the largest grossing genre film of its time.

An honors graduate of USC film school, Katie is represented by UTA.