

THE **SAMUEL L. JACKSON**
SAMARITAN

AN ANDRAS HAMORI / H2O PRODUCTION IN ASSOCIATION WITH LUMINO PICTURES MIDDLE CHILD FILMS AND QUICKFIRE FILMS A DAVID WEAVER FILM
SAMUEL L. JACKSON THE SAMARITAN LUKE KIRBY RUTH NEGGA CASTING DIRECTORS NINA GOLD AND JENNY LEWIS & SARA KAY
COSTUME DESIGNER PATRICK ANTOSH PRODUCTION DESIGNER MATTHEW DAVIES EDITOR GEOFF ASHENHURST DIRECTOR OF PHOTOGRAPHY FRANCOIS DAGENAIS
EXECUTIVE PRODUCERS SAMUEL L. JACKSON ELI SELDEN GEOFFREY BRANDT DAVID WEAVER ELAN MASTAI JAMES ATHERTON JAN PACE
EXECUTIVE PRODUCERS LACIA KORNYLO MARK HOROWITZ PRODUCERS SUZANNE CHERITON TONY WOSK LINE PRODUCER DEREK RAPPAPORT
EXECUTIVE PRODUCER MARK MUSSELMAN PRODUCED BY ANDRAS HAMORI WRITTEN BY ELAN MASTAI AND DAVID WEAVER DIRECTED BY DAVID WEAVER



credits not contractual

SYNOPSIS

After twenty years in prison, Foley (Jackson) is finished with the grifter's life. When he meets an elusive young woman named Iris (Negga), the possibility of a new start looks real. But his past is proving to be a stubborn companion: Ethan (Kirby), the son of his former partner, has an ingenious plan and he wants Foley in. The harder he tries to escape his past, the tighter he is ensnared in Ethan's web of secrets, until it becomes all too clear to Foley that some wrongs can never be made right.





SAMUEL L. JACKSON

Respectfully acknowledged as one of the hardest working actors in Hollywood, Samuel L. Jackson is an undisputed star, as demonstrated by the fact that his films have grossed more money in box office sales than those of any other actor in the history of filmmaking.

Jackson has been honored with awards from some of the most prestigious organizations in the world. He won the Best Supporting Actor award at the Cannes Film Festival in 1991, for *Jungle Fever*, the Silver Bear Award at the Berlin Film Festival in 1998 for *Jackie Brown*, has received Golden Globe nominations for *Pulp Fiction*, *A Time to Kill* and *Jackie Brown*, five NAACP Image Award nominations, and one win in 2005 for his performance in *Coach Carter*, and most recently he has garnered two People's Choice Award nominations in 2006 and 2007 for Favorite Male Actor.

Jackson made an indelible mark on American cinema with his portrayal of 'Jules', the philosophizing hitman, in Quentin Tarantino's *Pulp Fiction*. In addition to unanimous critical acclaim, he received Academy Award and Golden Globe nominations as Best Supporting Actor as well as a Best Supporting Actor award from the British Academy of Film and Television Arts.

Among his many award-winning performances, Jackson made movie history with his portrayal of a crack addict in Spike Lee's *Jungle Fever* when he was awarded the first and only Best Supporting Performance Award ever given by the judges at the Cannes Film Festival.

In 2007, Jackson starred in the Rod Lurie directed film, *Resurrecting the Champ* and had a supporting role in the successful horror film *1408* based on the Stephen King novel. Also in 2007, Jackson starred in the Craig Brewer film, *Black Snake Moan*, and Irwin Winkler's MGM war drama, *Home of the Brave*.

Jackson was recently onscreen in the Doug Liman sci-fi action film *Jumper*. Later in 2008 he appeared in the Neil LaBute thriller *Lakeview Terrace*, and the quirky crime drama *Cleaner*, directed by Renny Harlin, for which Jackson also served as executive producer.

Jackson recently completed production on Frank Miller's action drama, *The Spirit*, where he portrays the nemesis, Octopus. Shortly to be released is *Soul Men*, a comedy for Dimension Studios, in which he stars with the late Bernie Mac and Isaac Hayes.

Other film credits include *Snakes on a Plane*, *Coach Carter*, the *Star Wars* trilogy, *In My Country*, *The Man*, *The Incredibles*, *S.W.A.T.*, *Formula 51*, *Changing Lanes*, *Caveman's Valentine*, *Red Violin*, *Shaft*, *Unbreakable*, *187*, *Eve's Bayou*, *Jackie Brown*, *The Negotiator*, *A Time To Kill*, *Die Hard with a Vengeance*, *The Long Kiss Goodnight* and *Deep Blue Sea*.



DIRECTOR'S NOTES

The Samaritan is a neo-noir thriller that will pump new blood into a familiar genre.

The thriller (in the Hitchcockian tradition) is perhaps the most purely cinematic of all genres, so it's not surprising that any director interested in stylish filmmaking would be drawn to it. It's predicated on shock and surprise – and the idea that filmmakers make the movies they desperately want to see is absolutely true in my case.

The films that have particularly inspired me as a director over the years, such as *Mona Lisa*, *The Crying Game*, or later on, *Sexy Beast* and *Memento*, have had such a huge influence because they blended the conventions of the American genre film with a singular daring in their approach to their subject matter.

I intend *The Samaritan* to be firmly within that tradition. At the center of the film are Foley and Ethan. A master grifter, Foley's world has always been built on a series of carefully-crafted illusions that only he can see behind. Of course, it's an irresistible story idea to take such a character, have him decide to go straight, but then gradually reveal he's been surrounded from the very beginning by a scam so devious that it's entirely beyond his imagining.

Ethan, the son of Foley's former partner, is both very intelligent and deeply damaged, a man whose past has made him highly volatile. Driven by a base desire for money and haunted in unspoken ways by the loss of his father, only a character as complex and broken as Ethan would be able to ensnare Foley in a frame that even the master himself could never anticipate.

Both main characters have compelling, conflicting impulses that lead them to make desperate decisions. The central revelation of the film will simply be stunning for the audience – much as was the case in *The Crying Game*. There is no doubt in my mind it will be as deeply shocking and yet as dramatically powerful as that plot twist was twenty or more years ago when Neil Jordan made his masterpiece.

In *The Samaritan* I will embrace an expressive visual style – the film will lead audiences into a world uniquely of its own making. The camera will move relentlessly – reflecting the constantly shifting and uncertain perspectives of the story – and the rhythm of the editing will become more and more jagged as the film rushes towards its shattering climax.

The audience will find themselves riveted as they watch Foley's desperate attempts to escape Ethan's lock-grip in what will be a thrilling, unpredictable descent into the darkness.



DAVID WEAVER

One of Canada's most exciting emerging young directors, David Weaver has vast experience in feature films, movies of the week, and episodic television. David's films have played in over a dozen countries and won numerous awards. His television work has screened on major networks around the world.

A graduate of the University of Toronto, David received the Norman Jewison Fellowship for Film Studies, and Columbia University's renowned Graduate Film Program. He has written and directed several short films, including *Moon Palace*, which appeared at nearly forty festivals, won over a dozen international awards, and was selected to screen at the Museum of Modern Art.

David made his feature film directorial debut with *Century Hotel*, starring Colm Feore, Mia Kirschner and Lindy Booth. *Century Hotel* premiered at the 2001 Toronto International Film Festival and received two Canadian Academy Award nominations. *Variety* termed it "a very strong first feature."

He followed that up with the critically-acclaimed *Siblings*, starring Alex Campbell and Sarah Polley, that also premiered at the Toronto International Film Festival in 2004.

His most recent film was *Toronto Stories*, an anthology featuring Gil Bellows and Lisa Ray, which Weaver also co-produced. *Toronto Stories* marked Weaver's fourth film in a row to premiere at the Toronto International Film Festival.

In addition to feature film work, David has directed series television and several highly-rated American television movies, including *Charlie & Me*, which was nominated for Gemini, Humanitas, and DGC Awards for Best Family Television Movie.

David lives in Toronto with his wife, Suzanne Cheriton, and son Jackson.



ANDRAS HAMORI

Films produced or executive-produced by Andras Hamori have been distributed in the United States by most major studios, as well as leading independent distributors around the world. His films have been nominated for two Academy Awards, three Golden Globe Awards, and have won several major awards at the Cannes International Film Festival as well as the Berlin, Venice, and Toronto Film Festivals. His films have also won European Film Awards and Canadian Academy awards, including Best Picture for Sunshine.

Hamori's current production of Stephen Frears' *Cheri*, starring Michelle Pfeiffer and Kathy Bates, and written by Academy Award winner Christopher Hampton, recently premiered in competition at the Berlin International Film Festival. *Cheri* is distributed by Miramax Films in the US and by Pathé in the UK and France.

Hamori's previous films include *The 51st State*, starring Samuel L. Jackson and Robert Carlyle, Istvan Szabo's *Sunshine*, starring Ralph Fiennes, and David Cronenberg's *eXistenZ*, starring Jude Law and Jennifer Jason Leigh. As executive producer, his credits include Lynne Ramsay's *Morvern Callar*, starring Samantha Morton, Atom Egoyan's *The Sweet Hereafter*, and David Cronenberg's *CRASH*. He was executive producer of *Fugitive Pieces*, the opening film of the 2007 Toronto International Film Festival.

In 2004 Hamori produced *Fateless*, the directorial debut of Academy Award nominated cinematographer Lajos Koltai, based on Nobel-Prize-winner Imre Kertesz's novel. *Fateless* premiered as an Official Selection at the 2005 Berlin International Film Festival and was subsequently acquired for US distribution by THINKFilm.

Hamori's earlier producing credits include *Max*, starring John Cusack, and *Owning Mahowny*, starring Philip Seymour Hoffman, Minnie Driver, and John Hurt. *Max* premiered as a Special Presentation at the 2002 Toronto International Film Festival, had its US premiere at the 2002 AFI Festival, and was distributed in the US by Lionsgate. *Owning Mahowny* premiered at the 2003 Sundance Film Festival and was selected for the Panorama Section of the Berlin International Film Festival. Sony Classics distributed it in the US.

Hamori also produced *Big Nothing*, a fast-paced caper-comedy starring David Schwimmer and Simon Pegg, and *Opium – Diary of a Madwoman* directed by Janos Szasz and starring Ulrich Thomsen.

