

# WONDER WHEEL



Ein Film von **Woody Allen**

Mit **Jim Belushi, Juno Temple, Justin Timberlake, Kate Winslet**

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## **SYNOPSIS**

Vier Menschen kreuzen sich im hektischen Treiben des Vergnügungsparks auf Coney Island: Die erfolglose Schauspielerin Ginny (Kate Winslet) jobbt in einem Imbiss, ihr ungehobelter Mann Humpty (Jim Belushi) betreibt ein Karussell und der attraktive junge Rettungsschwimmer Mickey (Justin Timberlake) träumt von einer Karriere als Bühnenautor. Da taucht plötzlich Humptys Tochter Carolina (Juno Temple) auf, die er seit ihrer Missheirat verstossen hat und welche vor einer Gangsterbande in der Wohnung des Vaters Zuflucht sucht. Als Mickey, der mit Ginny eine Liaison hat, sich auch noch für Carolina interessiert, ist der Ärger vorprogrammiert.

*Woody Allen taucht in "Wonder Wheel" vor dem pittoresken Meerespanorama auf Coney Island in die 1950er-Jahre und erzählt in poetischen Bildern eine Geschichte voller Leidenschaft und Verrat. Mit einer herausragenden Kate Winslet in der Hauptrolle.*



## **WONDER WHEEL**

### **About the Production**

Woody Allen has always had a special fondness for Coney Island, and memorably set the childhood home of ANNIE HALL's Alvy Singer under the clattering Cyclone roller coaster. Allen has many happy memories of going there often as a child. "Its heyday was long before I was born, but when I went it was still pretty exciting," he says. "It always impressed me. There were so many colorful people there, and so many conflicting and complex activities going on, and it was such a vital atmosphere. I thought it would be a very provocative atmosphere to set a dramatic story in."

Like so many of Allen's films, WONDER WHEEL is a story that involves love and betrayal. "Whether you're reading Greek drama, Stendhal, Tolstoy, or Dickens, the love relationships are ever-present, because they cause so many people so much anguish, so much conflict. They lead to so many complex, deep, intense, confusing and dramatic feelings and situations. In particular, I have always been attracted to problems that women have. Over the centuries, the guys tend to be less readily demonstrative about their suffering. The male code is to not show suffering. Like when a batter gets hit by a pitcher, the idea is not to show any pain. Whereas women have always been more open about their emotions. I've done mostly comedies, but whenever I've turned to a dramatic story, it almost always—not always, but almost—has been about women in critical situations." Allen consciously writes his larger-than-life female roles, like Ginny in WONDER WHEEL, with the idea of providing challenges that only the most gifted actresses can rise to. "I try and cast actresses who have enormous range and enormous depth and intensity and I want to try and provide them with opportunities to exercise their great gifts," he says. "When I'm writing a story, I have a tendency not to write very subtle scenes where emotion is conveyed with the raising of an eyebrow, but to give them much more flamboyant drama that gives an actress a chance to really be emotional."

Without question, Ginny in WONDER WHEEL is the latest in a long line of complex, richly observed and troubled Woody Allen heroines. "I knew I needed a tremendous actress to play her," says Allen. "There are only a limited number of actresses in the English language that are that deep and that great. Kate Winslet is one of them, and when we started casting, her name came up quickly." While Winslet recognized immediately that the role was an extraordinary opportunity, she worried she might not be up to it. "I was terrified because I didn't know where I would begin," she says, "and if I failed I would never forgive myself. It was the responsibility of playing someone who was that complex, not wanting her to fall into a cliché in any capacity, always wanting to stay the right side of the line, keep her real, not have her become a caricature in any way at all, and absolutely to keep her grounded in her awful reality. Woody wanted to hire me and I had to step up to the plate and be the goods that he'd hired, and be the best possible version of those goods that I could find within myself."

When we first meet Ginny, she is working in a Coney Island clam house, trapped in a loveless marriage, and carrying the remnants of a painful past. "Ginny had a tough early life," says Allen. "She scuffled her way up, had illusions about being an actress, and ended up marrying a gentlemen she really loved who loved her, and they had a child. But Ginny couldn't resist the temptation to have an affair with an actor who was in a show with her, and it caused a complete breakup of her marriage. She realized only when it was too late, the consequences of her infidelity and her actions. Then, she started falling apart, was drinking, and her work suffered." Says Winslet: "I think that Ginny believed that she was a good actress and could have had a career were it not for the fact that she ruined her marriage, but I think deep down the reality was that she was never any good. That moment of discovering that actually she was a dreadful actress luckily never came around. In some ways that makes it more tragic."

At this low point in her life, Ginny met Humpty (Jim Belushi), who was suffering himself, because his wife had died and his daughter Carolina had run off and married a local hoodlum. Even though Ginny and Humpty are able to help each other get back on their feet, eventually Ginny realizes that, by marrying Humpty, she has settled into a life that will never satisfy her. “Now that she’s over the crisis, she starts to understand that she doesn’t really love this man,” says Allen. “He was a rock when she needed it and she helped him get off alcohol, but that’s not what love is—love is what she had with her first husband. And she yearns for something more exciting than the practical aid that she and Humpty have supplied each other. She feels she’s going under and her life is ebbing away.” Says Winslet: “I think she’s a bit of a lost soul. It’s as though she spent a large part of her life walking on a tightrope, and she’s just fallen one too many times. Now she’s slithering along the tightrope, neither standing nor really falling anymore.”



Jim Belushi portrays Ginny’s aptly named husband Humpty, as like Ginny, he has had difficulty pulling himself together after a fall. “Humpty is very weak to women, and he can’t be alone,” says Belushi. “He lost both of the women in his life at the same time. He was devastated, and it sent him into a drunken spiral. When Ginny turned up, she reached in and pulled him out of that abyss. And now even though he yells and carries on, it’s Ginny who has the control, because he knows he can’t lose her. If he loses Ginny, he’ll die.” Winslet believes that Ginny also cannot live without Humpty. “She can’t be on her own because she is too vulnerable,” says Winslet. “But what I love about Ginny is that her moments of fragility are extremely raw and very alive. She doesn’t just become this weak, limp little character in a chair. She’s fragile but she’ll always bump through all the bumps in the road—whether she has to skip over them, leap over them, or roll over them, she’ll always keep going.”

Ginny is not able to help Richie (Jack Gore), her son from her first marriage, who has begun to act out by setting fires all around Coney Island. “It’s very sad because on some level Ginny does feel like she’s ruined Richie’s life, and she does feel like it’s all her fault that he’s a moody miserable kid who sets fires. I feel she wants to do more for him, but doesn’t quite know how. She’s so consumed with the guilt that she’s screwed up his life by cheating on his father, that it seems to disable her from being able to parent him.”

The couple’s routine is broken by the unexpected arrival of Humpty’s daughter Carolina (Juno Temple), who Humpty hasn’t seen or spoken to in five years. “Carolina was a girl who was, by the local standards, very beautiful,” says Allen. “At some point, a local hoodlum made a play for her and took her to places where the local boys couldn’t take her, and bought her furs and jewels. She was seduced

by the glamour and they end up getting married. For a while they have a nice time together, but eventually things started to get more contentious in the marriage, and they broke up. Soon after, the FBI got to her and threatened her, so she told them some things about her ex-husband's business. At this point, she becomes a target for her ex-husband and his hit men, as she knows too much and they want to get rid of her." Says Temple: "I think Carolina was a young, hungry creature who got swept up in a universe that felt fast, wonderful and exciting and made her feel glamorous—almost like a magpie to something that twinkles. There's a fragility to her that I find magical, but also a naivety, which was dangerous, as she wasn't wise enough to see the darkness her husband brought into her life along with the glamour."

Fearing for her life, and with no other place to go, Carolina reaches out to Humpty, reasoning that, as her ex-husband knows how bitter her relationship is with her father, his home is the last place he would search for her. "I'm not sure it's the safest plan, but I don't think she had any other option," says Temple. "But maybe it was also the subconscious, or even conscious, feeling that her father would protect her, as she was the apple of his eye when she was young. I think she goes into it with a childlike feeling that he will hopefully take her back, but she has no idea what she's going to walk in on, and doesn't necessarily think about the consequences that her arrival might bring to him. I think, in her innocence, her eyes tend to look on the bright side of life, and look forward and not backward."

While Humpty is initially unwilling to forgive Carolina, he quickly softens. "With Carolina, Humpty has a much richer, deeper love than he's experiencing with Ginny," says Belushi. "As soon as she arrives, it is like—boom!—he is filled with hope, love and purpose again. He has a second chance in life. From then on, it becomes all about saving extra money so that Carolina can go to night school and have a better life." Ginny does not appreciate Humpty's reactivated passion. "I think she gets annoyed with Humpty because she's seeing a side of him that she's never seen before," says Winslet. "If Humpty can be that adoring of his daughter, why has he never been that adoring of Ginny? He's never doted on her and adored her the way that he does with Carolina. Humpty doesn't need much to keep him happy. When Carolina comes along, suddenly his very small world is complete, but Ginny wants so much more."

Ginny's deliverance comes in the form of Mickey (Justin Timberlake), a handsome young former sailor working the summer as a lifeguard on Coney Island Beach, preparing to get his Masters in drama in the fall at New York University. "Mickey's great wish is to be a playwright," says Timberlake. "He looks up to all the classic pieces of art that have come through that world in the theatre. Because of his aspirations, he really likes to observe, and clock the humanity of what's going on around him. I think that somewhere in his mind, he believes the people he's observing are going to become the characters of the great play he'll write one day." Mickey is also the narrator of WONDER WHEEL. "I think as the movie progresses, I think you start to question how reliable a narrator Mickey is," says Timberlake. "Because he clearly sees all these people that he is intertwined with in a very specific way. That is the just the way he sees them. Like the old saying that there's three sides to every story: the two sides, and then there's the truth, which is probably somewhere in between."

One person Mickey pays special attention to is Ginny, as he spies her walking forlornly on the beach. He tunes into her dramatic melancholy immediately and finds it oddly appealing. "Mickey is a hopeless romantic, and as an aspiring playwright, he finds flaws beautiful," says Timberlake. "That night he tells Ginny that there's something tragic about her, and I think he means that as a sort of compliment, like, 'yeah, and that makes you incredibly sexy to me.' But I think he falls more in love with the tragedy of Ginny than with Ginny herself. He likes that she's in emotional peril." Says Allen: "Mickey's in love with the mystique of writing, of living in the village, of having an affair with or maybe even marrying an older woman. All these romantic notions of a struggling writer are appealing to him, as he tends to romanticize everything. I wouldn't call that a tragic flaw; it may even be an endearing flaw. The

saddest part of his life is that he's probably not going to be the author that he wants to be. My guess is that Mickey will make a couple of attempts at writing and maybe there'll be some mediocre things he turns out, but he's not destined to be Euripides or Eugene O'Neill."

Up until she meets Mickey, Ginny had managed a life without hope, with a little help from headache pills and an occasional nip from a whiskey bottle hidden under the sink, but encountering him upends everything. "Once she has Mickey in her life, the great dormant volcano that is Ginny is cracked open again," says Winslet. "Mickey represents a world that she had dreamed of in her wildest dreams. He's a real thing, she didn't invent him: they are making love; he is whispering sweet nothings to her; they are meeting under the boardwalk in the rain; and he is reciting great prose to her. She actually begins to believe that maybe she can have another life, one that Mickey seems to promise her. I think she does have moments of very real hope."

Everything changes after Ginny unwittingly introduces Mickey to Carolina and he instantly taken by her. "Mickey believes in love at first sight, and he falls really hard for Carolina," says Timberlake. "In the short time they spend together, as she peels layers back for him, the more he hears about her life, the more he becomes fascinated with the chances that she took at such a young age because she felt like she was in love with somebody. I think that's where he goes, 'Oh wait. We're more alike than I knew.'"

"There's a passion inside Mickey and I think Carolina has got that too," says Temple. "He's an artist and he represents a new kind of glamour for her, which is coming from books and plays and conversations about far-off places. Her receiving a book from him tickles something in her that is a new excitement, and she likes being wooed by him. I think he's a very good wooer—he did it with Ginny and now he's doing it with Carolina."

Ginny's awareness of Mickey's growing infatuation with Carolina provokes an intense reaction within her. "She hasn't experienced great jealousy before and I think it takes her by surprise," says Winslet. "I think she's really consumed by both the feeling of jealousy itself as well as the awareness that it's setting her off kilter. Then the jealousy does set in big time, and it makes her crazy. There are no other words for it—it makes her crazy."

Winslet found portraying the swings of Ginny's mercurial personality to be all-consuming. "She demanded so much of me that in a very strange way I played second fiddle and Ginny really took over," says Winslet. "There are things that are so violently shaky inside of her that the way she thought and functioned was exhausting. It was almost like I was trapped in fight or flight mode. It was like 24 hour theatre. I really did feel like I had a battery in me somewhere and I had to keep permanently on charge. But still, there's nothing about the experience of making this film— including the fear and the stress of it all—that I didn't like. I loved that feeling of being utterly wrung out, challenged, and bled dry. It was the single most exhilarating filming experience I've ever had."

Whatever Winslet put herself through to play the role, Allen found her to be a picture of control on the set. "If there was a beat in a scene or an emotion in a scene that I needed, or if I would give her a correction, she instantly gave back exactly what I was looking for in a very deep way," says Allen. "It was amazing. I said to her it was like having a nuclear weapon at your disposal. She could do anything and she did it quickly and superbly. All you had to do is be clear to her what you wanted and you got it. Most of the time, I never even had to be clear to her—she read the script and she got it. If she had a question or two, she'd ask me. I was not going to interfere with what makes Kate Winslet great, unless I had to." Says Winslet: "If a scene was not going well Woody would go, 'Stop, we've got to fix this' and then he would say, 'Now how do I direct you out of this hole I've written you into?' We would laugh

and then we would figure it out.”

Allen sees Justin Timberlake as being in the mode of the old fashioned Hollywood movie star, in the best sense. “If these were the 1930s or 40s or 50s, he would have been right there with the Gables and the Bogarts,” says Allen. “That would have been his milieu. He lights up the screen whenever you put the camera on him. Justin has it all. He’s a first-rate actor and he’s completely believable as a lifeguard and a heartthrob to the women on the beach.” Timberlake also expresses pleasure with working with Allen. “Woody has his own process,” says Timberlake. “It’s fast and there’s not a lot of coverage. He does very long takes and you get about two to five shots at every scene. At first it was really intimidating, but, after awhile, I found it really freeing and fun, because I didn’t have to worry about matching what I did before. And this caused me to keep discovering things. I felt like I was acting in a play with a group of really gifted and talented actors beside me.”



Allen first noticed Jim Belushi in Ed Zwick’s 1986 film ABOUT LAST NIGHT... “At the time I said, ‘Who is that guy?’” says Allen. “He’s an extremely good actor, as strong as can be on the screen and he’s touching. I said, ‘Maybe someday I’ll give him a call.’ Now we cut to thirty years later and I’m thinking, ‘Who would be perfect for Humpty?’ and asked him to come in. I could tell after five minutes with him, that he would make a wonderful Humpty. I think he will surprise a lot of people with this. I think they’re going to be surprised at what a tremendous actor he is, so full of emotion, full of reality and full of feeling.” Says Belushi: “Woody gives you a lot of room. I worked for three months before shooting, memorizing every comma in the script, but when I got to set he said, ‘These are writer’s words. You do what you want to make the words your own. In the end, I only changed a few things here and there, but he was lovely to work with, and very funny to be around.’”

Allen looked at numerous actresses for the role of Carolina but couldn’t find somebody who had what he was looking for until casting director Patricia DiCerto brought in a tape of British actress Juno Temple. “Juno came through brilliantly for me,” says Allen. “She is a very touching and real actress, and she had all the elements to play the character. First, she was pretty and sexy enough to be the apple of the eye in a real life situation, yet she wasn’t this Hollywood glamorous beauty like Marilyn Monroe who you’d never believe would have any problems in Coney Island or any place else. And second, she didn’t come off as too refined. I’m sure Juno can play “Masterpiece Theater” type roles, but here she was able to play a kind of lower class, Coney Island denizen.” Like her colleagues, Temple recognized Allen’s unique directorial approach. “Woody does not give a huge amount of feedback, but when he does it’s very profound and on-point,” she says. “The long, fluid scenes we did were

choreographed like dances with dialogue, and he was very specific about where he wants people to land because of how it fills the frame. Sometimes he would just want you to move a foot to the left for a certain piece of lighting.” Temple says there was great comradery on set among the actors. “Everybody was in the same boat of wanting to do the best with this incredible material and also to really support everyone else. We ran lines together in between takes and sometimes in the evenings, and guided each other through it. When you trust your co-stars, you are able to give it all you’ve got, and I really felt that all of us did that.”

WONDER WHEEL marks the second time that Allen has collaborated with Award-winning cinematographer Vittorio Storaro, after CAFÉ SOCIETY. “Vittorio is a major contributor and genius cameraman, so anything we decide on, he’s always got some wonderful ideas for,” says Allen. “It’s a treat to work with someone who makes such a gigantic theatrical contribution to the project.” While in CAFÉ SOCIETY Storaro used color to differentiate the looks of New York and Hollywood, in this film, he proposed to Allen an overall visual design that associates a contrasting color range to the two main female characters. “I believe that light and color can be used in the same way as notes in music or words in a script,” says Storaro. “There is a physiology of color, where a very warm color raises the metabolism or blood pressure on our bodies and a very cold color lowers it. So I connected all the warmer wavelengths, yellow, orange, red, with Ginny, and I visualized Carolina in the specific wavelength of light blue. So the two colors become like two characters, and Mickey is in the middle, and he reflects the tonality of whichever one he is near.” These color treatments were not utilized in a solely abstract way,<sup>14</sup> but always had to realistically reflect the places and times the characters are in. “Ginny is often seen at ‘sunset time,’ when the warm tonalities of red/orange of the sun represent symbolically her attachment to the past,” says Storaro. “As Carolina is linked to the future, she lives mainly in the blue of the ‘magic hour,’ the time between the sun setting and the moon rising.” The most dramatic example is within the family apartment, which is so close to the Wonder Wheel that the attraction’s lights cast deeply saturated reds and blues over the characters. “What we were trying to do with this film was create a theatrical drama,” says Allen. “They are living amidst all this turbulence right outside their window, including gunfire from downstairs and lights changing the color of their apartment all the time. I wanted it to have a poetic and theatrical flare, but to retain the realism so you get involved with the characters and care about the story. But colors change in the middle of scenes to emphasize the theatrical tragedy that underlies the story.”

Storaro also found visual inspiration in the Coney Island paintings of artist/photographer Reginald Marsh, as well as the work of Norman Rockwell. “Rockwell presented a positive way of living during the 50s in the United States,” says Storaro. “Which was a kind of a surface. You can have that feeling when you arrive in Coney Island, but when you go deeper and get inside the personal life of the family in this story, you find something completely different. He was a great reference to show that kind of conflict: what was on the surface of these people and what was in their interior.” Likewise, “Coney Island Washboard,” the Mills Brothers song that runs through WONDER WHEEL, plays a similar role as a counterpoint. “Coney Island is always thought of in that bouncy, lively way,” says Allen. “But it’s ironic, as that’s not what is going on for these characters.”

Allen’s idea for Humpty and Ginny’s apartment was that they would be living right in the heart of the amusement park, with no escape from the din and constant flickering lights. Production Designer Santo Loquasto found a location on the second floor of a building in Nyack, New York, that Allen and cinematographer Storaro liked, but eventually the filmmakers decided it would be more efficient for Loquasto to build something similar at Silvercup Studios in Long Island City, New York. “The character of the space is very vulnerable and full of windows,” says Loquasto. “It’s a voyeuristic space from which there is no escape from the park. The kitchen is almost like an early loft space and it’s just imposed into the space. There’s still part of a ticket booth. My original idea was that it had gone

through many backstories, where it maybe had once been 15 amusement park offices, and that it had been altered for housing employees. I even have signs up in the rafters that implied it had once been a “Ten Cents a Dance” type of place at some point.”

Aside from the apartment set, the rest of the movie was shot on real locations in Coney Island and elsewhere in New York City. Loquasto found a lot of his historical references from various books, the Historical Society for Coney Island, as well as online sources. “We used places that existed then and then made them look like what our research showed us it looked like at the time,” says Loquasto. “Although we didn’t use studio sets, we had to do quite a bit of construction. We built a lot of storefronts in front of storefronts so you you’d see more period facades.” Around the Coney Island amusement park, Loquasto and his team changed a lot of the modern signage and covered the facades of the rides with gigantic printed images. “With people in period costumes standing in front, it looks pretty convincing,” says Loquasto. Ruby’s Clam House, where Ginny and Carolina work, is an actual restaurant on the boardwalk, currently called Ruby’s Bar & Grill. “They had wonderful photos,” and we supplemented them and took it back to closer to what it had been in the 1950s,” says Loquasto. Some of the other notable locations include: The Freak Bar, the lobby lounge bar of the Coney Island Freak Show, where Ginny and Mickey first talk; Capri’s Pizzeria, which had its interior at Sam’s on Court Street in Cobble Hill, Brooklyn; a Carvel at Playland in Rye, New York; and the New York Chinese Scholar’s Garden at Snug Harbor in Staten Island.

Costume designer Suzy Benzinger had to gather thousands of outfits for the extras, many of them original era garments purchased online or rented, and the rest made. “Every person you see on that beach had three bags of clothing,” she says. “We wanted a lot of clothes on the beach, hanging from umbrellas, because a lot of people couldn’t afford the ten cents to change in the bath houses, so they changed on the beach.” However, it was not easy to coax modern gym-trained women’s bodies into 1950s swimsuits and dresses. “In those days the proportion of waist to hip was really drastic,” says Benzinger. “Today’s women’s muscles are different—they are a bit squarer.” Benzinger had to have the extras wear waist-cinching foundations to provide the right shape under the 1950s clothes. “They looked at us like we were going to torture them, and I had to repeatedly say, ‘Gals, this is what they wore.’” The only exception was Kate Winslet. “She told me, ‘You’re not going to have to do that with me. That’s my figure, I was made for another era.’ And it was true. I could take a real 1950s garment and put it on her and boom, right 16 in there.” Juno Temple also fit well into the 50s mode. “She has a really curvy figure,” says Benzinger. “Even though she has a small waist, we cinched it in a little bit more for the va-va-voom effect.”

Benzinger made Winslet’s personal outfits deliberately uncomplicated. “It’s very button up the breast,” says Benzinger. “Kate and I felt that Ginny doesn’t want to tip off her husband that she is having an affair, so she wears the same clothes that she wears all the time. The only thing we did is her undergarments get a little bit nicer as we go along in the film. The audience may not see that, but it helps the actress.”

The biggest costume challenge for Benzinger was Justin Timberlake’s lifeguard uniform. “I scoured and scoured for a photo,” says Benzinger. “I have this wonderful guy that I buy pictures from quite often, and he had two grainy, lousy pictures of the lifeguards at Coney Island.” Benzinger somehow found a 1949 issue of Esquire magazine that had an interview with the head lifeguard, Marty Alvin. She tracked him down in Florida and he sent her a scrapbook of old b&w photos and described the colors for her. “The originals were coarse knitted wool, but I thought, ‘Justin will take a gun to my head if I make it in wool, so we did a combination of wool and rayon so he wouldn’t totally itch himself to death. I think he wasn’t thrilled at first, but listen, he’s got a great physique, what does he have to worry about? He looked great in it!”

The spectacular recreation of crowded Coney Island beach in the 1950s was helped optically. Brainstorm Digital, the special effects team, made a huge contribution. The entire boardwalk behind the beach, including buildings, concession stands, booths, and all the vintage rides, were recreated through photo-realistic visual effects. While the real Wonder Wheel is seen in the shot of Carolina's entrance, the one visible through the windows of the family apartment was created by Brainstorm Digital, along with a 270° view of The Cyclone, Parachute Jump, buildings, signage, trees, beach, ocean, and sky. Not only did the visual artists have to create that illusion, they also had to match the subtle lighting cues created by cinematographer Storaro. "Vittorio works with a dimmer board where he's changing the lighting and color very intricately throughout a shot," says on-set VFX supervisor/producer Richard Friedlander. "I describe Vittorio's work as a form of dynamic painting with color and light, and we had to coincide our visual effects world with that in post-production." Says visual effects supervisor Eran Dinur: believe everyone here on the crew would agree it was our biggest challenge to date, not only because of the intricacies and complexity of the lighting, but also a constantly moving camera, changing perspective, direction, lens, and size of frame." Also, as Allen works with long takes, the shots in WONDER WHEEL are considerably longer than they are in conventional films. "Instead of shots that were 150 frames long, the length of the vfx shots were anywhere from 2000 to over 5000 frames," says visual effects producer Glenn Allen.

While the film is called WONDER WHEEL because of the Coney Island amusement park ride always visible from the family home, the title also has a metaphoric resonance. "The same behaviors keep going around and around for these characters," says Belushi. "As much as Humpty wants to change, as much as Ginny wants to change, they keep going through their same patterns. It's a vicious cycle of their lives and their co-dependencies, and they can't break out." Says Allen: "It's probably true that you can extrapolate some kind of symbol for life from any amusement park ride. Either you're on the Wonder Wheel going inexorably round and round as life turns meaninglessly, or you're riding a carousel trying to catch that brass ring that you'll never really get, or you're on the rollercoaster. You get the idea. The view is beautiful from the Wonder Wheel, but you're going no place. It has an element of romance to it, an element of beauty to it, but ultimately, an element of futility."



## WONDER WHEEL

### About the Cast

#### **KATE WINSLET (Ginny)**

Academy Award® winning actress KATE WINSLET has brought to life some of cinema's most captivating and memorable roles. Her resumé consists of critically and commercially acclaimed work as well as a span of awards and honors that illustrate her talent and solidify her a permanent place in cinema history. Winslet won her first Academy Award®, after a stunning past five nominations, for her role as "Hanna Schmitz" in Stephen Daldry's 2008 THE READER, directed by Stephen Daldry. Winslet also won a Golden Globe®, SAG, BAFTA, and Critics' Choice Award, among many others, for the role. Winslet also starred that year in REVOLUTIONARY ROAD, which reteamed her with TITANIC co-star Leonardo DiCaprio. The film was based on the critically acclaimed novel by Richard Yates was directed by Sam Mendes. Winslet won a Golden Globe® and received many nominations for her portrayal of "April Wheeler."



Winslet grew up in a family of actors and began performing for British television when she was thirteen. At the age of seventeen, she made an international name for herself in Peter Jackson's feature film HEAVENLY CREATURES. She followed that in 1995 with her role as "Marianne Dashwood" in Ang Lee's SENSE AND SENSIBILITY. She received her first Academy Award® nomination for this performance and was also nominated for a Golden Globe®. She then went on to win the BAFTA and the Screen Actors Guild Award.

Winslet next co-starred with Christopher Eccleston in Michael Winterbottom's JUDE and then as "Ophelia" in Kenneth Branagh's HAMLET. She appeared as the iconic survivor Rose in Belushi Cameron's TITANIC, opposite Leonardo DiCaprio. For this performance, she received her second Golden Globe® nomination. At the age of 22, Winslet received her second Academy Award® nomination for this role and the honor of being the youngest actress ever to be nominated for two Academy Awards®.

In 1999, Winslet starred as "Julia" in HIDEOUS KINKY directed by Gillies McKinnon, and in 2000 co-starred with Harvey Keitel in Jane Campion's comedic drama HOLY SMOKE. She also starred in Philip Kaufman's period drama QUILLS along with Geoffrey Rush, Joaquin Phoenix and Michael Caine, receiving a SAG nomination for her performance.

In 2001 Winslet starred in the Richard Eyre production of IRIS, playing the young Iris Murdoch to Judi Dench's older Iris and received Golden Globe®, Oscar® and BAFTA nominations. She next starred in Michael Apted's ENIGMA, a spy drama about code breakers during WWII and THE LIFE OF DAVID GALE

with Kevin Spacey. She dyed her hair blue and orange for her portrayal of the quirky “Clementine” in Michel Gondry’s *ETERNAL SUNSHINE OF THE SPOTLESS MIND*, for which she received Academy Award®, Golden Globe®, SAG and BAFTA nominations for Best Actress. She then went on to star opposite Johnny Depp in *19 FINDING NEVERLAND*, which was named the 2004 Best Film by the National Board of Review.

In 2006, Winslet was seen in *ALL THE KING’S MEN*, with Jude Law and Sean Penn, directed by Steven Zaillian. She then extended her voice to the animated feature *FLUSHED AWAY* and finished the year in the romantic comedy *THE HOLIDAY*, opposite Cameron Diaz, Jude Law, and Jack Black. She starred opposite Patrick Wilson and Jennifer Connelly in Todd Field’s *LITTLE CHILDREN*, for which she received her fifth Academy Award® nomination for Best Actress.

In 2010, Winslet filmed the title role in HBO’s multi award-winning five-part mini-series “Mildred Pierce” for which she won Emmy, Golden Globe® and SAG Awards for Best Actress. She joined the ensemble cast of Steven Soderbergh’s *CONTAGION* and starred in Roman Polanski’s *CARNAGE*, which premiered in competition at the 2011 Venice Film Festival.

Winslet has also been seen starring opposite Josh Brolin in Jason Reitman’s *LABOR DAY*, opposite Shailene Woodley, in the big-screen versions of Veronica Roth’s popular young-adult novels: 2014’s *DIVERGENT*, directed by Neil Burger, and 2015’s *INSURGENT*, directed by Robert Schwentke, and in *A LITTLE CHAOS* from director Alan Rickman.

In 2015, Winslet was also seen starring opposite Michael Fassbender in Danny Boyle’s *STEVE JOBS*, for which she received Golden Globe®, BAFTA, AACTA and London Critics Circle wins along with SAG and Oscar® nominations. The following year, she was seen opposite Liam Hemsworth in Jocelyn Moorhouse’s *THE DRESSMAKER*, for which she won an Australian Academy of Cinema and Television Arts Award for her performance. She also recently starred in John Hillcoat’s *TRIPLE NINE* and in *COLLATERAL BEAUTY* opposite Will Smith, Kiera Knightley and Edward Norton. Winslet will next be seen in Hany Abu-Assad’s *THE MOUNTAIN BETWEEN US*, opposite Idris Elba.

In 2013, Winslet was awarded the CBE which she received from Queen Elizabeth II in a ceremony at Buckingham Palace.

### **JUSTIN TIMBERLAKE (Mickey)**

Multi-talented actor and musician JUSTIN TIMBERLAKE has won ten Grammys and numerous other awards. Born in Memphis, Tennessee, Timberlake rapidly became a highly respected musician, and his debut solo album, “Justified,” led to his first two Grammys in 2004 for “Cry Me a River” (Best Male Pop Vocal Performance) and “Justified” (Best Pop Vocal Album) and then his second studio album, “FutureSex/Love Sounds,” picked up two more for “SexyBack” (Best Dance Recording) and “My Love” (Rap/Sung Collaboration).

The following year, Timberlake won Grammys for the Best Male Pop Vocal Performance for “What Goes Around...Comes Around” and “LoveStoned/I Think She Knows Interlude” (Best Dance Recording). As a featured artist in Jay-Z’s song “Holy Grail,” Timberlake won yet another Grammy (Best Rap/Sung Collaboration), while his double album, “The 20/20 Experience” resulted in the final two to date: for “Pusher Love Girl” (Best R&B Song) and “Suit & Tie” (Best Music Video). He was most recently nominated for an Academy Award® for the song “CAN’T STOP THE FEELING!” from the film *TROLLS*.

A gifted actor, Timberlake has appeared in diverse films including: ALPHA DOG, BLACK SNAKE MOAN and SHREK THE THIRD. He won strong reviews for his performance in Oscar® -nominated THE SOCIAL NETWORK. His other credits include BAD TEACHER, FRIENDS WITH BENEFITS, IN TIME, INSIDE LLEWYN DAVIS and RUNNER RUNNER. Timberlake has also won four Emmys for his appearances on “Saturday Night Live.”



### **JIM BELUSHI (Humpty)**

JIM BELUSHI has been a favorite of film, television and stage audiences for more than thirty years. A proud Chicagoan, Belushi graduated from Southern Illinois University with a degree in Speech, Education and Theatre before moving on to become a resident member of Chicago’s famed Second City for three years. In 1979, he left for Hollywood, where writer-producer Garry Marshall cast him in the series “Who’s Watching the Kids” and later in “Working Stiffs” with Michael Keaton.

In 1983, Belushi wrote and appeared in “Saturday Night Live” for two seasons. He starred in 182 episodes of the ABC hit comedy “According to Jim,” for which he also served as executive producer, music composer and director. In 2010, he starred in CBS’s one-hour drama “The Defenders.” More recently he was seen on “Show Me a Hero,” the Amazon series “Good Girls Revolt” and as “Bradley Mitchum,” one of the casino-owning gangster Mitchum Brothers in David Lynch’s acclaimed reboot of “Twin Peaks.”

His other television credits include starring in the Oliver Stone/ABC miniseries “Wild Palms,” the critically acclaimed series “Beggars and Choosers,” and guest-starring on “ER,” among many others.

After making his film debut in Michael Mann’s first film THIEF, playing James Caan’s partner in crime, he followed with a comedic role in TRADING PLACES. But it was his work in Edward Zwick’s ABOUT LAST NIGHT... (1986), opposite Rob Lowe and Demi Moore, that brought Belushi his first serious attention as a film actor. The film was adapted from David Mamet’s Obie-winning “Sexual Perversity in Chicago,” and Belushi reprised his role as “Bernie” from the play. His subsequent feature film credits include: Oliver Stone’s SALVADOR (as James Woods’ spacey DJ Buddy “Dr. Rock”), Andrei Konchalovsky’s HOMER AND EDDIE 21 (as the mentally handicapped dishwasher befriended by Whoopi Goldberg), THE PRINCIPAL (title role), Roman Polanski’s THE GHOST WRITER, K-9, JOE SOMEBODY, RED HEAT, John Hughes’ CURLY SUE, TAKING CARE OF BUSINESS, ONCE UPON A CRIME, RETURN TO ME, MR. DESTINY, ONLY THE LONELY, THE MAN WITH ONE RED SHOE, REAL MEN, JUMPIN’

JACK FLASH, JINGLE ALL THE WAY, RETROACTIVE, UNDERACTIVE, GANG RELATED (with Tupac Shakur), NORTH OF HELL, THE MAN ON CARRION ROAD, THE WHOLE TRUTH, THE HOLLOW POINT, KATIE SAYS GOODBYE, and A CHANGE OF HEART. Upcoming for Belushi is SOLLERS POINT, and voicing a role in the animated HEY ARNOLD: THE JUNGLE MOVIE.

Belushi has also stayed close to his stage background, both on and off- Broadway. In 2011, he earned rave reviews starring in the Broadway revival of Garson Kanin's "Born Yesterday," directed by Tony Award-winning Doug Hughes. His previous stage appearances include: Herb Gardner's "Conversations with My Father," Gilbert & Sullivan's "Pirates of Penzance," Sam Shepard's "True West," John Guare's "Moon Over Miami," and Richard Nelson's "Baal."

Belushi also has a successful career as a musician. He and Dan Aykroyd, together as The Blues Brothers, opened for The Rolling Stones at Soldier Field in Chicago in 2005. He also leads his own group, The Sacred Hearts, which performs forty nights a year at clubs and events all over the country, and is the official house band for the House of Blues chain of venues.

Belushi is a dedicated husband and father. In his spare time, he participates with many charities in the community and beyond.



### **JUNO TEMPLE (Carolina)**

JUNO TEMPLE won "The EE Rising Star Award" from BAFTA in 2013, the only BAFTA Award that is voted on by the public.

She recently completed UNSANE, opposite Claire Foy for director Steven Soderbergh, and PRETENDERS, opposite Jane Levy and James Franco for director James Franco. She also appeared in the coming-of-age dramedy, ONE PERCENT MORE HUMID, opposite Julia Garner, for director Liz Garcia that premiered at the 2017 Tribeca Film Festival. She stars opposite Melissa Leo in "The Most Hated Woman in America" and was recently seen in the HBO series "Vinyl," directed by Martin Scorsese, and co-starring Bobby Cannavale and Olivia Wilde.

Temple's recent films include: BLACK MASS, opposite Johnny Depp; FAR FROM THE MADDING CROWD, for director Thomas Vinterberg; the independent film LEN & CO, opposite Rhys Ifans; and the British indie AWAY, opposite Timothy Spall, for director David Blair; MALEFICENT, opposite Angelina Jolie; Robert Rodriguez's SIN CITY: A DAME TO KILL FOR, starring opposite Josh Brolin and Ray Liotta; HORNS, opposite Daniel Radcliffe, for director Alex Aja.

In 2013, Temple starred in three films that premiered to critical acclaim at the 2013 Sundance Film Festival: Jill Soloway's directorial debut *AFTERNOON DELIGHT*, opposite Kathryn Hahn and Josh Radnor; Sebastian Silva's dark thriller *MAGIC MAGIC*, opposite Michael Cera and Emily Browning; and *LOVELACE*, alongside Amanda Seyfried, about the untold story of Linda Lovelace.

In 2012, Temple was in *THE DARK KNIGHT RISES*, the final installment in Christopher Nolan's *BATMAN* series. The year before that, she was in William Friedkin's *KILLER JOE*, opposite Matthew McConaughey and Emile Hirsch. In 2010, she starred in *DIRTY GIRL*, opposite Bill Macy, Milla Jovovich, and Mary Steenburgen, for writer/director Abe Sylvia; and in another Sundance film, *LITTLE BIRDS*, opposite Leslie Mann, for writer/director Elgin James.

Her other credits include: Noah Baumbach's *GREENBERG*, opposite Ben Stiller; Paul W. S. Anderson's *THREE MUSKETEERS* opposite Orlando Bloom and Christoph Waltz; *ST. TRINIAN'S 2*, starring Rupert Everett and Colin Firth; *CRACKS*, opposite Eva Green for director Jordan Scott; *KABOOM*, opposite Thomas Dekker; Stephen Poliakoff's *GLORIOUS 39*, opposite Bill Nighy and Julie Christie; Harold Ramis' *YEAR ONE*, opposite Jack Black and Michael Cera; *THE OTHER BOLEYN GIRL*, opposite Natalie Portman and Scarlett Johansson; *ATONEMENT*, opposite James McAvoy and Keira Knightley; and *NOTES ON A SCANDAL*, opposite Judi Dench and Cate Blanchett.

Temple was previously named one of BAFTA's "Brits to Watch" in 2011 and *Variety*'s "Ten Actors to Watch" in 2010.



J

**ACK GORE (Richie)**

JACK GORE recently wrapped a guest lead on the upcoming Amazon anthology series “Philip K. Dick’s Electric Dreams.” He stars as “Charlie” opposite Greg Kinnear and Mireille Enos in the episode, “The Father Thing,” directed by Michael Dinner.

He will next be seen sharing the screen with Steve Coogan and Paul Rudd in Andrew Fleming’s IDEAL HOME. The film reunites Gore with Fleming, who previously directed him in the title role of the NBC pilot “Problem Child” and episodes of NBC’s “The Michael J. Fox Show.”

Jack made his feature film debut in Jim Mickle’s WE ARE WHAT WE ARE, which premiered at the Sundance Film Festival, and will be heard voicing “Young Valiente” in the upcoming animated feature, FERDINAND THE BULL.

On the small screen, he can currently be seen playing Damien Lewis and Malin Akerman’s son “Gordie Axelrod” on Showtime’s “Billions.” He played Young Louis C.K. on “Horace and Pete,” had a recurring role on Neil LaBute’s “Billy & Billie,” guest starred on NBC’s “Law & Order: Special Victims Unit,” and the CBS pilot “More Time With Family,” produced by Matt Damon and Ben Affleck. When not acting, Jack continues to work on perfecting his magic skills, improving his Rubik’s Cube solve time, and playing with his sister Phoebe and dogs Delilah and O’Malley.

**DAVID KRUMHOLTZ (Jake)**

DAVID KRUMHOLTZ is known for his vast array of characters over the many years, most notably starring in CBS’ long-running series “Numb3rs.” He was most recently seen in the IFC comedy series, “Gigi Does It,” written, executive-produced and starring Krumholtz as a 76- year-old woman, and on the big screen in The Coen Brothers feature HAIL, CAESAR! as well as I SAW THE LIGHT, opposite Tom Hiddleston. He previously co-starred in THE JUDGE, opposite Robert Downey Jr., and was in the ensemble cast of THIS IS THE END.

His other film credits include SUPERBAD, WALK HARD, RAY, SERENITY, THE SANTA CLAUSE 1 & 2, SLUMS OF BEVERLY HILLS, THE MEXICAN, SIDEWALKS OF NEW YORK, TEN THINGS I HATE ABOUT YOU, THE ICE STORM, LIBERTY HEIGHTS, SAUSAGE PARTY (voice of “Lavash”), and GHOST TEAM.

On TV, Krumholtz has appeared on “Master Of None,” the Amazon pilot “The Interestings,” “Freaks & Geeks,” “ER,” “Law & Order” and “Law & Order: SVU,” among many others. He had recurring roles on “Mom” and “The Good Wife,” as well as the highly regarded HBO series “The Newsroom,” where he played “Dr. Jack Habib,” Jeff Daniels’ therapist. He also voiced multiple roles on the animated series “All Hail King Julien” and “All Hail King Julien: Exiled.” Upcoming for Krumholtz are roles in CBS’s “By the Book” and HBO’s “The Deuce.”

Krumholtz resides in New Jersey.

**MAX CASELLA (Ryan)**

MAX CASELLA has previously worked with Woody Allen in BLUE JASMINE, in the Amazon TV series “Crisis in Six Scenes,” and in his stage play, “Honeymoon Hotel.”

Casella recently played MPAA czar Jack Valenti in the Oscar ® nominated film JACKIE, opposite Natalie Portman, and starred opposite Ben Affleck in the crime drama LIVE BY NIGHT. His other film credits include: APPLESAUCE, Spike Lee’s OLDBOY, THE LAST OF ROBIN HOOD (as legendary film director

Stanley Kubrick), the Coen Brothers' *INSIDE LLEWYN DAVIS*, Andrew Dominik's *KILLING THEM SOFTLY*, Sam Mendes' *REVOLUTIONARY ROAD*, Harold Ramis' *ANALYZE THIS*, Tim Burton's *ED WOOD*, and *NEWSIES*. On TV, Casella can be seen in the role of "Joe Delicious" in the Samantha Bee/Jason Jones' TBS series "The Detour." He will soon be seen in multiple episodes of NBC's hit show "Shades of Blue," opposite Jennifer Lopez, in Amazon's upcoming series "The Marvelous Mrs. Maisel," and in the Amazon pilot "Sea Oak." He played recurring roles on HBO's "The Sopranos" (as "Benny Fazio" for five seasons) and "Boardwalk Empire" (as "Leo D'Alessio"), and was a series regular as "Julie Silver" on HBO's "Vinyl." Casella first became widely known to audiences as "Vinnie Delpino" on the hit series "Doogie Howser, M.D."

Casella made his Broadway debut as "Timon" in the original cast of the Tony Award winning musical "The Lion King," for which he received a Theatre World Award for Outstanding Broadway Debut, and a Drama Desk Nomination. Casella took the stage last summer as "Thersites" in the Public Theater's Shakespeare in the Park production of "Troilus and Cressida." His other stage credits include "Bottom" in Julie Taymor's critically acclaimed production of "A Midsummer Night's Dream" at Theater for a New Audience, which was filmed for theatrical release by Academy Award® nominated cinematographer Rodrigo Prieto.

Casella also appeared on Broadway in "Relatively Speaking," a collection of three one-act comedies directed by actor/writer/director John Turturro, in which he appeared in Ethan Coen's "Talking Cure" and Woody Allen's "Honeymoon Hotel." Casella has frequently collaborated with Turturro; in 2008 he played "Clov" to Turturro's "Hamm" in a critically acclaimed production of Samuel Beckett's "Endgame" at BAM, and they adapted Italo Calvino's "Fiabe Italiane," touring Italy in 2010. He also played multiple roles in Turturro's music documentary *PASSIONE*, acted in his film *FADING GIGOLO*, and appeared in "The Night Of." Casella recently completed a sold out run of Simon McBurney's stage adaptation of the Robert Evans autobiography "The Kid Stays in the Picture" at the Royal Court Theatre in London.



**WONDER WHEEL**  
**Writer-Director Woody Allen**

<b>Wonder Wheel</b>	2017/director, screenwriter
<b>Crisis in Six Scenes</b>	2016/director, screenwriter, actor
<b>Café Society</b>	2016/director, screenwriter
<b>Irrational Man</b>	2015/director, screenwriter
<b>Magic in the Moonlight</b>	2014/director, screenwriter
<b>Fading Gigolo</b>	2014/actor
<b>Blue Jasmine</b>	2013/director, screenwriter <i>Academy Award® nominee, Best Original Screenplay</i>
<b>To Rome With Love</b>	2012/director, screenwriter, actor
<b>Midnight in Paris</b>	2011/director, screenwriter <i>Academy Award® nominee (&amp; winner), Best Original Screenplay Academy Award® nominee, Best Picture Academy Award® nominee, Best Director</i>
<b>You Will Meet a Tall Dark Stranger</b>	2010/director, screenwriter
<b>Whatever Works</b>	2009/director, screenwriter
<b>Vicky Cristina Barcelona</b>	2008/director, screenwriter
<b>Cassandra's Dream</b>	2007/director, screenwriter
<b>Scoop</b>	2006/director, screenwriter, actor
<b>Match Point</b>	2005/director, screenwriter <i>Academy Award® nominee, Best Original Screenplay</i>
<b>Melinda and Melinda</b>	2004/director, screenwriter
<b>Anything Else</b>	2003/director, screenwriter, actor
<b>Hollywood Ending</b>	2002/director, screenwriter, actor
<b>Sounds From a Town I Love (short)</b>	2001/director, screenwriter
<b>Company Man</b>	2001/actor (cameo)
<b>Picking Up the Pieces</b>	2000/actor
<b>Small Time Crooks</b>	2000/director, screenwriter, actor
<b>Sweet and Lowdown</b>	1999/director, screenwriter, on-camera interviewee
<b>Celebrity</b>	1998/director, screenwriter
<b>The Impostors</b>	1998/actor (cameo)
<b>Antz</b>	1998/actor (voice)
<b>The Sunshine Boys</b>	1997/actor
<b>Deconstructing Harry</b>	1997/director, screenwriter, actor <i>Academy Award® nominee, Best Original Screenplay</i>
<b>Everyone Says I Love You</b>	1996/director, screenwriter, actor
<b>Mighty Aphrodite</b>	1995/director, screenwriter, actor <i>Academy Award® nominee, Best Original Screenplay</i>
<b>Don't Drink the Water</b>	1994/director, screenwriter, actor
<b>Bullets Over Broadway</b>	1994/director, co-screenwriter <i>Academy Award® nominee, Best Director Academy Award® nominee, Best Original Screenplay</i>
<b>Manhattan Murder Mystery</b>	1993/director, co-screenwriter, actor

<b>Husbands and Wives</b>	1992/director, screenwriter, actor <i>Academy Award® nominee, Best Original Screenplay</i>
<b>Shadows and Fog</b>	1992/director, screenwriter, actor
<b>Scenes from a Mall</b>	1991/actor
<b>Alice</b>	1990/director, screenwriter <i>Academy Award® nominee, Best Original Screenplay</i>
<b>Crimes and Misdemeanors</b>	1989/director, screenwriter, actor <i>Academy Award® nominee, Best Director</i> <i>Academy Award® nominee, Best Original Screenplay</i>
<b>New York Stories (“Oedipus Wrecks”)</b>	1989/director, screenwriter, actor
<b>Another Woman</b>	1988/director, screenwriter
<b>September</b>	1987/director, screenwriter
<b>Radio Days</b>	1987/director, screenwriter, narrator <i>Academy Award® nominee, Best Original Screenplay</i>
<b>Hannah and Her Sisters</b>	1986/director, screenwriter, actor <i>Academy Award® nominee, Best Director</i> <i>Academy Award® nominee (&amp; winner),</i> <i>Best Original Screenplay</i>
<b>The Purple Rose of Cairo</b>	1985/director, screenwriter <i>Academy Award® nominee, Best Original Screenplay</i>
<b>Broadway Danny Rose</b>	1984/director, screenwriter, actor <i>Academy Award® nominee, Best Director</i> <i>Academy Award® nominee, Best Original Screenplay</i>
<b>Zelig</b>	1983/director, screenwriter, actor
<b>A Midsummer Night’s Sex Comedy</b>	1982/director, screenwriter, actor
<b>Stardust Memories</b>	1980/director, screenwriter, actor
<b>Manhattan</b>	1979/director, co-screenwriter, actor <i>Academy Award® nominee, Best Original Screenplay</i>
<b>Interiors</b>	1978/director, screenwriter <i>Academy Award® nominee, Best Director</i> <i>Academy Award® nominee, Best Original Screenplay</i>
<b>Annie Hall</b>	1977/director, co-screenwriter, actor <i>Academy Award® nominee (&amp; winner), Best Director</i> <i>Academy Award® nominee (&amp; winner),</i> <i>Best Original Screenplay</i> <i>Academy Award® nominee, Best Actor</i>
<b>The Front</b>	1976/actor
<b>Love and Death</b>	1975/director, screenwriter, actor
<b>Sleeper</b>	1973/director, co-screenwriter, actor
<b>Play It Again, Sam</b>	1972/screenwriter, actor
<b>Everything You Always Wanted to Know About Sex But Were Afraid to Ask</b>	1972/director, screenwriter, actor
<b>Bananas</b>	1971/director, co-screenwriter, actor
<b>Take the Money and Run</b>	1969/director, co-screenwriter, actor
<b>Casino Royale</b>	1967/actor
<b>What’s Up, Tiger Lily?</b>	1966/co-screenwriter, actor
<b>What’s New Pussycat?</b>	1965/screenwriter, actor

Woody Allen Academy Award® summary

Nominated seven times for Best Director; won for **Annie Hall**

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**

**VITTORIO STORARO (Cinematographer)**

VITTORIO STORARO won Academy Awards® for APOCALYPSE NOW, REDS, and THE LAST EMPEROR, and received a fourth nomination for DICK TRACY. WONDER WHEEL marks his second teaming with Woody Allen after CAFÉ SOCIETY. 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, GUERNICA; and with Alfonso Arau on PICKING UP THE PIECES, ZAPATA, and 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, and MUHAMMAD: THE MESSENGER OF GOD. His TV work includes "Orlando Furioso," "Wagner," "Peter the Great," "Tosca," "La Traviata," "Dune," and "Caravaggio." Storaro just finished shooting Joshua Sinclair's A ROSE IN WINTER.

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 CAFÉ SOCIETY and WONDER WHEEL, which were 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 more than forty Lifetime Achievement Awards. He is the youngest person to receive the Camerimage Lifetime Achievement Award, and the American Society of Cinematographer's Lifetime Achievement Award, 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.



**WONDER WHEEL****The Cast*****Starring***

(in alphabetical order)

<b>Humpty</b>	JIM BELUSHI
<b>Carolina</b>	JUNO TEMPLE
<b>Mickey</b>	JUSTIN TIMBERLAKE
<b>Ginny</b>	KATE WINSLET

***Co-starring***

(in alphabetical order)

<b>Ryan</b>	MAX CASELLA
<b>Richie</b>	JACK GORE
<b>Jake</b>	DAVID KRUMHOLTZ

**WONDER WHEEL****The Filmmakers**

Writer/Director	WOODY ALLEN
Producers	LETTY ARONSON, p.g.a. ERIKA ARONSON, p.g.a. EDWARD WALSON
Co-Producer	HELEN ROBIN
Executive Producers	ADAM B. STERN MARK ATTANASIO
Executive Producer	RONALD L. CHEZ
Cinematographer	VITTORIO STORARO AIC, ASC
Production Designer	SANTO LOQUASTO
Editor	ALISA LEPELTER ACE
Costume Design	SUZY BENZINGER
Casting	PATRICIA DICERTO
Visual Effects by	BRAINSTORM DIGITAL
Visual Effects Supervisor	ERAN DINUR
On-Set VFX Supervisor/Producer	RICHARD FRIEDLANDER
Visual Effects Producer	GLENN ALLEN