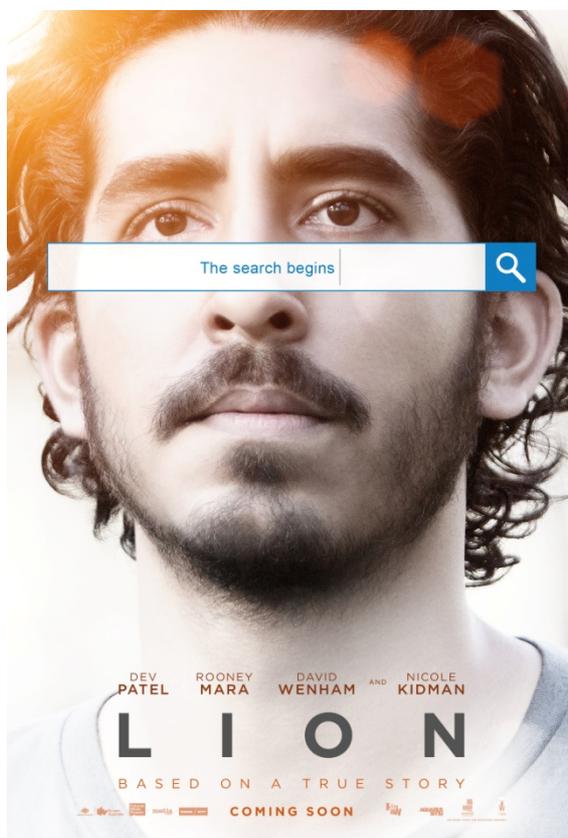




THE WEINSTEIN COMPANY

LION

PRODUCTION NOTES



Publicity materials are available at:
twcpublicity.com

Running Time: ~ 120 mins
MPAA Rating: TBD

Short Synopsis

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Five year old Saroo gets lost on a train which takes him thousands of miles across India, away from home and family. Saroo must learn to survive alone in Kolkata, before ultimately being adopted by an Australian couple. Twenty five years later, armed with only a handful of memories, his unwavering determination, and a revolutionary technology known as Google Earth, he sets out to find his lost family and finally return to his first home.

Synopsis

In LION, five-year-old Saroo gets lost on a train travelling away from his home and family. Frightened and bewildered, he ends up thousands of miles away, in chaotic Kolkata. Somehow he survives living on the streets, escaping all sorts of terrors and close calls in the process, before ending up in an orphanage that is itself not exactly a safe haven. Eventually Saroo is adopted by an Australian couple, and finds love and security as he grows up in Hobart. Not wanting to hurt his adoptive parents' feelings, he suppresses his past, his emotional need for reunification, and his hope of ever finding his lost mother and brother. But a chance meeting with some fellow Indians reawakens his buried yearning. With just a small store of memories, and the help of a new technology called Google Earth, Saroo embarks on one of the greatest needle-in-a-haystack quests of modern times.

ABOUT THE PRODUCTION

Adapted from the memoir "A Long Way Home" by Saroo Brierley, LION is directed by Emmy Award-nominated Garth Davis (*Top Of The Lake*) from a screenplay by Luke Davies (*Candy, Life*). LION stars Dev Patel (*Slumdog Millionaire, The Best Exotic Marigold Hotel*), Academy Award® winner Nicole Kidman (*Paddington, The Hours*), Academy Award® nominee Rooney Mara (*Carol, The Girl With The Dragon Tattoo*) and David Wenham (*Top of the Lake, 300*), with Nawazuddin Siddiqui, Priyanka Bose, Tannishtha Chatterjee, Deepti Naval, and introducing Sunny Pawar.

LION was developed and produced by London and Sydney-based See-Saw Films (*The King's Speech, Shame, Top Of The Lake*) in association with Aquarius Films and Sunstar Entertainment. Producers are Emile Sherman, Iain Canning and Angie Fielder with Executive Producers Bob Weinstein, Harvey Weinstein, David C. Glasser, Andrew Fraser, Shahen Mekertichian and Daniel Levin.

The Weinstein Company acquired LION at script stage at the 2014 Cannes Film Festival, where they closed the deal for worldwide distribution excluding Australia and New Zealand. Transmission Films is the Australian and New Zealand distributor. The film was co-financed by Screen Australia and Fulcrum Media Finance.

When See-Saw Film's Emile Sherman and Iain Canning first heard the true story of Saroo Brierley's journey to find his childhood home and birth mother, they immediately sensed that it could make an extraordinarily powerful feature film.

A bidding war was soon underway for the film rights to Saroo's story and book which See-Saw won based on the company's track record for quality films and the producers' commitment to making a film that was authentic and international in ambition.

"It's one of those stories where it is virtually impossible not to move people when you talk to them about it. It's an incredible story that gives everyone tingles up their spine. It taps into something primal in us as human beings – the need to find home and the need to know who you are," Producer Emile Sherman says.

Producer Iain Canning says: "It is an incredible true story. As soon as we heard it we felt that we had to go after it. Emile and I read an early manuscript of Saroo's memoir and it has, without question, one of the most incredible endings in Saroo finally finding home."

Iain and Emile approached Garth Davis to direct the film while at the Sundance Film Festival in 2013 for the world premiere of their television series *Top of the Lake*, co-directed by Garth, with Jane Campion, who also co-wrote the series. Both directors were nominated for an Emmy Award for their work on *Top of the Lake*.

Impressed by Garth's stunning work on the series, Emile and Iain didn't hesitate to offer him the opportunity to direct LION.

"We followed our instincts. We felt Garth – although he hadn't yet made a feature film – was exactly the right director for the film. He's incredibly cinematic and can create real visual scope. At the same time he's just brilliant with actors. He creates such intimacy in his work and we wanted to make sure this felt raw and real." Emile says.

"This is a film about family, about those deep bonds that never go away, that underpin our lives. Garth feels those bonds. He is a director who is not afraid of emotions. He embraces the emotion but does it in a way that is real and fresh and edgy. He also has a spiritual side - there is a sense of fate in this film. It's about destiny and hope and we knew that Garth would bring out those resonances in a way that another director might not have been so finely tuned to do."

Iain continues: "On set Garth is a real leader, not just in terms of the specifics of performance but also because tonally he brings such a human warmth and energy to everything. People feel safe and very comfortable with him and are therefore able to explore the highs and the lows of the human experience."

See-Saw Films has a commitment to ongoing relationships with key talent and their creative connection with Garth Davis continues with See-Saw's *Mary Magdalene*, which Garth is currently in pre-production on, starring Rooney Mara (who plays Lucy in LION) and Joaquin Phoenix.

Producer Angie Fielder from Aquarius Films, whose previous credits include *Wish You Were Here*, starring Joel Edgerton and Teresa Palmer, and filmed on location in Cambodia, was invited to join the producing team. She and Emile had been looking for a project to work on

together. Before Emile had even spoken to her about the film, Angie had discovered Saroo's story in a press article and been captivated by it.

"When Emile told me he had secured the rights to Saroo's book, it took me about two seconds to decide that I wanted to do it. And then he told me that Garth Davis was attached to direct. I had long been an admirer of Garth's work so the idea of the film was very exciting," Angie says.

"You couldn't make Saroo's story up, it's so extraordinary. It has all of the stuff of great cinema - it has adventure and peril, it traverses continents, it travels across time. And his journey is deeply, deeply emotional. What also makes it incredibly cinematic is that the story is so ultimately satisfying. After years of being without his biological family and years of searching he actually, amazingly, like a needle in a haystack, found his way home."

Determined to honor the truth of the story, Garth travelled to India while developing the film where he spent time in Kolkata (Calcutta) and also in Saroo's childhood home village,. Garth was there in the village when Saroo's birth mother Kamla and adoptive mother Sue met for the very first time. Some of the filming of LION took place in the village and Saroo's family were welcome visitors to set on several occasions.

"It was important for me to just walk in Saroo's reality as much as possible and so I literally retraced his steps as best as I could. I walked around his village by myself and imagined being a little boy growing up in that area. I sat on a bench at the Burhanpur train station where he woke up alone, and then on to Kolkata and the main train station, Howrah, where the full force of the story really hit me. I have my own kids and to imagine a five year old alone there, unable to speak the language...that's when I knew this was going to be a really powerful film."

Screenwriter Luke Davies made his own journey to India. Iain and Emile had previously worked with Luke on Anton Corbijn's *Life* and also on the filmed adaption of Luke's novel *Candy*.

"Having worked with Luke on two previous films, we felt that he had the right sort of emotional sensibility to tackle this story," Iain says.

Coincidentally, Luke had read Saroo's story online just days before Emile approached him and he too was riveted by it: "It's such an incredibly moving story. And it's a primal story – the loss of the mother and reunification with the mother. At that mythic level it's amazing, but at an actual human level of 'this really happened to this kid'. The opportunity to take a script to some very emotional places is for a writer the most exciting thing," Luke says.

Garth and Luke collaborated closely and intensely, experimenting with ideas, including the film's structure. Would it be told in flashback or as a linear narrative? How do you honor the truth of the story but tell it in a way that is satisfying for a cinematic audience?

Emile Sherman says: "The more traditional structure would have been to start with Saroo in Australia, for it to be the story of a western man who suddenly has memories of the past, and to cut back and forth as he searches for home. We battled long and hard with the structure and ultimately decided to go for a more epic one - letting the audience fully experience young Saroo's life in India upfront. Starting with his family life, through the moment he steps

onto the wrong train, onto his life on the streets of Kolkata, we are with young Saroo as his story unfolds. The enormous power of this experience is then felt throughout the Australian section, and we can then fully appreciate his emotional pull back to his birth mother.

One of the great challenges of the film was to find an Indian boy to play Saroo as a five-year-old. Angie Fielder says that the Indian production team worked closely with schools and parents in several large Indian cities in their search for the right boys for the roles. They screen tested thousands of children and each child who was considered to have acting potential was filmed and the tests sent back to Australia. Garth, Angie Fielder, Australian casting director Kirsty McGregor and dramaturg Miranda Harcourt then travelled to India to work with the shortlisted children, including Sunny Pawar who was chosen to play Saroo.

"I had an emotional template for this character and, through the story, I could feel the spirit of this kid. So I knew who I was looking for but it was very sobering to think about what we had to achieve. Children generally can be good actors from about the age of eight but it is difficult to find a five year old capable of acting. But I knew it was important to have a small boy – it is visually very powerful having a tiny boy lost in the world – and a boy who had the resilience and the patience to cope with the demands of the lead role in a film." Garth says.

"I just kept coming back to Sunny. I would put a camera lens on him and he just felt like the boy I had been feeling. I needed a boy who in his natural state could give me 80% of the performance, someone with a look behind his eyes, a history, a quality that's beautiful to look at...and Sunny had that in spades. He could just sit in a room with the cameras on him and those of us watching would get lost in his story, in his face. At the same time there was something darker, something interesting going on," Garth continues.

"He was one of those special kids. So then the question was 'can we do a scene with him? Can he take direction? Can he cry? Can he scream? Does he have strength? Can he withstand direction?' He did all of that and more.

"There was a certain point, maybe a week into the shoot, where he became an actor...where it was clear he was putting together different emotional ideas. It was absolutely extraordinary recognizing that he was bringing something to his performance that we weren't asking him to do."

Producer Angie Fielder says: "Sunny went from being a young boy who had no idea about acting to a total pro who understood everything about what he was doing and was completely in control of his performance. And I think you can see on screen that he's not wandering around looking at things, he's feeling things. I remember one important scene where Saroo's older brother is arrested and Sunny started crying as we were shooting - they are real tears, there was no make up involved. He was genuinely crying because he was so emotionally involved in the scene."

Production began in the eastern Indian city of Kolkata (previously known as Calcutta) in January 2015. Dev Patel, who plays the adult Saroo, arrived early in the shoot to film the scenes of reunion with Saroo's birth mother. Dev campaigned hard to win the role, convincing Garth Davis and the producers that cinema audiences had yet to see the range he was capable of.

Emile Sherman says: "We knew we had to cast a Western actor of Indian heritage rather than an actor from India, to ensure the accent was correct. Saroo himself is very much an Australian man. We always had Dev in mind. He just blew us away in his screen test. He's a wonderful actor, but he's also so likeable, so warm and so much fun. We knew we were in the hands of an actor who'd be able to take the audience on a very emotional journey. Dev really embraced that and exceeded all of our extremely high expectations.

Iain Canning adds: "Dev brings an incredible depth to this role, beyond anything we've ever seen him do before on screen. I truly believe this film will establish him as a leading actor of gravitas and maturity."

Garth Davis says: "Dev heard we were making the film very early on, when we were still writing. He pulled up one day at Luke Davies' house in Los Angeles where we were working, walked in and introduced himself. He was very passionate about the role. Eventually we did a four and a half hour screen test in London – literally bare feet and a handheld camera – and I pushed and pushed Dev to see how far he could go with this character. We needed a soul that shined and that is Dev!"

Iain Canning and Angie Fielder recall meeting Saroo Brierley and their first impressions of him.

Angie says: "When you meet Saroo you get a sense of how he managed to survive on the streets of Kolkata as a five year old. There is something about him as a person that is very resilient and industrious and confident. At the same time he's a quintessential Aussie guy with a larrikin sense of humor."

Iain says: "I was very taken by how family orientated he is, both with his Australian family and with his birth family in India. At the time he was genuinely surprised that his journey had captured the public's imagination and had also captured the imagination of Google."

Having heard the vital role Google Earth played in Saroo's search for home, the company had invited him to speak at an international conference where he met the company's Chairman, Eric Schmidt. Google assisted the producers throughout filming, ensuring authenticity of the scenes in which Saroo searches for his Indian birthplace using Google Earth.

To better look like the real Saroo Brierley who is tall and strong after a lifetime in the Australian outdoors, actor Dev Patel embarked on a punishing weight and food regime, to add bulk and muscle. He also worked with a dialect coach to perfect the notoriously difficult Australian accent.

Dev confirms that he chased the role. He says he'd never read a script so enchanting: "It encapsulates triumph. It's such a hopeful story about this kid's will to survive and to find his family again. What particularly drew me to the role was that it is a very contemporary character and also that the story has complex family dynamics - it's a beautiful role."

Young Saroo's close relationship with his older brother Guddu is a critical emotional thread through the film. Guddu is played by Abhishek Bharate in his first acting role.

"In casting for Guddu, I felt that the character just had to be pure light, he had to shine," Garth explains. "When I was in India looking at locations, I was in a small village and saw a boy standing on the roof of his house. He was everything I thought Guddu to be. He had a kind of Indigenous quality, an old world feeling, and a light that shone from him. I did test this boy and although he wasn't right for the role, he became symbolic for me in the search for the right boy to play the role. Abhishek came in and it was instant – he had a smile that just killed you. He's like the sun on your face, when he's around you, you just feel his energy."

After meeting the real Sue Brierley at her home in Hobart, Tasmania, the southern island state of Australia, Garth knew he wanted Academy Award® and Golden Globe Award® winning actress Nicole Kidman to play her.

"I was spending a lot of time with Sue and one day, while she was talking to me, it just dropped into my head 'that's Nicole Kidman'. Serendipitously, as we were going off casting around the world we had a note saying that Nicole had managed to get her hands on the script, had read it, and was very keen to talk.

"I met Nicole in New York and we just talked and cried and talked and cried... she knew everything about Sue in the way that I knew it. It just felt great. I just loved working with Nicole and being around her. She's super professional, super prepared. She'd ask me really, really smart questions along the way. She's a very hard working actress. But most of all I really enjoyed how brave she was. She's kind of wild to watch, kind of method and just really commits to the character. And then she was just really lovely on set, down to speaking to the neighbors who were peering over the fence watching us filming. She is very inclusive and very loving...and also brilliant."

Rooney Mara, was recommended for the role of Lucy, who becomes Saroo's girlfriend after they meet as students at an international hospitality college, by Executive Producer Harvey Weinstein. Weinstein personally contacted Rooney to talk to her about the film, and Rooney then went on to win the Cannes Film Festival Best Actress Award and to be nominated for an Academy Award® for Best Supporting Actress for her performance in *Carol*.

"Lucy is critical to the story. She's everything that Saroo wants in his present. But his journey pulls him away from her as he becomes more and more isolated by his search for home and by the past. Lucy of course wants to support and help him but his journey becomes all consuming and incredibly isolating. This pull between the present – his love for Lucy - and the past – his memories and pull to his birth mother - is at the centre of Saroo's drama. Rooney brings huge tenderness to the role and the scenes of Saroo and Lucy meeting and falling in love are so alive and touching." Emile says

Garth says Rooney Mara is mesmerizing as a performer: "All the mystery of the story just sat on her face...when she's quiet, it's loud; it's really noisy with all the subtext just ripping up to the surface. It's quite extraordinary. I didn't realize just how impactful that was going to be, because a lot of the stuff happening between Lucy and Saroo is unspoken. But Rooney's an

actress who manages, without saying anything, to just bring all that out. It was kind of unbelievable to watch.”

Saroo’s Australian dad is played by David Wenham, who starred, with Elisabeth Moss, in See-Saw Films’ *Top of the Lake* television series, which was co-directed by Garth with Jane Campion. Emile Sherman says: “When casting we were thinking ‘what human being would you want to have as your father if you were adopted and arrived in Australia?’ And we just couldn’t go past David Wenham; he represents everything that we knew our little Saroo would want. He is absolute safe harbor, he’s funny and he’s kind.”

British actor Divian Ladwa, whose credits include the BBC drama *Detectorists*, plays Saroo’s adopted brother Mantosh. Mantosh as a young boy is played by another young Indian child, Keshav Jadhav, discovered at an NGO school.

In the adventure of a lifetime, the three young Indian boys - Sunny, Abhishek and Keshav - travelled to Australia for several weeks, with parents or guardians, for the second half of the shoot before returning to their homes and education in Mumbai and Pune.

The first six weeks of filming of *LION* took place India – in Kolkata, Bengal, and the central state of Madhya Pradesh - with Garth casting several highly experienced Indian actors in key roles. They include one of the country’s biggest film stars Nawazuddin Siddiqui, as well as Priyanka Bose, Tannishtha Chatterjee and Deepti Naval, each highly regarded for their work in India’s parallel cinema scene.

Priyanka Bose plays Saroo’s birth mother, Kamla. Having met Kamla in person while researching the film, Garth describes her as “raw, spirited, very strong and primal”. These were qualities he identified in Priyanka, who he describes as a fearless and brave actress.

The Indian shoot was physically demanding, with the cast and filmmakers battling the crowds and pollution of Kolkata, and the dust and heat of Indore in western India. The shoot was ambitious, with the story demanding that filming take place in the crowded main train station in Kolkata, on the bridge that connects the east and west of the city, and alongside the Hugli river – a tributary of the Ganges - where the production had to ferry cast and equipment through the teeming, narrow alleyways of the flower market, on the eve of a major festival. Angie Fielder recalls closing the Howrah Bridge for several hours one night, as both a major highlight and major challenge of the shoot.

Angie praises Indian line producer Pravesh Sahni, whose production services company Take One India, is one of the most experienced in the business. Amongst the company’s many credits are *Slumdog Millionaire*, *The Best Exotic Marigold Hotel* films, *Eat Pray Love* and *Zero Dark Thirty*.

“Pravesh is amazing and we needed someone with his experience because so many of the things we were attempting were very complicated to film. Shooting on trains is quite difficult and we needed not just to be on trains, but to be able to control the way the train moved and to control whole stations, including Howrah Station in Kolkata which is kind of like New York’s Grand Central Station but with literally millions of people,” Angie says.

“Closing the bridge however, was something not even Pravesh had attempted previously. It had never been closed for filming even though films are made in Kolkata almost every week. It’s a huge steel bridge about the size of Sydney Harbor Bridge and always busy with cars at all hours of the day and night. We filmed between 2am and 4am on one night, and were allowed to close one side of the bridge. It is such an important scene and looks amazing in the film. I remember when we finished the last shot and Garth called wrap, that Pravesh and his team were high-fiving each other. I don't think that they could quite believe that they'd actually managed to pull it off.”

An oasis of calm at the center of filming each day was Director of Photography, Greig Fraser. Greig and Garth have been friends and colleagues for more than two decades, since Garth was a director’s assistant. Greig has had a spectacular international career with credits including *Bright Star*, with director Jane Campion, Kathryn Bigelow’s Oscar®-nominated action thriller, *Zero Dark Thirty*, Bennett Miller’s Academy Award®-nominated *Foxcatcher*, and the latest installment in the Star Wars franchise, *Rogue One*.

“Coming from a photography background, I was amazed by Garth’s talent 20 years ago even when he was an assistant. He had an incredible understanding of the medium and it’s been amazing as a colleague and as a friend to watch his progression as a director since then. Every step he takes forward I'm never surprised by how good it is,” Greig says.

Garth describes their relationship as “like brothers” and “telepathic”.

“So much of our aesthetic paths have been together and so we just see things in a very similar way, or at least we tune into each other very easily. This film was so ambitious that it was important to me to have someone in the trenches like Greig. He's an astounding talent and he just understood what we were looking for in terms of the look of the film,” Garth continues.

At a practical level, Garth and Greig had to discover how to bring to life the world that is experienced by a five-year-old boy.

“Every decision was made so that the audience could be in Saroo's shoes as much as possible. So for instance, when he wakes up on a train and realizes he's hurtling across the countryside, what happens then? Do you have the camera outside, do you have the camera inside? I just kept the camera with Saroo, we never went outside, we never did any establishing shots,” Garth says.

“Greig and I spoke a lot about how to get the camera down to a five-year-old’s height. Films are usually shot lower or higher and so it was an unusual place to have a camera in the world. It was a real technical challenge and we had to get gear adapted to make it work.”

Greig explains that, for example, when Saroo first emerges alone and lost at Howrah Railway Station, the camera remains at his eye line. The audience has a very real sense of the child drowning in a sea of people until the moment he climbs a pole, above the crowd, to survey his surroundings.

"It's at that moment we take the camera out wide to understand the world and to see this tiny little boy in a big world," Garth says.

Greig continues: "Except for that moment at Howrah Station, whenever we found ourselves higher than Saroo, it just felt wrong. He's a small child in a big person's world. So the most important thing was to get into his eyes - our actor Sunny has such beautiful eyes and they just reflect the world around him."

Garth describes his directorial vision for the film as like yin and yang: "In a broad sense I saw the first part of the movie - young Saroo in India - as an external story, and I saw the second part of the film - in Australia - as an internal story.

There are motifs throughout the film, including the sea and butterflies. Garth explains: "In much of the film, it's what's not said that's interesting. But how do I get that across in the camera, how do I get that working? So the second half of the movie - when Saroo arrives in Hobart, Australia, I decided to use the sea as an element. Tasmania is an island and Hobart is on a large harbor and river. Our characters all live by the water and it's so totally different to where Saroo came from in India, which is a landlocked world. There's something about the sea that's feminine, and something whereby the ocean connects all of us."

In contrast to the ocean that surrounds Hobart, Saroo's home in Australia, his family village in India is dry, ochre-colored country.

The producers and Garth spent considerable time with Saroo and his Australian parents while preparing for the film. Saroo spoke to Garth about a butterfly coming to him throughout life whenever he was under threat, for example while facing danger on the streets of Kolkata. Saroo talks about the butterfly as being the spirit of his older brother, guiding him.

"I spoke to Emile while we were at Sundance and said 'I think the butterfly is the spiritual totem of the film, but we don't need to let anyone know that, it can just be a texture'. We finished that conversation, went together to a private function and five minutes later a homeless Indian man walked into the room selling butterfly pins to raise money. I looked at Emile and said 'it's happening'.

Garth talks about the 'mapping' of Saroo's story for an audience: "A lot of thought went into how to get across clearly the steps Saroo needs to take to find home. What his memories are, how to represent them, what the audience knows at each point. All so that the audience can be with Saroo on his journey, discovering home with Saroo. That needed to be very carefully worked out.

"I hope to watch the film it looks effortless, but a lot of thought has gone into the engineering of how the visual storytelling helps the layers of the story."

Emile Sherman believes the creative team has well and truly made a film that delivers on the promise of the story: "This is a film I am very proud of. It's an incredible story about mothers, and the primal urge to find home. I hope audiences have the same spine tingling experience that Iain and I did when we first heard the story."

Emile also believes the film will deliver a powerful message about adoption: "The film gives an insight into the lives of children who have been adopted and I hope will push more Western countries to recognize the need for and benefits of adoption. There are so many kids who never end up in a loving family and there are so many loving families who want a child."

Over 80,000 children go missing in India each year. See-Saw Films have been exploring opportunities to work with reputable organizations to support children in India and around the world. Using the profile and publicity that will surround the release of this moving film, See-Saw hope to shine a spotlight the need for global support to assist these organizations. Audiences will be able to find out more information and an opportunity to make a donation via the film's website, www.lionmovie.com.

Saroo Brierley and his adoptive parents Sue and John continue to live in Hobart, Tasmania, where Saroo works in the family business. Saroo is a passionate supporter of the work of Mrs. Sood, who arranged his adoption to Australia and who runs orphanages in Kolkata, and he returns to India frequently to visit Mrs. Sood, his birth mother Kamla and his extended Indian family. Saroo is also a sought after motivational speaker in Australia and overseas.

KEY CAST

Dev Patel as Saroo

Dev catapulted to success in 2009 when he starred in the Academy Award® winning film *Slumdog Millionaire* and received rave reviews for his performance and garnered a number of award wins including the National Board of Review Award for Best Breakthrough Performance, The British Independent Film Award for Most Promising Newcomer, The Broadcast Film Critics' Choice Award for Best Young Actor and The Chicago & Washington Film Critics' Awards for Most Promising Performer.

Dev voiced the male lead opposite Daisy Ridley in Studio Ghibli's North American re-release of *Only Yesterday*, directed by Isao Takahata. He also starred in *The Man Who Knew Infinity* and, with Hugh Jackman, Sharlto Copley and Sigourney Weaver, in Neill Blomkamp's *Chappie*. He starred opposite Dame Judi Dench, Dame Maggie Smith, Bill Nighy and Richard Gere in *The Second Best Exotic Marigold Hotel* directed by John Madden and in the original *The Best Exotic Marigold Hotel* opposite the same cast including Tom Wilkinson. The film became a worldwide commercial success and was nominated for a Golden Globe and SAG Award for Best Picture. Dev was last seen on TV starring opposite Jeff Daniels and Emily Mortimer in the 3rd and final season of HBO'S Golden Globe nominated series *The Newsroom*, created by Aaron Sorkin, for which he was nominated for a 2013 NAACP award for Best Supporting actor.

Rooney Mara as Lucy

In 2015 Rooney Mara won the Cannes Film Festival Best Actress Award for her role as Therese in *Carol*, a performance that would also receive a nomination for an Academy Award® for Best Supporting Actress. Rooney Mara mesmerized audiences and critics alike in the David Fincher directed U.S. adaptation of the popular Stieg Larsson book *The Girl with the Dragon Tattoo*. In a three-picture deal, to include *The Girl Who Played with Fire*, and *The Girl Who Kicked the Hornet's Nest*, Mara portrays the female lead Lisbeth Salander opposite Daniel Craig and Robin Wright. For this role, Rooney was recognized by the National Board of Review for Breakthrough Performance as well as earned a Golden Globe® and Academy Award® nomination for Best Actress, Drama.

In 2013, Rooney starred in the 2013 Sundance Film Festival Competitive entry *Ain't Them Bodies Saints* for writer/ director David Lowery with Casey Affleck and Ben Foster. Also in 2013, Mara starred in *Side Effects* directed by Steven Soderbergh and opposite Channing Tatum and Jude Law. Rooney appeared in the Academy® & Golden Globe® Best Picture nominated film *Her*, directed by Spike Jonze and also starring Joaquin Phoenix and Amy Adams, and will next be seen starring alongside Ryan Gosling, Michael Fassbender and Natalie Portman in the *Untitled Terrence Malick* film. She will work again with director Garth Davis in See-Saw Film's *Mary Magdalene*, currently in production.

In addition, Rooney will star in Stephen Daldry's film *Trash*, set in the slums of Brazil with a script written by Richard Curtis, in *Pan*, directed by Joe Wright (with Hugh Jackman and

Amanda Seyfried) and also in Jim Sheridan's *The Secret Scripture* along with Vanessa Redgrave and Jeremy Irons. Additional film credits include *Tanner Hall*, directed by Francesca Gregorini and Tatiana von Furstenberg; David Fincher's *The Social Network*; The Weinstein Company's *Youth in Revolt* and *The Winning Season* opposite Sam Rockwell.

On the small screen, Rooney's credits include memorable guest starring roles on *ER*, *The Cleaner*, *Women's Murder Club*, and *Law & Order: SVU*.

Mara is the Founder of the non-profit organization Uweze, which provides critical care and assistance to poverty-stricken orphans in Africa's largest slum in Kibera, Kenya.

Nicole Kidman as Sue

Academy Award® winning actress Nicole Kidman first came to the attention of American audiences with her critically acclaimed performance in Phillip Noyce's riveting 1989 Australian psychological thriller *Dead Calm*. Kidman has since become an internationally-recognized, award-winning actress known for her range and versatility.

In 2002, Kidman was honored with her first Oscar nomination for her performance in Baz Luhrmann's innovative musical, *Moulin Rouge!* For that role, and her performance in writer/director Alejandro Amenabar's psychological thriller, *The Others*, she received dual 2002 Golden Globe nominations, winning for Best Actress in a Musical. In 2003, Kidman won an Academy Award®, a Golden Globe Award, a BAFTA and a Berlin Silver Bear for her portrayal of Virginia Woolf in Stephen Daldry's *The Hours*.

In 2010, Kidman starred opposite Aaron Eckhart in *Rabbit Hole*, for which she received Academy Award, Golden Globe, Screen Actors Guild and Independent Spirit Award nominations for Best Actress. The film was developed by Kidman's production company, Blossom Films. In October 2012, Kidman starred in Lee Daniel's *The Paperboy* with Matthew McConaughey, Zac Efron and John Cusack. Her performance earned her an AACTA, Screen Actors Guild and Golden Globe nomination. In 2014, Kidman was seen in *Grace of Monaco*, which earned her a SAG nomination. She was most recently seen in *The Secret in Their Eyes* with Julia Roberts and Chiwetel Ejiofor.

Kidman's recent films include *The Family Fang* with Jason Bateman, which she also produces, *Genius* alongside Colin Firth and *How to Talk to Girls at Parties*. She also features in the second season of Jane Campion's acclaimed television series *Top of The Lake*, produced by See-Saw Films.

Also in television, Kidman was seen starring in HBO's *Hemingway and Gellhorn* alongside Clive Owen in 2012. Her portrayal as Martha Gellhorn earned her Emmy, SAG and Golden Globe nominations. Kidman will return to the small screen in the limited series *Big Little Lies* alongside Reese Witherspoon for HBO. Kidman's Blossom Films and Witherspoon's Pacific Standard will produce the project.

In theater, Kidman made a highly-lauded London stage debut in the fall of 1998, starring with Iain Glenn in "The Blue Room," David Hare's modern adaptation of Schnitzler's "La Ronde." For her performance Kidman won London's Evening Standard Award and was nominated in

the Best Actress category for a Laurence Olivier Award. Kidman can currently be seen on the West End stage in Anna Ziegler's "Photograph 51," for which she received a London's Evening Standard Award.

In January of 2006, Kidman was awarded Australia's highest honor, the Companion in the Order of Australia. She was also named, and continues to serve, as Goodwill Ambassador of the United Nations Development Fund for Women, UN Women, whose goals are to foster women's empowerment and gender equality, to raise awareness of the infringement on women's human rights around the world and to end violence against women. Along with her husband, Keith Urban, she has helped raise millions over the years for the Women's Cancer Program which is a world-renowned center for research into the causes, treatment, prevention, and eventual cure of women's cancer.

David Wenham as John

David Wenham has received critical acclaim for his diverse performances in film, theatre and television. He is one of Australia's most respected actors. Best known internationally as Faramir in Peter Jackson's critically acclaimed second and third *Lord Of The Rings* installments *The Two Towers* and *Return of The King* in which he shared in the Screen Actors Guild Award®, Broadcast Film Critics Award and National Board of Review Award in the category of Best Ensemble. He appeared in *Oranges And Sunshine* alongside Emily Watson and Hugo Weaving; *Pope Joan*; Baz Luhrmann's *Australia* with Nicole Kidman and Hugh Jackman and *Public Enemies* starring alongside Johnny Depp.

David's accolades include Best Actor Awards at the 2003 Australian Film Institute (AFI) Awards, IF Awards, and The Film Critics Circle of Australia (FCCA) for *Gettin' Square*, Best Actor nominations at the AFI Awards for Paul Cox's *Molokai: The Story Of Father Damien*, *The Bank* and *Better Than Sex*; and a Best Actor nomination at the 1999 FCCA Awards and AFI Awards for his haunting portrayal a psychopath named Brett Sprague in *The Boys* alongside Toni Collette.

David's other feature film credits include *300*, in which he worked with director Zack Snyder, *Moulin Rouge!*, *Cosi*, *Married Life*, *Van Helsing*, *The Children Of Huang Shi* and *The Proposition*.

David is well known to Australian television audiences as the lovable Diver Dan in the award winning ABC TV series *Seachange*, a role which earned him an AFI Award nomination in 1998. He won the same award the previous year for the critically acclaimed ABC TV miniseries *Simone De Beauvoir's Babies*.

Sunny Pawar as Saroo (young)

LION is Sunny Pawar's first acting role. He was discovered at a school for disadvantaged children in Mumbai after an exhaustive search to find the boy to play the leading role of young Saroo. Sunny continues to live with his family and go to school in Mumbai. Since filming of LION, Sunny has been cast in the film *Love Sonia*, starring Demi Moore.

Abhishek Bharate as Guddu

LION is Abhishek Bharate's first acting role. His talent was discovered through casting at his school and he continues to live with his family and study in Mumbai. Abhishek will be working alongside Sunny Pawar again in *Love Sonia*, starring Demi Moore.

Priyanka Bose as Kamla

Priyanka started her career with small roles in *Love Sex aur Dhoka*, *Sorry Bhai!*, *Johnny Gaddar* and *Guzaarish* before landing the lead role in Italian director Italo Spinelli's 2010 film *Gangor*. For this performance she won the best actress award at the New Jersey Independent South Asian Film Festival.

Tannishtha Chatterjee as Noor

Multi award-winning actress Tannishtha Chatterjee gained international attention for her performance in Sarah Gavron's celebrated feature *Brick Lane*, which saw her nominated as *Best Actress* at the British Independent Film Awards alongside Judi Dench and Anne Hathaway.

Tannishtha had two films selected for the 2015 Toronto International Film Festival, Pan Nalin's *Angry Indian Goddesses* and *Parched*, and also in 2015 *Island City* was selected for the Venice Film Festival. She has also appeared in Academy Award®-winning German director Florian Gallenberger's *Shadows of Time*, Joe Wright's *Anna Karenina* and *Bombay Summer* for which she received the Best Actress award at the New York Indian Film Festival.

Tannishtha's critically acclaimed performance in *Dekh Indian Circus* saw her receive *Best Actress* awards in a number of film festivals including India's National Film Award. She also appeared in *Monsoon Shootout*, which premiered at a midnight screening in Official Selection at the 2014 Cannes Film Festival. Tannishtha also starred in the recently released *Siddharth*, which was in Official Selection at both the Venice and Toronto Film Festivals, amongst others.

She also appeared in the film *Bhopal: A Prayer for Rain* with Martin Sheen, Mischa Barton, Kal Penn and Rajal Yadav, and in *Unindian* alongside Brett Lee.

Nawazuddin Siddiqui as Rawa

Nawazuddin Siddiqui gained international recognition in 2012 when his film *Patang* premiered at Berlin Film Festival. He is a prominent figure in Hindi cinema with over 40 feature film credits, including *Black Friday* (2004), *New York* (2009), *Peepli Live* (2010), *Kahani* (2012) and *Gangs of Wasseypur* (2012).

Deepti Naval as Mrs. Sood

Born in northern India, Deepti Naval is an acclaimed actor, director and poet. After her schooling she migrated to the United States, where she was educated at the City University of New York and received her Bachelor's degree in Fine Arts at Hunter College in Manhattan. She made her debut with the movie *Ek Baar Phir* in 1979 and has acted in more than 60 films since then. Among these are *Chashmebaddoor*, *Kamla*, *Mirch Masala*, *Ankahi*, *Main Zinda Hoon*, *Panchvati*, and more recently, *Leela* and *Freaky Chakra*. She also wrote and directed *Thodasa Aasmaan*, a TV serial about women, and produced a travel show called *The Path Less Traveled*. A selection of poems in Hindi, *Lamha-Lamha* was published in 1983 and more recently, MapinLit brought out a new collection called *Black Wind and Other Poems*. She also runs the Vinod Pandit Charitable Trust, set up in memory of her late companion, for the education of girls.

Divian Ladwa as Mantosh

Divian is known for playing Hugh in the BBC TV Series *Decepcorist* and for his roles in feature films *Saxon* and *8 Minutes Idle*. He has appeared in numerous short films and voiced the sole role in the BAFTA nominated animated short *My Dad*.

Sachin Joab as Bharat

Sachin, a graduate from The National Theatre Drama School in Melbourne, is probably best known for his role in the Australian series, *Neighbours*. Other Australian TV credits include *Fat Tony & Co*, the fast paced cable television mini series *Conspiracy 365* and SBS drama *Better Man*. His US TV credits include guest roles on TNT series *Perception* and SyFy's mini series *Childhood's End*. Sachin's film highlights include Sarah Watts' *My Year Without Sex* and comedy *Big Mamma's Boy*.

Pallavi Sharda as Prama

Australia's Bollywood star, Pallavi Sharda, is a classical Indian (Bharatha Natyam) dancer and film actress. An honors graduate from the University of Melbourne, Pallavi completed her LLB/BA (Media & Communications) and Diploma in Modern Languages (French) before moving to Mumbai to fulfill her childhood dream of working in Hindi Cinema.

With a diverse repertoire of films and theatre performances behind her, including the female lead role in Australian cricketing comedy *Save Your Legs*, Pallavi became a household name in India with her starring role in *Besharam*. Her next Bollywood venture was *Hawaizaada*, in which she starred with Ayushmann Khurrana.

Pallavi is a cultural ambassador for India-Australia relations and features prominently on panels focused on intercultural relations. She has been a panelist on ABC's *Q & A* program and an ambassador for 'Oz Fest' in India. During her current visit to Australia, Pallavi will deliver an address on 'traversing barriers and fulfilling dreams' at the inaugural BOLDTalks Woman Forum in Melbourne. Most recently, she appeared in the Australian- Indian cross-

cultural rom-com *UnIndian* and this year will appear in the female lead in the screen adaptation of Helen Garner's bestseller – *Joe Cinque's Consolation*, directed by Sotiris Dounoukos.

Arka Das as Sami

Arka started acting professionally in 2003 when he entered the regional Youth Shakespeare Festival and in the following year, in 2004, won first place in the duologue category.

Whilst at university he appeared in various plays, culminating in *References to Salvador Dali, Make Me Hot!* for Griffin Independent at the SBW Stables Theatre in Sydney.

He made his debut with the Ensemble Theatre in 2010 in *Animals Out of Paper*, for which he was nominated for Best Newcomer at the 2010 Sydney Theatre Awards. He also returned to the Ensemble a year later for *Casanova*, then appeared in *Beached* at the Griffin Theatre in 2013 alongside a star-studded cast.

Arka recently starred as Farid in the critically acclaimed ABC mini series *The Code* and as Nathan in the independent feature film *Good Morning*.

As well as acting, Arka has also started writing and directing content. Most notably, he co-created, directed and starred in comedy web series *The Casuals*, which has already been acquired for online distribution in the USA.

THE FILMMAKERS

Director – Garth Davis

Garth Davis was the co-director of the first series of the acclaimed *Top Of The Lake* with Jane Campion (*The Piano*) for See-Saw Films and starring Elisabeth Moss, Peter Mullan, David Wenham and Holly Hunter, for which he received Emmy and BAFTA nominations.

Garth is internationally renowned for some of the most memorable and awarded commercials. His recent work has won gold at the London International Award show, the prized Gold Lion at Cannes, and in 2010 he received a finalist nomination from the DGA (Directors Guild of America) for best commercials director. Originally a fine artist and designer, Garth has explored all forms of filmmaking. His dramatic work has included the festival hit documentary *Pins*, the Dendy Award winning short film *Alice*, and the highly acclaimed TV series *Love My Way*.

Producers – Iain Canning and Emile Sherman

Academy Award®-winning producers Emile Sherman and Iain Canning founded See-Saw Films in 2008. See-Saw is a British and Australian company specializing in international Film and Television.

See-Saw's recent productions include *Mr. Holmes* (Bill Condon) starring Ian McKellen and Laura Linney; *Macbeth* (Justin Kurzel) starring Michael Fassbender and Marion Cotillard; *Life* (Anton Corbijn) starring Robert Pattinson and Dane DeHaan; *Slow West* (John Maclean) starring Kodi Smit-McPhee and Michael Fassbender; and *Banished*, a series for television written by Jimmy McGovern.

In 2010, See-Saw produced the multi-Academy Award®-winning *The King's Speech* (Tom Hooper) starring Colin Firth, Geoffrey Rush and Helena Bonham Carter; following this with Steve McQueen's award-winning *Shame*, starring Michael Fassbender and Carey Mulligan and *Tracks* (John Curran) starring Mia Wasikowska, which premiered in competition at the Venice Film Festival in 2013. See-Saw's first television series, Jane Campion's *Top of the Lake*, starring Elisabeth Moss and Holly Hunter was nominated for eight Emmy's and two Golden Globe Awards.

Producer – Angie Fielder

Angie Fielder is a producer and co-founder of production company Aquarius Films. She executive produced *Berlin Syndrome* directed by Cate Shortland, written by Shaun Grant and starring Teresa Palmer and Max Riemelt. She is also the executive producer of *Roller Dreams* – a feature doc about the iconic roller dancing scene in LA's Venice Beach, directed by Kate Hickey.

Her animated short *Oscar Wilde's The Nightingale and the Rose*, adapted from the paintings of twice Archibald Prize-winner Del Kathryn Barton and co-directed by Barton and Brendan Fletcher (*Mad Bastards*), premiered at the Berlinale in 2015 and won Best Australian Short at Melbourne International Film Festival. The film features the voices of Mia Wasikowska, Geoffrey Rush and David Wenham.

Angie's feature film *Wish You Were Here*, starring Joel Edgerton, Felicity Price and Teresa Palmer and directed by Kieran Darcy-Smith of Blue-Tongue Films opened the Sundance Film Festival in 2012 in the prestigious World Cinema Dramatic competition, and won numerous awards including the AACTA Award for Best Screenplay and the Film Critic's Circle Award for Best Film. Her short films *Crossbow*, *Netherland Dwarf* (written and directed by David Michod) and *I Love Sarah Jane* (written by Michod and directed by Spencer Susser) have screened at high profile international film festivals including Venice, Sundance, Berlin and Telluride and have won numerous awards including the AACTA for Best Short Screenplay and the Prix Canal at Clermont Ferrand.

Screenwriter – Luke Davies

Luke Davies is the author of three novels (most recently *God of Speed*), four volumes of poetry (the latest, *Interferon Psalms*, won the inaugural Prime Minister's Literary Award for Poetry, Australia's largest and most prestigious literary prize) and a co-writer, with Neil Armfield, of the feature film *Candy*, an adaptation of his own novel.

Davies' poetry collection *Totem* won the South Australian Premier's Literary Award for Poetry, the Grace Leven Poetry Prize, the Age's Poetry Book of the Year Award and the overall Age Book of the Year Award, an unusual feat for a book of poetry. In 2004 Davies was also awarded the Philip Hodgins Memorial Medal for Poetry.

Davies' novels are the cult best-seller *Candy*, *Isabelle the Navigator* and *God of Speed*. *Candy* was shortlisted for the NSW Premier's Awards and has been published in France, Spain, Germany, Israel, Greece, the UK and USA. *God of Speed* was published in the US by Rare Bird Books in 2014.

Candy starred Heath Ledger, Abbie Cornish and Geoffrey Rush and premiered in competition at the Berlin Film Festival. In addition to writing the adaptation, Davies had a one-line role in the film, as a milkman.

Davies won both an AWGIE Award and an AFI Award for Best Adapted Screenplay for *Candy*.

His volume *Absolute Event Horizon* was shortlisted for the National Book Council Poetry Prize. *Running With Light* won the Judith Wright Poetry Prize at the Queensland Premier's Literary Awards. His play *Stag* was produced for the Sydney Theatre Company's Wharf 2 Loud Program in 2006.

Davies is the film critic for *The Monthly*, and occasional book reviewer and essayist for other magazines and newspapers. His children's book, *Magpie*, was published by ABC Books in 2010.

In 2010 Davies also won Australia's top essay prize, the John Curtin Prize for Best Essay, at the Victorian Premier's Literary Awards, for his *Monthly* essay "The Penalty Is Death", about two drug runners on Bali's death row.

Davies' short film *Air*, his first as writer/director, starring BAFTA-winning actor Andrew Garfield, premiered at the Marfa Film Festival in Texas in 2010, and also screened at the Venice International Short Film Festival, the Festival des Antipodes in St Tropez, the Bigpond Adelaide Film Festival, the Big Sur Shorts Festival and the Melbourne International Film Festival.

Davies' screenplay *Life*, about the friendship between James Dean and *Life* magazine photographer Dennis Stock, produced by Oscar-winning *The King's Speech* producers See-Saw Films, was directed by Anton Corbijn and stars Robert Pattinson, Dane DeHaan, Sir Ben Kingsley and Joel Edgerton. It premiered at the Berlin Film Festival in 2015.

Davies is currently writing the screenplay adaptation of the memoirs *Beautiful Boy: My Journey Through My Son's Addiction* by David Sheff and *Tweak: Growing Up on Methamphetamines* by Nic Sheff (two books adapted as one film) for Brad Pitt's company Plan B. The film is to be directed by Oscar-nominated director Felix von Groeningen (*Broken Circle Breakdown*) and produced by Oscar-winner Jeremy Kleiner (*12 Years a Slave*, *Selma*).

Davies is currently writing a TV adaptation of the Joseph Heller novel *Catch-22*, for *True Detective* producers Anonymous Content and Paramount TV.

Davies' memoir/essay *The Cisco Kid* was nominated for a Southern California Journalism Award with the Los Angeles Press Club. He has featured, as a storyteller, on the award-winning NPR programs *This American Life* and *Unfictional*.

Director of Photography – Greig Fraser, A.S.C, A.C.S.

Greig Fraser is renowned internationally as one of Australia's most talented cinematographers. He is a member of both the prestigious American Society of Cinematographers and the Australian Cinematographers society.

He began his feature film career in 2005, winning the AFI for Best Cinematography for *Jewboy*, directed by Tony Krawitz. In 2009 he received awards from AACTA, ACS and the British Independent Film Awards for his work on Jane Campion's *Bright Star*. In 2010, he shot *Let Me In*, the American adaption of the acclaimed Swedish vampire horror *Let the Right One In*.

In 2012 he worked on the Palme d'Or nominated *Killing Them Softly*, directed by Andrew Dominik and starring Brad Pitt. That same year he shot Kathryn Bigelow's Oscar nominated action thriller, *Zero Dark Thirty*, receiving wide praise for his cinematography.

Most recently he worked on Bennett Millers Academy Award nominated *Foxcatcher*, starring Steve Carrell, Mark Ruffalo and Channing Tatum. Other film credits include *Out of the Blue* (2006), *Last Ride* (2009), *The Boys are Back* (2009), *Snow White and the Huntsman* (2012) and *The Gambler* (2014). Greig is currently shooting the latest installment in the Star Wars franchise, *Rogue One*.

Production Designer – Chris Kennedy

Chris Kennedy is an internationally renowned, award winning Production Designer with extensive experience across film, television and commercial campaigns.

His feature credits include the John Hillcoat directed features *Lawless*, *The Road* and *The Proposition* for which he won his fourth AFI Award for Best Production Design. Chris was nominated for a Satellite Award for Best Art Direction and Production Design for *The Road* and enjoyed critical acclaim worldwide for his outstanding work. In 2014 he completed Russell Crowe's directional debut feature film, *The Water Diviner* for which he received another AFI/AACTA nomination for Best Production Design.

Television credits include the *Jack Irish* and *Curtin* telemovies for the ABC, the latter winning the 2006 Silver Logie for Most Outstanding Drama, Miniseries.

Chris has won four AFI Best Production Design Awards and in 2005 his great commitment to cinematic vision was recognized when he received the AFI/AACTA Byron Kennedy Award for Outstanding Creative Enterprise.

Editor – Alexandre de Franceschi

Alexandre de Franceschi has 30 years of experience, having edited over 2000 commercials and music videos, and 15 films. He is a frequent collaborator with Jane Campion, having edited *In the Cut* (2004), *Bright Star* (2009) and *Top of the Lake* (2013- present). In 2006 he cut John Curran's *The Painted Veil*, starring Edward Norton and Naomi Watts. Also with Curran he has worked on *We Don't Live Here Anymore*, *Stone* and *Tracks*. Other film credits include *Little Fish*, *Disgrace* and *Dead Europe*. He has one numerous awards, including an AFI and an ASE and has been nominated for many more, including a Primetime Emmy and a BAFTA.

Costume Designer – Cappi Ireland

Cappi Ireland has worked with many of the best film and television directors in Australia, on production including the new mini-series *Barracuda*, directed by Robert Connolly. Other recent credits include the new television adaptation of *Tomorrow When the War Began*, based on the era-defining novels by John Marsden, and the mini-series *Glitch*, *The Slap* and *Gallipoli*. Her film credits include *Cut Snake*, *The Mule*, *The Rover*, *Animal Kingdom*, *Oranges and Sunshine* and *Balibo*. Cappi has received six AFI/AACTA nominations, winning two, and received a Best Costume Design for a TV series APDG award in 2015.

Hair and Makeup – Zeljka Stanin

Zeljka Stanin is a world-renowned hair and makeup artist with over 25 years of experience across film, TV, commercials, fashion and photography. She began her career in the late 80s, working on iconic Australian TV series such as *Neighbours*. After doing hair and makeup for numerous local productions throughout the nineties, Stanin gained international recognition in 2000 for her work on *Mission Impossible 2* starring Tom Cruise. Stanin's impressive feature film resume includes *Moulin Rouge!*, *Where the Wild Things Are*, *Animal Kingdom*, *Tomorrow When the War Began*, *The Railway Man*, *Tracks* and *The Rover*. She has also worked on a multitude of prominent Australian telemovies and mini-series, including the critically acclaimed *Never Tear Us Apart INXS* and *Magazine Wars*. She most recently worked on the TV drama *Banished* – also for *See-Saw* – and the Australian/Indian cross-cultural rom-com, *Unindian*.

The Composers – Hauschka & Dustin O'Halloran

Hauschka is a composer, songwriter and experimental musician who uses prepared piano as his primary instrument. The prepared piano refers to the technique of resting pieces of paper, marbles, drumsticks and other objects on the strings to produce odd, sometimes randomly generated sounds that move the instrument in unexpected directions.

Substantial, Hauschka's first solo album, blended classical, avant-garde and pop impulses, with an aura of measured melancholy. Then he discovered prepared piano. His experiments

with this new instrument changed his approach to music and composing, setting him on a journey of exploration that continues to this day. His albums of prepared piano music include *The Prepared Piano*, *Ferndorf*, *Salon des Amateurs*, the collaboration with Grammy-Awarding winning violinist Hilary Hahn *Silfra* and *Abandoned City*. His latest album, *2.11.2014*, includes two 20-minute improvisations for prepared piano, based on the music from *Abandoned City*.

Hauschka was Composer in Residence for the 2014/15 season of the Mitteldeutscher Rundfunk orchestra in Leipzig.

In 2015, Temporary Residence, Hauschka's American label released *A NDO CY*. It includes five solo improvisations from the *Abandoned City* sessions and two extended remixes from the *Abandoned City* album - "Agdam" by Devandra Banhart and "Stromness" by Eluvium.

The composer also has a prolific sideline writing scores for films such as *The Boy*, *Praia du Futuro* and *Farewell, Herr Schwarz*.

Most recently, Hauschka has been collaborating with Samuli Kosminen, from the Finnish band Edea and cellist Jeffery Zeigler, formerly of the Kronos Quartet, on compositions to celebrate the 150th Anniversary of Jean Sibelius's birth.

Dustin O'Halloran

Dustin O'Halloran began to teach himself piano at age 7 and soon after began to perform his own work, having been inspired by the sounds coming from the ballet lessons that his mother gave. Soon, the influence of the likes of Chopin, Arvo Pärt and Debussy was supplanted by a fondness for more esoteric acts – Cocteau Twins (whose Simon Raymonde would later sign him to his label, Bella Union), Gavin Bryars, Morton Feldman and Joy Division – and, by the time he was 19 or so, he was writing songs with Sara Lov, whom he met at Santa Monica College, where he was studying art. Together, the two formed the band Devics, whose hazy dream pop won them considerable plaudits. They went on to record five albums.

By the time their last release, *Push The Heart*, came out in 2006, O'Halloran already had two albums of solo piano pieces under his belt. The first of these attracted the attention of Sofia Coppola, who invited O'Halloran to contribute music to her award-winning film *Marie Antoinette*, bringing O'Halloran widespread recognition.

Since the release of *Piano Solos Volumes 1* and *2* in 2004 and 2006, O'Halloran has gone on to score a number of films and TV shows. These include Drake Doremus' *Breathe In* (starring Guy Pearce and Felicity Jones) and *Like Crazy*, which won Sundance's Grand Jury Prize, as well as the new sci-fi drama, *Equals* (starring Kristen Stewart, Nicholas Hoult and Guy Pearce), which he scored in collaboration with Sascha Ring of Apparatus. In 2015, O'Halloran scored the Indian drama *Umrika* – which won the Audience Award at Sundance, and gave him his first opportunity to compose for a full string orchestra – as well as the new comedy drama, *Transparent*, for which O'Halloran won an Emmy Award for Outstanding Original Main Title Theme Music.

O'Halloran also released two further solo collections, including the live recording, *Vorleben* (2011), as well as winning further fans – and selling out prestigious seated theatres – with *A Winged Victory For The Sullen*, whose two albums (released by Erased Tapes in Europe and Kranky in the USA) showcase O'Halloran's trademark, delicate melodies awash in his colleague Adam Wiltzie's ambient atmospherics. Their most recent release – *ATOMOS* (2014) – emerged from an irresistible invitation to work with Wayne McGregor, the Resident Choreographer of The Royal Ballet in London, and further emphasizes O'Halloran's eagerness to explore new musical realms

Dramaturg - Miranda Harcourt

Miranda has spent the last 10 years developing fast effective rehearsal and on-set tools to help actors and directors create connected relationships and achieve great outcomes. She has worked with directors including Peter Jackson, Jane Campion, Gabor Csupo, Morten Tyldum, Woo Ping Wuen, Gaylene Preston, Stuart McKenzie and Garth Davis, and actors including Nicole Kidman, with whom she worked on the award-winning play *Photograph 51*.

Miranda's training was initially as an actor at Toi Whakaari: NZ Drama School. She then studied drama-therapy in London at the Central School of Speech and Drama and is acknowledged as being amongst the pioneers of verbatim theatre internationally.

Miranda is also a writer and director of film and theatre and was awarded the ONZM for services to theatre and the community.

Dialect Coach – Jenny Kent

Jenny is renowned as one of Australia's leading Voice and Dialect coaches, who has worked with many actors, directors and production companies in film, television and theatre in Australia and abroad. She trained initially as a Speech Pathologist and actor, and then went on to study at NIDA and in London to specialize in Voice and Dialects. Since then, she has taught at various drama schools including NIDA, Victorian College of the Arts (VCA) and the National Theatre.

Television coaching credits include *The Secret River*, *Never Tear Us Apart: The Untold Story of INXS*, *The Slap*, *Dead Gorgeous*, *Wentworth* and *Molly*.

Film credits include *Partisan*, *Paper Planes*, *Balibo* and *Holding The Man*.

Theatre coaching credits include, *War Horse* (National Theatre and Global Creatures), *Mary Poppins* (Cameron Mackintosh), *The Vertical Hour* (STC), *The Speechmaker* (MTC), *The Graduate* (Michael Coppel), *Les Miserables* (Cameron Mackintosh) and *Billy Elliott - The Musical* (Louise Withers and Associates).

Most recently she coached the actors on NBC's sci fi series *Hunters* and *Barracuda* for the ABC.

