



TRANSMISSION

See Saw Films and Inthevoid Production Presents

THE SON



Directed by Florian Zeller

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DIRECTOR'S STATEMENT

THE SON is a film I have wanted to direct for years. When telling stories about families, there is no denying the intergenerational dynamics and patterns that exist and are passed down from one generation to the next. This is something that I find fascinating and also essential to examine as we try to understand what drives people in every family—no matter where they are from—to behave the way we do as well as how we interact with our parents and children. Although I set out to tell a story about one son, it dawned on me in the making of THE SON that this is a story about two sons, Nicholas, a struggling teenager, and Peter, a father grappling with his own issues as a son.

I was so determined to tell this story that I couldn't have made any other film at this time. THE SON is a film about guilt, family ties and ultimately, love. It is inspired by emotions I myself am no stranger to.

I wanted to share the lives of these particular characters because many people deal with similar mental health issues, and I feel that a lot of shame, guilt and ignorance is still attached to these struggles. And of course, such feelings and stigma hinder vital conversations. I hope this film will, in some way, add a compassionate voice to the discourse around mental illness.

Florian Zeller

INTRODUCTION

THE SON is the second installment in Florian Zeller's trilogy on the subject of mental health, and his second feature film as writer-director. Like Zeller's previous film THE FATHER, which was released in 2020 and earned six Academy Award® nominations (winning Best Adapted Screenplay and Best Actor), THE SON is based upon Zeller's own stage play, which premiered in Paris in 2018 as LE FILS and in London the following year. Once again, Zeller co-writes with Christopher Hampton (ATONEMENT, DANGEROUS LIAISONS), with whom he shared the 2021 Academy Award® for Best Adapted Screenplay for their work on THE FATHER. A cast of formidable and beloved performers brings THE SON to the screen, including Academy Award® nominee Hugh Jackman (LES MISÉRABLES, THE GREATEST SHOWMAN); Academy Award® winner Laura Dern (MARRIAGE STORY, LITTLE WOMEN); Academy Award® nominee Vanessa Kirby (PIECES OF A WOMAN; TV's The Crown); and the legendary, two-time Academy Award®-winning star of THE FATHER, Sir Anthony Hopkins. The cast of THE SON is rounded out by a breakout performance by Zen McGrath, in the pivotal role of Nicholas. In THE SON, Laura Dern and Hugh Jackman play Kate and Peter, divorced parents of seventeen-year-old Nicholas (Zen McGrath), who struggle to help their child as he succumbs to a deep sadness. Vanessa Kirby co-stars as Peter's second wife Beth, who must balance her stepson's needs with those of her own newborn boy. THE SON is a See-Saw Films production, produced by Joanna Laurie, Iain Canning and Emile Sherman, Florian Zeller and Christophe Spadone.

SYNOPSIS

A drama that follows a family as it struggles to reunite after falling apart. THE SON centers on Peter (Jackman), whose hectic life with his infant and new partner Beth (Kirby) is upended when his ex-wife Kate (Dern) appears with their son Nicholas (McGrath), who is now a teenager. The young man has been missing from school for months and is troubled, distant, and angry. Peter strives to take care of Nicholas as he would have liked his own father to have taken care of him while juggling work, his and Beth's new son, and the offer of his dream position in Washington. However, by reaching for the past to correct its mistakes, he loses sight of how to hold onto the Nicholas in the present.

ABOUT THE FILM

Nicholas is the 17-year-old child of a divorce that is amicable on the surface, but remains raw, especially for his mother, Kate. His father Peter, a high-flying lawyer keen to move into politics, has a new life with Beth and their baby son. Just as Peter is facing pivotal decisions about his future career, and with Beth preoccupied with motherhood, Kate turns up to let Peter know that Nicholas has been playing truant from school. For reasons Kate cannot fathom, their son is deeply unhappy - at times, even frightening her.

Nicholas and his parents agree it is best that he moves in with his father, hoping that spending time with Peter and a new school will enable him to come through this difficult time. Peter and Beth provide what security and encouragement they can, but when Nicholas's problems threaten to come between the new couple and bring up demons from Peter's own past, finding a way forward becomes a challenge greater than any legal battle Peter has known. Beth, for her part, feels torn by her conflicting responsibilities: loyalty to Peter, caring for baby Theo, and supporting a troubled teenager she barely knows. Meanwhile, Nicholas finds hope impossible to grasp, only momentarily holding onto pockets of refuge in his childhood memories.

When Nicholas's depression deepens, he attempts to take his own life leading to his hospitalization in a psychiatric ward. Beth decides to spend some time with baby Theo and her mother, leaving Peter and Kate to come together to parent Nicholas and make a decision that will haunt them forever. Faced with clear advice from the psychiatric doctor and the impassioned pleading of Nicholas for them to take him home to Peter's apartment, they cave to his desperate cries.

In Peter's desperation to be a good father to Nicholas, he finds himself unraveling internally and revisiting his unsupported and unpleasant past. We see that he too is the son, only the son of an unloving father played by Sir Anthony Hopkins. In his attempts to come to terms with his own troubled childhood as he tries to do the right thing by Nicholas, who he loves deeply, he finds that love and the very best of intentions sometimes aren't enough. Zeller explains how he and cinematographer Ben Smithard worked together to compliment Jackman's heart-rendering performance, "Basically, this is the story of a man who thinks he can control every situation. When he thinks that he's going to find the solution to help his son, we made the decision to use a very stable, steady camera, to make you feel everything is under control. And as soon as he discovers that he's not controlling the situation anymore, we use handheld cameras - to make you feel the destabilization of the world, when it is about to fall apart."

Zeller's co-writer, Christopher Hampton, adds, "In spite of Peter's best efforts, he can't help, as he realises himself, passing on to Nicholas some of the stresses, strains and defects he's inherited from his own father. As Philip Larkin writes, they may not mean to, but your mum and dad "fill you with the faults they had". Peter's struggle against this iron law is heroic, as he fights to avoid tragedy."

For Jackman, an instinctive, emotional understanding of Peter was key. He explains, "So much of THE SON is about how damage from our own childhoods ends up playing out again over and over. Trauma is like a wildfire that goes through generations and generations, unless you have the courage to really stop and really understand what's happened." Jackman also responded to the film's treatment of the dilemmas that confront us all in adult life. "Florian is really brilliant at making you see how difficult these decisions are," he says. "How do you balance work and home life? Everyone is trying their hardest. Sometimes they're dealing with the way they were brought up; sometimes they're dealing with the society they live in; sometimes they're dealing with a situation they've never faced before, and feeling like they're on their own... What I hope and want audiences to get from this is: we're all in the same boat."

Conflicting messages confront us all about our duties to others versus our responsibility to ourselves, whether we should selflessly prioritize the needs of others, or secure our own happiness by realizing our own dreams. Each character in THE SON undertakes this balancing act; each gradually comes to understand that what is at stake is not merely their personal contentment, but a matter of life and death. A writer-director of rare insight and compassion, Florian Zeller presents such delicate relationships and heartrending decisions, crafting a family story that is idiosyncratic in its detail, but universal in its themes. Tender, but uncompromising, THE SON confronts the hardest questions that parents address in the face of a child's mental illness. This is a story set to resonate with anyone who has struggled to connect with others or fought to make a family come together. No parent is the 'perfect' parent, and no child is the 'perfect' child.

If fathers and sons anchor this story, it is also deeply concerned with mothers and mothering, as the loving but fearful Kate strives to do right by a child she cannot seem to reach, and Beth braves tests for which she never imagined.

“Suicide, depression, anxiety - all of these things are affecting so many people.” says executive producer and star Jackman. “It’s a whole conversation in itself as to why. But we need to talk about this; we need to bring this up. As an Australian man I can tell you, we’ve traditionally found it difficult to talk with our mates about stuff, so a lot of people suffer in silence. A movie like THE SON is vital to begin conversations. When we get our job right in storytelling, in moviemaking, in the theatre, we open people's hearts, and allow them to feel things and understand things - not just intellectually, but with every part of them. It might make you go home and have a different conversation with your kid, with your spouse, with your parents, with your friends, with a stranger in the street. Might make you look at the homeless person in the street a different way. I think we need that so desperately in our society. We need that type of attention and care given to this topic. I’m proud to be a part of a film that’s so intelligent and beautifully and empathetically facing that topic.”

See-Saw producer Joanna Laurie says, “We and Florian were very aware that we had a serious responsibility to tell this story from an informed position without putting any judgment on children and their families.” In addition, capturing authenticity around the subject of mental health care was key to production. See-Saw spent time in development talking to psychiatrists and healthcare providers in the US to ensure that the film was as authentic as possible in terms of the mental health care available in that country, as each country has different policies and protocols.

“People's concerns around their mental health are hugely important,” says producer Iain Canning, “and it’s often a subject that is shied away from. This film demands that that subject be discussed more openly. I think that can only help get rid of whatever barrier there might be for people to just be open and honest about how they're feeling. The dynamics of trauma within families is not a new idea; but I think what is changing is how we talk about mental health and looking after each other. It is absolutely one of the most important conversations to be had - and I hope this film sets up a platform for people to have those conversations.”

Zeller’s approach to rehearsal lent itself to securing the most authentic performances from his actors. “I come from theatre,” says Zeller, “so I’m very familiar with the process of rehearsing, and I like it very much. But I had this intuition with this film that it would be more impactful and efficient not to rehearse too much - mainly because it's about a man losing control of the situation. I didn't want you to be too aware of what was going on, in a way.” Finding an authentic rawness in the performances was important. “I felt that all the people involved in the film were connected, not only with the story we

were trying to tell, but also with the emotions, for personal reasons. I found that it was more interesting to discover things on set, together, without being over-prepared - to allow the cast to be surprised and overwhelmed by the emotions. I wanted the actors to be as truthful as possible, almost to be themselves, in order to reach something unique and powerful. Of course, we had discussions about the backstories. But I asked them to forget everything as soon as we started - to have no protection; to use their own feelings, their own fears, to develop the story." The film's most agonizing moment, in which a gunshot is heard, was captured in one take. "From the very beginning, I got what I needed. The idea that something happens and in the second it takes for you to be aware of it happening, it's already too late... this is something I saw in their faces and in their eyes. It was great to have that moment of truth - even though it was like a tragic truth."

THE SON - FROM STAGE TO SCREEN

In writing the stage play upon which THE SON is based, Zeller was partly inspired by his own life. "It's not my story in terms of characters or situations," he says, "but in a way, in terms of emotions, this is something that I have experienced. I wanted to share it - not because I want to talk about myself, but because I know that many people are affected by this issue. I wanted to further open the conversation about mental illness."

While the success of the stage play laid the groundwork for the film, Zeller explains his intentions for the film. "I really wanted to avoid filming the play," he says. "I didn't want to do something theatrical; I wanted to do something very cinematic." His close working relationship with translator and co-screenwriter Christopher Hampton carved out a way for him to realize that vision. "For years, he's the one who translated all my plays in English, so we have a genuine collaboration. I know him very well; he knows me very well. Not only is he a great writer; he's a wonderful friend. Christopher is really skilled in protecting the writing from being too theatrical, and of course I'm the one who wrote the play. Collaborating with him ensures that we remain in cinematic territory."

THE SON, says Hampton, "deals with how difficult it is to identify and deal with mental problems in teenagers in general, but it's about a specific boy, whose parents are doing everything they possibly can to help him. It's about their struggle to try to help their son."

With the relationship already established between Hampton and Zeller on THE FATHER, THE SON came together quickly. "We first did it in the theatre," says Hampton. "Florian put it on in French in Paris; I translated it; we put it on in London, and then proceeded quite quickly to turn it into a screenplay. I think THE SON has always been a particularly important piece for Florian, so he wanted to get it on film. Florian was eager to expand out of the small, confined

atmosphere of THE FATHER into something a little bit broader.” In preparation for Zeller’s West End stage play, Zeller commissioned research and also teamed up with mental health charity Young Minds which supports children, young people and their families in the UK. During script development, See-Saw consulted with a number of US doctors, including New York City based Dr Byron Young MD who has experience as an inpatient psychiatrist in a NYC hospital. Dr Mark Picciotto of McLean Hospital in Massachusetts also served as a consultant during the adaptation. Zeller made the decision not to include medication early on in Nicholas’s depression. For him, the story was driven by divorced parents making the best decisions they felt were right at the time and supporting Nicholas by giving him the freedom to move in with his father. In their naivety, they thought this would help him.

It was upon seeing Florian Zeller’s directorial debut at its Sundance premiere that producer Iain Canning knew that this was someone he wanted to work with. “I was aware of Florian’s work as a playwright for a number of years,” says Canning. “His ability to mine incredibly deep, intimate family emotions is extraordinary. We asked him what his next project was likely to be, and he sent us the script of THE SON, which totally bowled us over. We were absolutely hooked not only on the story itself, but also how Florian was going to bring it to the screen.”

Zeller impressed all at See-Saw with his personal qualities, as well as his creative vision. Emile Sherman says “Florian is a really wonderful human being and an incredible director. When you get that combination, it feels really, really special. We love working with filmmakers that have got something to say about the world; and I think Florian is really showing how he can take on extremely challenging subject matter, and create something very human, very special and very important.”

Joanna Laurie, also producing for See-Saw adds, “What Florian does uniquely well is hold up a mirror to ourselves and render our own realities vividly and cinematically. On and off screen, Florian brings out the best in people which makes working with him incredibly inspiring.”

Christopher Hampton has no doubts as to the real-life value of throwing light on mental health issues through art. “The mental health of young people has been growing in people’s consciousness for a while now,” he says. “And I think it’s really ill-understood; it’s historically been an area where we’ve flailed about, not being able to find solutions. I think anything that contributes to the debate is valuable. I think this will speak to an awful lot of parents who have had inexplicable problems with much-loved children. It’s not a failure of love: the parents love the children; the children love the parents. But in the obstacle course that is adolescence, people are very vulnerable. It’s a time when we have to be very watchful of the welfare of young people - often a phase which passes, but a dangerous moment in the lives of many children. Florian is very good at arousing empathy in the audience. I think this is a film that people will get very involved in - they’ll find it very rewarding; they’ll find it thought provoking;

they'll find some of it quite tough. As was the case with THE FATHER, it illuminates an under- examined area which affects millions of people.”

“When you're going through this kind of experience,” says Zeller, “you feel that you're all alone with your doubts, with your fear, with your pain. We need to hear more and talk more about it. A film about this helps us to remember that we are all in the same boat; that we can share experiences and emotions; that it's difficult to be a perfect father or mother, and that's fine. I think it helps and it heals. People who are suffering from mental health issues are here, and they need us. We don't have to judge them; we have to accept them. What is really dangerous and problematic is not mental health issues, but denial: when you're not facing reality, when you're shying away from these issues. That's why I wanted to open this conversation; to share these questions through this film.”

THE CAST

Only Sir Anthony Hopkins, whom Zeller had directed to Academy Award® glory in THE FATHER, was in Zeller's mind as he wrote THE SON. “One day, I received a letter from Hugh Jackman,” Zeller recalls. “I didn't know him. He knew I was working on THE SON, and he wanted to convince me that the part was for him. I was really surprised and touched by his humility and his honesty. I felt very strongly that he would be extraordinary in this part - he was already so connected with the emotions that I wanted to explore. Everyone who has met him would say the same - that he's an extraordinary human being, which was really needed for the film because I wanted the audience to feel empathy for this father.”

“I had seen THE FATHER,” says Jackman, who also came on board as an executive producer, “and absolutely loved it, every bit of it. I thought it was an extraordinary piece of work. I was absolutely gobsmacked that it was Florian's first movie as a director. I thought he had incredible confidence and vision and assuredness; and he's obviously a beautiful writer. When I first heard about the movie version of THE SON - I have to say, I chased it down.” This wasn't, by Jackman's admission, his usual style. “I know manners, and a little part of me was like - if a director is out to other actors, you should just wait. But I just felt this urge. I wrote an email to Florian. I said: I hear you are looking at other actors, and I'm not one to cut in on a dance, but if by any chance it's not true... I think I actually wrote, ‘not only am I interested, but I'm in. I want to play this part.’” The conversation that ensued reinforced Jackman's zeal. “From the first phone call with Florian, I knew that this would be a collaboration I would never forget. He has this ability to allow you to feel free within the character, but there is such a strength of vision of what is needed from every single scene. Not only working with Florian, but this incredible crew, and incredible cast - it's been very challenging and rewarding, and one of the best experiences I've ever had.”

“Hugh is the most phenomenal actor,” says producer Joanna Laurie. “But more than that, he is a phenomenal presence - someone who's incredibly generous. He has a unique ability to make everyone around him feel seen and heard and valuable!” says Laurie. “He just gave them the confidence and the pride to invest in this film in the way that he had.”

“It was a very special thing to have Hugh Jackman come on board,” agrees Iain Canning. “To have him be so passionate, so caring about the subject matter from so early on in the process was hugely important. He acted as a beacon for the way we were going to go about the work.”

The passion Jackman brought to his performance would go on to impress Canning still more. “His performance as Peter was so nuanced and so layered - I can't think of anyone else in that role. It's just such a wonderful thing that he felt brave enough really to take on this subject.”

Jackman researched multiple aspects of character Peter's life. “Obviously, the mental health issues that Nicholas is going through. I also looked at real life stories of second marriages - what it's like for kids from the first marriage to integrate with a new marriage. I spent time in a lawyer's office in New York - that was really, really helpful for me. I wanted to know what the reality would be if you were joining a primary team running for President... I did a lot of research! I find it one of the greatest parts of my job. Every time I play a new character, I step into a different reality.”

For his co-stars, Jackman has nothing but praise. “I'm working with my heroes,” he says, “and an extraordinary young man who is just beginning his career. So it has been a joy across the board. Sir Anthony Hopkins, Laura Dern, Vanessa Kirby - if you get to be in a film with them, and have really amazing scenes with them, you know that this is one for the highlight reel. Every single day has been astonishing for me. They're some of the best actors alive.”

Casting Laura Dern as Peter's ex-wife Kate was an easy choice for Florian Zeller. “I have always adored her,” Zeller says. “I like David Lynch's movies very much, and to me, she embodies that world. Also, she's a real mum, in real life, and I felt that she would bring something truthful about being a mother. Being lost, when you don't know exactly what should be done - the fear; the love. I knew that she would be able to bring something without trying to perform it - to just be the character.”

“She breaks my heart,” says Dern of her character, Kate. “She is so vulnerable; and angry, rightfully. Having tried everything, she feels she's run out of answers, and that's where she begins this story. I think she feels she has predominantly single- parented, and now they are in crisis, after this difficult divorce. Peter has moved on and met someone, got married and has a new son... there's so much heartbreak in it, and guilt, and confusion, and resentment. In a

way, Peter gets pulled in to start parenting on a deeper level than he's been involved in since the divorce."

"Kate is a complex role," says Iain Canning. "She wants the best for her son, and for her son to be well, but she's also dealing with her own insecurities and vulnerabilities. It needed someone with real skill - and thankfully, Laura has that abundance."

"Laura has such amazing instincts," adds Joanna Laurie. "And of course, she has the muscle memory of working with the world's most incredible directors. She brings this iconic energy, and really tapped into the character's emotions. She's phenomenal and a joy to work with."

For Laura Dern, the weight of the material made sensitivity and clarity on-set all the more important. "The story is heart-breaking," she says, "so we all carry heavy hearts together each day; and Florian is so loving with that." Working with her co-stars on *THE SON* has been, says Dern, "an amazing process. It's been such a close experience with Hugh and with Zen, and they are both the kindest people you will ever meet, as is our director; I feel very blessed."

Dern views the film's treatment of mental health as a pertinent contribution. "I think the general public isn't trained to see depression. Hopefully, this continues a conversation around it, particularly in parenting - not just parenting our own children, but parenting ourselves, and taking care of each other as a community. It doesn't have answers, but it begins to crack open a conversation, with empathy, and in a beautiful way."

Florian Zeller met with numerous young actors for the role of Nicholas. "It was very important, because he was the heart of the film. The minute I met Zen on Zoom, I knew he was the right person. There is such a special sensitivity to him, yet on the other hand he is very strong, and capable of exploring these emotions without being afraid. He was very, very brave during the shooting. Everyone has been impressed by his ability to explore these emotional places." After his Zoom audition, McGrath recalls, "I didn't hear anything for a week. I remember I was playing video games in my room, and it was like midnight or something, and hearing my Dad's phone ring. He was in his bed sleeping, and I was thinking either someone's seriously injured, or it's something about this role. He came in with a big smile on his face, and I was like 'Ah, nice!' "McGrath's American accent was, he says, "a bit rusty, because I hadn't used it in a while. I stayed in an American accent on set, to make sure it was a habit." Personal experience played into his characterization of Nicholas, but only up to a point. "I have had to deal with anxiety before, but not on the same level as Nicholas. This goes so much further than I've experienced, I had to just use empathy for the character and try my best to think what it's like to be in his position." The angst was not uninterrupted, however. "There are some moments of lightness! And they were fun for me to film, because it's such a juxtaposition from the usual heaviness of the role." McGrath's co-stars also provided welcome levity off-camera. "In between takes, you could crack a joke

and have a bit of fun. It was great fun working with Hugh, Vanessa and Laura. It was really quite surreal - it was a dream. I remember for the first readthrough being slightly nervous, because I'm just about to meet some amazing people that I've seen in cinemas growing up. But within fifteen seconds of talking to them, you just know that they're wonderful people, and you feel comfortable around them." The positive tone was set, McGrath thinks, by Zeller. "I instantly had a good feeling about him. He's got such a nice energy about him; he's very sensitive and kind, and he adapts his directing based on the actor's method. It made me, and I think everyone else, feel really comfortable on set."

McGrath acknowledges that parts of THE SON will be unsettling for audiences. "But this will have an overall positive effect," he says, "because people will become more empathetic to people who suffer like this and talk about it more. It will become more mainstream, which is a good thing, because people need to be talking about this kind of stuff. It's important to shock the audience, in a way, to make the message more impactful - to really give people who may have never had to deal with something like this an experience of what it might be like."

McGrath impressed the entire cast with his incredible talent. "It's taken all of my experience, knowledge, and talent, I guess, just to try to pull it off," Jackman laughs. "For Zen to come in on his first movie and do that is astonishing. He has this perfect mix of being very humble, but not being overawed by the situation. He just seems to be really taking it in his stride. He has a natural instinct - so it makes it really great for an old hack like me. It helped. I really loved working with him."

Vanessa Kirby, who plays Peter's second wife Beth, was also attracted by the testing subject material. "I'm a big advocate of representing things on screen that are uncomfortable or difficult," she says, "especially with grief, or someone going through pain. I think it's really important, because when you see yourself in something you feel less alone." Working with Zeller was, however, the primary draw. "When Florian rang and we had a chat, I instantly wanted to work with him." The feeling was mutual. "I had been very impressed by what Vanessa did in PIECES OF A WOMAN," says Zeller. "She's so gifted as an actress - she gives everything she has. I felt very grateful that she gave her grace and her intensity to us."

"There's something about Vanessa's performance," says Iain Canning, "which just connects us - makes us as an audience understand her perspective. You need an actor who is going to pull you in, who's going to mesmerize you; and Vanessa has really done that with this role in the film."

As Nicholas's stepmother and the mother of her own new-born, Beth finds herself conflicted. "I had to learn a lot about having a new-born baby," says Kirby, "which I haven't had yet! I spent a lot of time with the mother of the

twin boys who were in the film and talked to my friends who have had babies - just really learning about what it's like. And then I spoke to a lot of people who are stepmothers about those dynamics, where you're not really able to say what you think." Evoking Beth's physical presentation authentically was also important. "I didn't get out of my tracksuit; I often didn't wash my hair... I just didn't want it to feel all glamorous. Very minimal makeup, if at all. Because I heard from all my friends who had babies that the last thing you think about is what you look like. I wanted that to be the case, and I hope that that really reads." Zeller's approach to his material made a strong impression on Kirby. "He was so collaborative and inclusive. I think he's such a true artist. It's rare to have a director and writer like that who is willing to share something so deeply emotional." Kirby acknowledges that visiting such territory can take its toll. "It's been a hard thing for everyone to play. It was challenging for everyone." She found solace in the company of the very youngest members of the cast. "I did love working with the babies!" Kirby was moved by the sensitivity she witnessed and experienced in the making of *THE SON*. "I think you'll feel the gentleness," she says, "within something that's so difficult. I'm really excited for people to see it; I think it will grip you, and not let you go."

Christopher Hampton calls the role of Nicholas's grandfather played by Sir Anthony Hopkins "a lethal little role in the middle of the film." Of the veteran actor, whose onscreen relationship with Hugh Jackman's character breathtakingly broadens the film's depiction of inherited pain, Zeller says, "We had such a powerful and intense journey together with *THE FATHER* - I really wanted to work with him again. But I wanted to write a part that was as far as possible from the one he had in *THE FATHER*." To work with Sir Anthony was nothing short of the fulfillment of a dream for both Joanna Laurie and Iain Canning. "This was a part custom-built for Anthony Hopkins," says Laurie, "so we couldn't be happier that he said he would come and join us."

Iain Canning adds, "There are some actors, as you're growing up and when you start in the business, where you think it would be not just special, but magical to work with them. The way that he embodies the sort of generational trauma that both Peter and Nicholas are dealing with - you do need an actor who is going to have a huge impact in a short amount of time. I don't think there's anyone better in the business to do that than Anthony Hopkins. It was a dream come true to get to work with him."

CINEMATOGRAPHY REFLECTING EMOTIONS

DP Ben Smithard and Zeller saw their approach to the camerawork as an extension of the characters' emotional states. "With Ben, I found a very simple translation of what was going on throughout the film," Zeller explains. They used handheld cameras when things were falling apart for the characters and in both the most important and most tragic scene of the film, it is not seen; it is out of frame. For Zeller, this visual language empowers the viewer to interpret the film in their own way and creates its own key to the film's message about

noticing and acting upon signals from the people around us. “I really trust the audience,” he continues. “I like to put them in an active position - trying to figure it out, to question what they are seeing, and to look for meaning. And it's the whole point of the film: how you can prevent things from becoming a tragedy. Suicide is one of the themes of the film. I think suicide is preventable. That's what I want to say with this story.”

Although Jackman is known for his ability to dance in other projects, Zeller had written the dance scene, that takes place in Peter and Beth's home with Nicholas, for the original play and had always intended on keeping the sequence in the film. It was critical for Zeller in showing a moment of pure familial joy and lightness. A moment that brings the characters and the audience levity and hope that Nicholas may overcome his struggle with depression. It also provides a glimpse into the laughter and happiness Peter and Beth shared earlier in their relationship and how a newborn and Nicholas moving in has impacted their marriage.

The cyclical nature of damage and self-destruction was also visually expressed. “Throughout the film, there are many circles. For example, several times we show a washing machine. At first, I wanted the audience to feel like - ‘I don't know why they're shooting the washing machine.’ But it's about breaking that cycle between generations. We understand that Peter is trying to be the father that he would have loved to have; but he's not the father he thinks he is, because he's also in pain as a son. We understand that he had a very violent father; and when he's losing control, he becomes this very authoritarian father. It's all about how you can break the cycle of pain.”

MENTAL HEALTH SUPPORT ON SET FOR CAST AND CREW

Alongside the necessary Covid-19 protocols, mental health was of primary concern for See-Saw, with counseling made available at all times to cast and crew. “It was important to us not only to represent mental health on the screen as accurately as we possibly could, but also to be really mindful of it offscreen,” explains producer Joanna Laurie. “Shooting during the pandemic meant that people were under additional pressure already. I talked to all the heads of department about paying particular attention to and prioritizing their teams' mental health, especially working with such sensitive material. We also wanted this to be a positive experience where our cast and crew felt properly cared for as people, not just employees.”

See-Saw teamed with UK based Solas Mind to provide free anonymous counseling sessions for all cast and crew during pre-production, production and post- production with a similar service available while shooting exteriors in New York City. Solas Mind founder, Sarah McCaffrey joined the initial production meeting with the entire crew to explain the service and how to book sessions. Production also included the booking link in the call sheet every day to remind everyone that the service was available to them at any time with full

costs covered. Also included in the call sheet was signposting to the Film and TV Charity who provide mental health resources and support for those in the industry.

Hugh Jackman found the mental health support to be a very impactful gesture. “Almost every day on this film has been challenging,” he says. “Emotions come up, not only for the actors, but for the crew and everyone around. I really admire the producers in making counseling available to every single person involved in the film. Not just ‘if you’d like it, it’s there’, but ‘this has been prepaid for you, so use it if you want’. They’re aware that it’s even hard for some people to step up and say, ‘I need that.’ For some people it’s super, super hard to admit that you’re struggling; to be vulnerable. It hasn’t been a culture in film; it hasn’t been a culture in society, particularly for men. So, I’m really proud to be part of a film where this has been a priority. It’s the type of action that will change things for the future. It’s a big step.”

Laura Dern echoes this. “I’m very moved that See-Saw offered counseling and mental health support,” she says. “I hope it is adopted by all productions. It’s a conversation that needs to be had, so that people don’t have to hide or bury who they are and what their needs are when they come into their workplace. Perhaps that’s why there’s been such openness amongst the crew and cast: we know it’s not a place of closed conversation around mental health, not only because of the subject matter of the film, but because the producers are welcoming that kind of support and transparency.”

DESIGNING ‘THE SON’

Production designer Simon Bowles (A UNITED KINGDOM, PRIDE) faced a basic challenge in creating the look for THE SON. “This project was set in New York,” he says, “but all the interiors were filmed in London. Finding the correct exterior scenes and locations in New York was very important in order to stitch those interiors together.” Bowles worked closely with Zeller. “I spent a lot of time with Florian - created lots of mood boards, to show how I saw the film and the differences between the characters.” Which New York neighborhoods the characters occupied were carefully considered. “As with any city, it tells you so much about someone, where they live. For Kate’s apartment, we landed on Brooklyn; and it really contrasts with Soho, which is where we put Peter and Beth’s apartment. The contrast between the apartments was really important. We want to be able to understand where we are very quickly. In Brooklyn, we have that great sense of the historic buildings - the brownstones in rows and rows, the

trees outside the windows, and that real sense of community and family - that was very important. Whereas for Peter and Beth, we put them in a lovely loft apartment in Soho, but it was quite tight, as apartments are in New York; space is costly.

There's not much room for expansion. We wanted to make it feel like that on the set we built."

The layout of the apartment was also important for the flow of the film's action. "Florian had specific requirements on the relationship between the rooms and the scale of the rooms. We put in a long corridor that came off the living space, which was there to connect all the rooms." Bowles modeled the set with 3D software. "This meant that we could actually kind of jump into the set; we could look at angles with Ben Smithard, our DP. This was great, because I could slide walls around; move entire rooms around; change the position and the height of doors.

We could get exactly what was in Florian's head. He loves shooting through small spaces, through doors, through gaps between walls - so I peppered the set with those kinds of spaces." This way of working also allowed Bowles "to work with the camera movements - to feel the oppression when we wanted it, and open spaces for more joyous moments."

For Costume Designer Lisa Duncan (SMALL AXE, MEN), working with Florian was equally rewarding. "Florian's background in theater means that he is used to collaborating very closely with his HODs. He was very keen to hear my thoughts and always open to my ideas. I also really love working with writer-directors because they know their characters inside out and have very strong ideas about who they are and how they live. This means all my questions about the character that inform the costume design are answered in detail as we go along."

On a close-knit set, Bowles forged his own important relationships. "One of the things I love about my job," he says, "is that I get to interact with everybody - the director, the DP, casting, wardrobe, hair and makeup. But my favorite bit is being involved with the cast. I love to spend time with them and get their input. It might be some insight into their characters, or just a piece of art that they've given or a photograph that means something to them."

This interest in the characters reflects Bowles' initial interactions with the story. "The first time I read the script, there's no cast, and often I haven't got any access to the director at that point. So I have to step into the shoes of all the characters - to project where they would live, what would be in their house... If you look at any of the sets on this project, there are thousands of little tiny objects, and they're not just thrown in there. Every single prop is considered and discussed: the color, the

texture, the weight of it.” The items in Nicholas’s bedroom in Brooklyn, for interest, reflect the kind of boy he has been. “We wanted to show a certain kind of angst and studiousness and love of writing; but also the backstory of this child growing up in Brooklyn with Kate. We had half-finished models and drawings from when he was three; and on the doorframe of his bedroom, we had height charts written by Kate and Peter.” Such detail compounds the emotional impact of the story. “We really wanted to show that this was a loving home - so that when we know the awful truth, it hits us even more, because we’ve fallen in love with the child.”

For Duncan, the process of design was very much impacted by the cast she knew she was working with, “My process is that I go away and work on mood boards and find images that illustrate a wardrobe for each character, and then discuss my ideas with Florian and meet with our lead actors to hear their thoughts about the characters and the costumes.” Duncan continues, “We were very lucky to have this amazing cast, and it was great for me that they were all signed on when I started on the project, so I was designing for them specifically right from the beginning.”

Hugh Jackman’s exhaustive character research also played into Bowles’ work. “I worked with Simon on creating some things,” says Jackman, who had consulted with lawyer friends and spent time in New York legal practices as part of his preparation for playing the high-flying Peter. “I sent pictures from the offices. I thought it would be more sterile, but actually they spend so much time at work that American law offices give an extra stipend to people, to make it feel like they’re at home - because basically they’re saying, ‘you’re not going home.’”

Based on Jackman’s insights, says Bowles, “We knew they wouldn’t have the standard kind of office desk. Everyone’s doing a little showing off with their desks - so we got a really beautiful desk for Peter’s office.” Vanessa Kirby also invested deeply in her character’s physical environment, giving her input into the decoration of Peter and Beth’s environment in recognition of Beth’s cloistered life as a new mother. “That’s where Beth’s habitat is at the current moment,” she says. “I imagined a whole other life for her outside it - but at this point in her life, she really is only in that space. Lots of things in the apartment have a very personal touch.”

“It’s a time in Peter’s life where he’s moving on with this younger wife and starting a family.” says Bowles. “We wanted to show the masculine elements of the apartment, but also the areas that Beth had dressed. And there were some pieces that were maybe gifts, hung on the wall just in case that person comes over for dinner.”

Close to Bowles’s own heart was the set for Kate’s office. “As a designer, I never get to design designers’ offices, or designers’ houses! I really enjoyed designing the architectural practice office for Kate’s character. There’s lots of models everywhere; it just feels really sumptuous and creative. Nicholas is very much

there – there are photographs of him on the desk. It's where Kate goes to enjoy herself - an extension of her character that we don't see in other scenes”.

Q & A WITH FLORIAN ZELLER AND DARCY GRUTTADARO FROM NATIONAL ALLIANCE OF MENTAL ILLNESS (NAMI)

MODERATOR: Florian, THE SON is part of what you call a spiritual trilogy. It has some connections and echoes with THE FATHER. I know each part is an individual story but explain what the trilogy actually is.

FLORIAN: I come from theater and I wrote 15 plays. Three of them are connected, their titles are The Father, The Mother, and The Son. After every performance of these three plays, people were waiting for us not to say congratulations, but to share their own stories, and they'd say I know what you're talking about because my brother, my uncle, and so on. I realized so many people were connected to these issues. Those post performance conversations for THE SON are what propelled me to make the film. I know there's so much shame, guilt, ignorance and so much denial that we really need to have these conversations. I think we need to

feel comfortable talking about it, feel comfortable watching movies about it, and so this was my contribution to this conversation.

MODERATOR: Inherited trauma and dysfunction is central to this story. It's presumably why it's called THE SON. What are you trying to say about trying to break the cycle?

FLORIAN: It's called THE SON, but the story is told from the father's perspective. Instead of trying to explore, explain or justify what Nicholas is feeling, I wanted to tell the story from the perspective from those who are surrounding trying to help without knowing how to do that. Peter is trying to be a good father, to be the father he never had. But he experiences feelings of powerlessness as he doesn't have the skillset to reach and see what he needs to do to help Nicholas.

For Peter, he doesn't know how to deal with the present because he's completely stuck in his own traumatic past with his father. This is a character that hasn't embarked on the journey of forgiveness, making it impossible for him to make the right decisions for his son. Ultimately, it's a story of guilt. I think there's nothing good that can come from guilt. And that's what happened to Peter - he tries to repair Nicholas, only without clarity and forgiveness he makes the wrong decisions that in turn envelop him in even more guilt. Peter feels he is responsible for everything, which is not the truth. My point was not to say that divorce can create this kind of pain in a child, because sometimes we have to accept that there are no simple explanations for mental health issues. That's very important and in this film, even though it's sometimes frustrating, I didn't want to explain at any time what was happening to Nicholas. It's like a mystery, and I think that reflects what it is in reality.

It takes a lot of courage and patience to face these issues. Sometimes, we don't have the time to spend with loved ones who are suffering, so the more we can talk the more we are aware of these signs, I think the more it can help people.

MODERATOR: Well said, there is so much to this. And Darcy, even seeing this movie could be retraumatizing and triggering for people that have had to deal with this and have lost people. What do we do with that? How do we turn that into a positive?

DARCY: Over the last two years alone, we've seen a 50% increase in teens appearing at Emergency Rooms with suicidal intent in this country. I would say this movie is a wonderful opportunity to have conversations around the sort of way to recognize someone who may be struggling. And it's not easy to know what action to take. For example, one thing we know from research, if you're worried about someone who may be experiencing suicidal thoughts, the best thing you can do is to have a conversation with them that shows that you care and to ask them if they plan to end their life. I think a lot of people still believe the planting the seed issue, which is not what the research tells us. The research shows that if you're worried about someone you should be very open and ask those questions. So, I

think for us to have those conversations to learn more, to understand mental health better, is extremely important.

FLORIAN: For me, the film comes from a personal place. I knew I wasn't the only one to have experienced some of the emotions in the film, so I felt it was justified to open the conversation, to share things. The beauty of cinema is that it can act as a mirror where we can see ourselves, and I think there are essential questions to be raised around these topics that many of us are experiencing. I profoundly believe that tragedy is preventable. This is something I profoundly believe. Suicide is preventable.

As you can see in the film, many things could have been done to prevent this tragedy. And sometimes, it's because it takes time to identify the signs or because we want to shy away from it because it's so painful. Making the film for me was about trying not to shy away. And that's the reason why I decided to make the film very linear and very straightforward. All my plays look like mazes, labyrinths. But here, I'm really trying to be as simple as possible, to reflect the approach which does not shy away from this pain and suffering.

MODERATOR: Darcy, what are the biggest misconceptions about suicide, especially in young people?

DARCY: I think that many people don't know that half of lifetime mental health issues begin by age 14 and 75% by age 25. With mental illness starting early in life, it's really important for us to recognize when we see someone showing signs, like Nicholas, who was not engaging with friends, not engaging in school, and spending time alone and withdrawn. I remember during the movie hearing "I'm scared, he looks scary." Those emotions from friends and family are big red flags to have a conversation. A calm, kind, empathetic conversation with someone you're concerned about. We must recognize these are chronic conditions that start early in life. With the numbers increasing so dramatically, we have a real chance to have those conversations and support those suffering.

MODERATOR: Florian, you consulted experts in psychiatry and in healthcare. How do you take their insights on board? As a filmmaker you don't have to take that on, but you did. And can you tell us what it was like for your actors on set?

MODERATOR: Florian, can you tell us about the emotional toll on the cast. I read that you filmed the gunshot scene in one take. Can you talk about that, whether or not that had anything to do with preserving their emotions? I know they're their job as actors, but it must've been challenging for everyone.

FLORIAN: It was a very intense, but also a very intimate set. Everyone involved in the film was involved for personal reasons. We all knew why we were there to tell this specific story, so that helped a lot. For that specific gunshot scene, I told them it was a rehearsal, that there would be no sound, so they could just rehearse for the camera. I did apologize afterwards but they understood the reason behind my

decision. The reason why I wanted them to appear on screen with no expectation of what was going to happen is because this tragedy happens in a second, and it's already too late. The feeling that it's too late to appear on their face. Trying to fake it, but just to be truthful to that. And it reflects the whole process of our shooting. I was starting the process of figuring out who would be in the cast, you know when you can dream, and I received a letter from Hugh Jackman. He made it clear that he was open and available to explore these emotions without shying away. It takes a lot of courage as an actor to do that.

We didn't rehearse him breaking down at all, for example, because it was about a man losing control of the situation. I didn't want him to be in control, I wanted him to discover in the now, on set and to really own those emotions. And I think that the emotions that you can see in his body, in his face, are really his true, profound and secret feelings about this story as a son and as a father.

The cast were all so brave, experiencing, exploring such difficult emotions.

MODERATOR: Darcy, your organization works a lot with families. I believe experts were on set and I think people might wonder why a family would insist on taking a person home or against the doctor's advice. Does that happen with frequency?

DARCY: That's a great question. NAMI has over 600 affiliates across the country, so we are very much in the community and has many families involved that have lost a loved one to suicide. There are a lot of people who have walked the walk and talked the talk in NAMI. That scene, to me, having worked with many, many families especially many with youth and young adults that live with a mental health condition was very authentic because imagine those of you that are parents or have loved ones, imagine being in that room and putting yourself in the shoes of those parents, Peter and Kate, and just feeling like your child is begging you and telling you how horrible it is and reassuring you that it's OK, I promise I'll be better? That's something so many families face when a loved one is part of a psychiatric hold. It is the most unthinkable challenge imaginable. And I would venture to guess that there are many families that would go against medical advice and take their child home as Peter and Kate do. Because, your child is begging you. As parents, we believe we can protect our children. It's just a natural instinct. You've been protecting them until that point in life, so you feel that you can protect them. I think that was a very authentic portrayal from what we hear at NAMI of what families actually experience. So, I really have to say congratulations on how well that was portrayed in the film. It's the single most challenging thing you can face.

MODERATOR: Florian, as a filmmaker, someone who took it upon themselves to go down this road and try and start the conversation, it's going to go organically where it goes, what are you hoping for?

FLORIAN: What is important to me is to highlight that when people find themselves in this situation and feel such tremendous pain that you want to find

explanations, you often want to find someone to blame for. It can all feel desperately unfair, but just remember that sometimes there is no one or nothing to blame, we just have to accept the situation. It makes no sense to blame someone for having stomach issues or heart issues, and I think we should see mental health issues in the same way. We need to remember people are in pain, so many people in pain around us and they need us. They need us not to judge them, but just to care for them.

DARCY: I would like to add that I hope this opens conversations about how we can support a community that has really struggled historically with a lot of stereotypes and just open our hearts to the reality that 20% of people in this country experience a mental health condition, some very serious. There's a real opportunity to create a community and conversation around it.

CAST

Hugh Jackman as Peter

Vanessa Kirby as Beth

Laura Dern as Kate

Zen McGrath as Nicholas

and

Anthony Hopkins as Anthony

FILMMAKERS

Director

Florian Zeller

Script

Florian Zeller, Christopher Hampton

Producers

**Joanna Laurie, Iain Canning, Emile Sherman, Florian Zeller,
Christophe Spadone**

Executive Producer

Phillipe Carcassonne

**Co-Producer
Nicky Earnshaw**

**Director of Photography
Ben Smithard BSC**

**Production Designer
Simon Bowles**

**Editor
Yorgos Lamprinos, ACE
Music By
Hans Zimmer**

**Costume Designer
Lisa Duncan**

**Hair & Make-up Designer
Karen Hartley Thomas**

BIOGRAPHIES - CAST

HUGH JACKMAN – Peter

Hugh Jackman is an Academy Award®-nominated, Golden Globe and Tony Award-winning performer. From his award-winning turn on Broadway as the 1970s singer/songwriter Peter Allen, to his metal claw-wielding Wolverine in the blockbuster X-MEN franchise, Jackman has proven to be one of the most versatile actors of our time.

The Australian native made his first major U.S. film appearance as Wolverine in the first instalment of the X-MEN series, a role he reprised in the enormously successful X2 and X-MEN: THE LAST STAND. He then starred as the title character in X-MEN ORIGINS: WOLVERINE and THE WOLVERINE. In 2014, Jackman and the X-Men team reunited for X-MEN: DAYS OF FUTURE PAST.

Jackman garnered his first Academy Award® nomination, for Best Actor, for his performance in Tom Hooper's LES MISÉRABLES. Jackman's performance as Jean Valjean also earned him a Golden Globe Award for Best Actor in a Comedy/Musical,

as well as Screen Actors Guild (SAG) Award® nominations, for both Best Ensemble and Best Male Actor in a Leading Role, and a BAFTA Award nomination. Most recently, he was nominated for his role as P.T. Barnum in *THE GREATEST SHOWMAN*.

Jackman starred in *LOGAN*, the final iteration of his Wolverine character, alongside Patrick Stewart. Additional film credits include *PRISONERS*, Shawn Levy's *REAL STEEL*, Baz Luhrmann's *AUSTRALIA*, Christopher Nolan's *THE PRESTIGE*, Darren Aronofsky's *THE FOUNTAIN*, Woody Allen's *SCOOP*; *DECEPTION*, *SOMEONE LIKE YOU*, *SWORDFISH*, *VAN HELSING*, and *KATE & LEOPOLD*, for which he received a 2002 Golden Globe nomination. In addition, he lent his voice to the animated features *HAPPY FEET*, *FLUSHED AWAY* and *RISE OF THE GUARDIANS*.

On Broadway, Jackman received rave reviews for his performance as The Man in the *The River*. In 2011, he made a splash on the Great White Way in his one-man show, *Hugh Jackman – Back on Broadway*. Jackman's continued dedication to the Broadway community was fêted at the 2012 Tony Awards, where he received a Special Award from the Tony Awards Administration Committee, recognizing his accomplishments both as a performer as well as a humanitarian.

In 2009, Broadway audiences could see Jackman in the Keith Huff-penned *A Steady Rain*, in which he starred with Daniel Craig. For his portrayal of the 1970s singer/songwriter Peter Allen in *The Boy From Oz*, Jackman received the 2004 Tony Award for Best Actor in a musical as well as Drama Desk, Drama League, Outer Critics Circle and Theatre World awards. His additional theatre credits include *Carousel* at Carnegie Hall; *Oklahoma!* at the National Theatre in London, for which he received an Olivier Award nomination; *Sunset Boulevard*, for which he garnered Australia's prestigious 'MO' Award; and *Beauty and the Beast*, for which he received a 'MO' Award nomination.

Jackman's career began in Australia in the independent films *PAPER BACK HERO* and *ERSKINEVILLE KINGS*. His performance in the latter earned him an Australian Film Critics' Circle Best Actor award and The Australian Film Institute Best Actor nomination. In 1999, he was named Australian Star of the Year at the Australian Movie Convention.

Recently, Jackman starred in the Jason Reitman directed *FRONT RUNNER* and the critically acclaimed feature *BAD EDUCATION*, co-starring Allison Janney. He is currently playing the role of Harold Hill in *The Music Man* on Broadway, a role he's dreamt about since playing Salesman #2 in middle school.

VANESSA KIRBY – Beth

BAFTA award-winning actress Vanessa started her career in a series of theatre roles for director David Thacker. She first appeared as Ann in Arthur Miller's *All My Sons* for which she received the BIZA Rising Star Award at the Manchester followed by

Henrik Ibsen's *Ghosts*. Vanessa went on to secure roles in the National Theatre's *Women Beware Women* and the West Yorkshire Playhouse's *As You Like It*. In 2011 her role in *The Acid Test* at the Royal Court Theatre received rave reviews, and she was described as "a significant new talent" by The Guardian and "a star if ever I saw one" by The Independent.

Vanessa made her TV debut shortly after this in the BBC's *The Hour* alongside Ben Whishaw and Dominic West. She then went on to play Estella in the BBC's adaption of *Great Expectations* alongside Ray Winstone, Gillian Anderson and Douglas Booth.

She played the lead role of Alice in Ridley Scott's mini-series adaptation of Kate Mosse's novel *Labyrinth* in 2012, and then in CHARLIE COUNTRYMAN alongside Shia LeBeouf, Evan Rachel Wood and Mads Mikkelsen. Later that year, Vanessa appeared in *Three Sisters* at the Young Vic, earning rave reviews.

In 2013, Vanessa appeared in Richard Curtis' ABOUT TIME alongside Domhnall Gleeson, Rachel McAdams and Bill Nighy.

In 2014, she also starred in QUEEN AND COUNTRY - John Boorman's follow-up to HOPE AND GLORY starring Callum Turner and David Thewlis. Vanessa won the Best Supporting Actress award at the WhatsOnStage awards for her performance alongside Gillian Anderson and Ben Foster, as Stella in *A Streetcar Named Desire* at The Young Vic.

In early 2015 Vanessa starred in the Wachowski sibling's JUPITER ASCENDING alongside Mila Kunis, Channing Tatum and Eddie Redmayne, and BONE IN THROAT, which premiered at SXSW in March and also stars Ed Westwick, Tom Wilkinson and Neil Maskell. In late 2015, Vanessa starred in BBC2's *The Dresser*, alongside Anthony Hopkins and Sir Ian McKellen. The two-hour drama was based on the play of the same name by Ronald Harwood and directed by Richard Eyre. Vanessa also appeared opposite Sean Bean in ITV's *The Frankenstein Chronicles*.

Vanessa played Yelena in *Uncle Vanya* at The Almeida Theatre alongside Jessica Brown Findlay, Tobias Menzies, Paul Rhys, Richard Lumsden, Hilton McRae and Ann Queensberry in 2016. She then reprised her role as Stella in *A Street Car Named Desire* alongside Gillian Anderson and Ben Foster on Broadway. Vanessa also appeared as the lead role in KILL COMMAND and she starred alongside Emilia Clarke, Sam Claflin and Charles Dance in Thea Sharrock's ME BEFORE YOU.

In 2016 and 2017, Vanessa starred as Princess Margaret in Netflix's award-winning series, *The Crown*, earning her a Supporting Actress nomination at the British Academy Television Awards 2017, and again in 2018, where she won. Vanessa was also nominated in the Supporting Actress Category at the Primetime Emmy Awards 2018.

Vanessa returned to the big screen in MISSION IMPOSSIBLE: FALLOUT alongside

Tom Cruise, Henry Cavill and Rebecca Ferguson. In 2018, Vanessa played the titular role in Carrie^[1]_{SEP}Cracknell's *Julie* at London's National Theatre.

In August 2019, Vanessa starred in FAST AND FURIOUS PRESENTS: HOBBS AND SHAW, a spin-off from the Fast and Furious franchise. 2019 also saw Vanessa complete the filming on THE WORLD TO COME, which competed at 2020's Venice Film Festival in the main competition, winning the festival's "Queer Lion" prize.

Vanessa starred in Netflix's PIECES OF A WOMAN, which recounts the story of a woman trying to rebuild her life after the loss of her baby. Premiering at the Venice Biennale, Vanessa won the Volpi Cup for Best Actress and was nominated for a Golden Globe Award, an Academy Award, a BAFTA Award, a SAG Award Best Actress, a Critics' Choice Award and a London Film Critics' Circle Award for her role.

Vanessa recently wrapped filming the next instalment of the MISSION: IMPOSSIBLE franchise, MISSION: IMPOSSIBLE 7 and will also star alongside Jake Gyllenhaal in the survival thriller SUDDENLY, an adaptation based on the popular French novel *Soudain Seuls* by Isabelle Autissier.

Vanessa is a Global Ambassador for WAR CHILD, a charity which supports children from across the world who are affected by war and conflict. www.warchild.org.uk

LAURA DERN – Kate

Academy Award®, Emmy and Golden Globe winner, Laura Dern has touched audiences and critics alike with her moving and heartfelt performances. For her performance in MARRIAGE STORY, Dern received numerous accolades including the Academy Award, Golden Globe, SAG Award, Critics' Choice Award and the BAFTA Award. In 2019, she was seen in Greta Gerwig's adaptation of LITTLE WOMEN, as well as reprised her role as Renata in the second season of HBO's *Big Little Lies*, which earned Dern her eighth Emmy nomination.

Upcoming, Dern will star opposite Hugh Jackman and Vanessa Kirby in THE SON, writer-director Florian Zeller's follow-up to the BAFTA winning and Academy Award-nominated THE FATHER. She is set to reprise her iconic role as Ellie Sattler in Colin Trevorrow's JURASSIC WORLD: DOMINION, releasing in June 2022.

In addition to her extensive film and television credits, Dern has been prolific in her producing career. In 2017, she established Jaywalker Pictures, a Los Angeles-based production company founded with partner Jayme Lemons with emphasis on great storytelling in film and television. Jaywalker Pictures recently released the feature documentary THE WAY I SEE IT for Focus Features and MSNBC Films, which recently garnered a News & Documentary Emmy nomination. Jaywalker also served as executive producers on the Academy Award winning animated short film IF

ANYTHING HAPPENS I LOVE YOU.

In 2016 she was also selected to serve on the Academy of Motion Pictures Arts and Sciences' Board of Governors.

ZEN MCGRATH – Nicholas

Zen McGrath was born in Melbourne, Australia. He is known for his work on DIG (2015), ALOFT (2014), RED DOG: TRUE BLUE (2016), and ABC's *Utopia* (2019).

ANTHONY HOPKINS – ANTHONY

Anthony Hopkins (Sir) – received an Academy Award® for his performance in THE FATHER (2020) and SILENCE OF THE LAMBS (1991) as well as Oscar® nominations for his roles in THE REMAINS OF THE DAY (1993), NIXON (1995) and AMISTAD (1998). He was also honoured with the Best Actor Award by the British Academy of Film & Television Arts for THE FATHER & THE REMAINS OF THE DAY and has received two Emmy Awards for *The Lindbergh Kidnapping Case* (1976) in which he portrayed Bruno Hauptmann, and *The Bunker* (1981) in which he portrayed Adolph Hitler. Ranked as the No.1 film villain by the American Film Institute, Hopkins reprised his Oscar®-winning portrayal of Dr. Hannibal Lecter from the critically acclaimed box-office smash, SILENCE OF THE LAMBS, in a hit prequel RED DRAGON and a blockbuster sequel HANNIBAL.

In his nearly 50-year career, Hopkins has starred in such films as HITCHCOCK, WOLFMAN, THE RITE, RED 2, THE MASK OF ZORRO, MEET JOE BLACK, HOWARD'S END, FRACTURE, LEGENDS OF THE FALL, THE ROAD TO WELLVILLE, THE EDGE, SHADOWLANDS, BRAM STOKER'S DRACULA, 84 CHARING CROSS, THE ELEPHANT MAN, THE BOUNTY, and narrated the popular holiday film classic, DR. SEUSS'S HOW THE GRINCH STOLE CHRISTMAS. The prolific and popular actor has also starred as the Greek god Odin in the film adaptations of Marvel Comic's THOR, as well as Marvels THOR: THE DARK WORLD, and THOR: RAGNAROCK, Methuselah in Darren Aronofsky's NOAH, The BBC's *The Dresser* and *King Lear*, Michael Bay's TRANSFORMERS: THE LAST KNIGHT, HBO's *Westworld*, Netflix's THE TWO POPES, Florian Zeller's THE FATHER, and Stella Hopkins' ELYSE.

BIOGRAPHIES – CREW

FLORIAN ZELLER – Director, Co-Writer, and Producer

Florian Zeller is an award-winning French novelist, playwright, screenwriter and director. He is, according to the Times of London, "the most exciting playwright of our time." He has written more than 10 plays, including *The Father*, *The Mother*, *The Truth*, *The Lie*, *The Height of the Storm* and most recently *The Son*, which premiered in London in 2019. His plays have been staged in more than 45 countries.

The Father, one of the outstanding stage hits of recent years, was described as "the most acclaimed new play of the last decade" by the Guardian, and won several awards in Paris, London and New York. The film adaptation of THE FATHER served as Zeller's directorial debut – co-written by Zeller and Christopher Hampton, and starring Anthony Hopkins and Olivia Colman, THE FATHER (2020) was awarded Best Adapted Screenplay at the 93rd Academy Awards, where Hopkins also won Best Actor and the film was nominated for four additional Oscars including Best Picture.

Zeller's second film will be THE SON, starring Hugh Jackman, Vanessa Kirby, and Laura Dern.

CHRISTOPHER HAMPTON – Co-Writer

Christopher Hampton became involved in theatre while studying French and German at Oxford University and wrote a play in his first year entitled *When Did You Last See My Mother?* The Royal Court's subsequent production was so successful that it transferred to the Comedy Theatre while he was still a student, making him the youngest writer ever to have a play performed in the West End - a record which still stands. He said at the time that he also hoped to become the oldest writer to have a play in the West End, an ambition he has yet to achieve.

His plays and musicals have so far garnered four Tony Awards, three Olivier Awards, four Evening Standard Awards and the New York Theatre Critics' Circle Award; prizes for his film and television work include two Oscars, three BAFTAs, a European Film Award, a Writers' Guild of America Award, the Prix Italia, a Special Jury Award at the Cannes Film Festival, Hollywood Screenwriter of the Year, and The Collateral Award at the Venice Film Festival for Best Literary Adaptation.

His works for the stage include original plays (*The Killing of Jimmie Lee Jackson*, *Visit from an Unknown Woman*, *A German Life*, *The Talking Cure*, *White Chameleon*, *Tales from Hollywood*, *Treats*, *Savages*, *The Philanthropist*, *Total Eclipse* and *When Did You Last See My Mother?*); plays adapted from novels (Ödön von Horváth's *Youth Without God*, Sándor Márai's *Embers*, Laclos' *Les Liaisons Dangereuses*, George Steiner's novella *The Portage to San Cristobal of A.H.*); musicals (*Sunset Boulevard*, *Dracula: The Musical* and, most recently, *Stephen Ward*, all with Don Black); libretti (*Waiting for the Barbarians*, *The Trial* and *Appomattox*, with composer Philip Glass); and many translations (Chekhov, Ibsen, Molière, von Horváth, Yasmina Reza, Daniel Kehlmann and a German musical based on Daphne du Maurier's *Rebecca*). His translations of Florian Zeller's stage works include: *The Father*, *The Mother*, *The Truth*, *The Lie*, *The Son*, *The Height of the Storm* and Zeller's latest play, *The Forest*.

Hampton's screenplays include most recently *THE FATHER* (based on Zeller's play and co-written with him), *ALI AND NINO* (based on the novel by Kurban Said), *ADORE* (based on Doris Lessing's *The Grandmothers*), *A DANGEROUS METHOD* (based on his play *The Talking Cure*), *CHÉRI* (from the novel by Colette), *ATONEMENT* (from the novel by Ian McEwan), *IMAGINING ARGENTINA* (which he also directed), *THE QUIET AMERICAN* (from the Graham Greene novel), *THE SECRET AGENT* (from Joseph Conrad's novel, and which he also directed), *MARY REILLY* (from Valerie Martin's novel inspired by Robert Louis Stevenson's *Jekyll And Hyde*), *TOTAL ECLIPSE* (from his play of the same name, and in which he also performed), *CARRINGTON* (the first film he also directed), *DANGEROUS LIAISONS* (based on his play *Les Liaisons Dangereuses*), *THE GOOD FATHER* (from the novel by Peter Prince), *THE HONORARY CONSUL* (from Graham Greene's novel), *TALES FROM THE VIENNA WOODS* (from the von Horváth play) and *A DOLL'S HOUSE* (based on his translation of the play by Ibsen).

His television scripts include mini-series *The Ginger Tree* (from the novel by Oswald Wynd), *Hôtel du Lac* (from the Anita Brookner novel), *The History Man* (from Malcolm Bradbury's novel), *Able's Will*, *The Thirteenth Tale* starring Vanessa Redgrave and Olivia Colman and *The Singapore Grip* (from the novel by J.G.Farrell).

JOANNA LAURIE – Producer, See-Saw Films

Joanna Laurie joined See-Saw Films as a producer in 2020 after over a decade at Number 9 Films where she served as head of production working alongside Stephen Woolley and Elizabeth Karlsen before becoming an independent producer. At See-Saw, Joanna's upcoming projects include ONE LIFE, which will star Anthony Hopkins, as well as A SPECIAL RELATIONSHIP, starring Rachel Weisz. Her producing credits include critically acclaimed HYENA by writer director Gerard Johnson which opened the Edinburgh International Film Festival and won the coveted Fantàstic Òrbita prize at Sitges and THE LIMEHOUSE GOLEM written by Jane Goldman, directed by Juan Carlos Medina and starring Bill Nighy and Olivia Cooke. Joanna was an associate producer on the Number 9 Films co-production with Indigo Films, YOUTH, by Paolo Sorrentino starring Michael Caine and Harvey Keitel as well as BYZANTIUM directed by Neil Jordan, starring Gemma Arterton and Saoirse Ronan. Her credits as head of production for Number 9 Films include CAROL, THEIR FINEST, ON CHESIL BEACH and COLLETTE.

IAIN CANNING – Producer, See-Saw Films

Academy Award®, BAFTA and Emmy-winning producer Iain Canning co-founded See-Saw Films with Emile Sherman in 2008 and has produced a number of prestige projects, including the twelve-time Academy Award® nominated THE POWER OF THE DOG, written and directed by Jane Campion, starring Benedict Cumberbatch, Kirsten Dunst and Jesse Plemons; the six-time Academy Award® nominated LION, starring Dev Patel, Nicole Kidman and Rooney Mara, as well as THE KING'S SPEECH, which was nominated for twelve and won four Academy Awards® including Best Motion Picture. Canning's recent film projects include OPERATION MINCEMEAT, directed by John Madden and starring Colin Firth, Matthew Macfadyen and Kelly Macdonald. Upcoming film projects include THE STRANGER, written and directed by Thomas M Wright, starring Joel Edgerton and Sean Harris; and THE SON written by Florian Zeller and Christopher Hampton, directed by Florian Zeller, starring Hugh Jackman, Laura Dern, Vanessa Kirby, Zen McGrath and Anthony Hopkins.

Iain Canning Executive Produced the multi-award winning first season of Jane Campion's 'Top of the Lake' and its second season 'Top of The Lake: China Girl' starring Elisabeth Moss, Nicole Kidman and Gwendoline Christie which premiered at the 2017 Cannes Film Festival and was nominated for a Golden Globe. He also Executive Produced 'State of the Union', written by Nick Hornby, directed by Stephen Frears and starring Rosamund Pike and Chris O'Dowd which had its world

premiere at the Sundance Film Festival 2019 and won three Emmy Awards. Recent projects include 'The North Water' for BBC Two written and directed by Andrew Haigh, starring Colin Farrell, Jack O'Connell and Stephen Graham; 'Slow Horses' for Apple TV+, written by Will Smith, directed by James Hawes, starring Gary Oldman, Jack Lowden and Kristin Scott Thomas; a second season of 'State of the Union' written by Nick Hornby, directed by Stephen Frears and starring Brendan Gleeson, Patricia Clarkson and Esco Jouléy; 'The Essex Serpent' for Apple TV+ directed by Clio Barnard, written by Anna Symon starring Claire Danes and Tom Hiddleston; 'Heartstopper' for Netflix, written by creator Alice Oseman, directed by Euros Lyn and starring Kit Connor and Joe Locke, which has been re-commissioned for a further two seasons.

Prior to founding See-Saw, Canning executive-produced the award-winning films HUNGER directed by Steve McQueen and Anton Corbijn's CONTROL.

Outside of See-Saw, Iain is an Ambassador for Stonewall, the LGBT+ rights charity.

EMILE SHERMAN – Producer, See-Saw Films

Academy Award®, BAFTA and Emmy-winning producer Emile Sherman co-founded See-Saw Films with Iain Canning in 2008, a world leading film and television production house with offices in London and Sydney. Sherman produced the twelve-time Academy Award® nominated THE POWER OF THE DOG, written and directed by Jane Campion, starring Benedict Cumberbatch, Kirsten Dunst and Jesse Plemons; the six-time Academy Award® nominated LION, starring Dev Patel, Nicole Kidman and Rooney Mara, as well as THE KING'S SPEECH, which was nominated for twelve and won four Academy Awards® including Best Motion Picture. Sherman's recent film projects include OPERATION MINCEMEAT, directed by John Madden and starring Colin Firth, Matthew Macfadyen and Kelly Macdonald. Upcoming film projects include THE STRANGER, written and directed by Thomas M Wright, starring Joel Edgerton and Sean Harris; and THE SON written by Florian Zeller and Christopher Hampton, directed by Florian Zeller, starring Hugh Jackman, Laura Dern, Vanessa Kirby, Zen McGrath and Anthony Hopkins.

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Prior to founding See-Saw, through his previous company Sherman Pictures, Sherman produced films including the Toronto International Film Festival FIPRESCI awarded film DISGRACE starring John Malkovich and based on Nobel Prize winning author J.M.Coetzee's novel; the Annie Award Best Film nominated stop motion animation feature \$9.99, and award-winning films CANDY starring Heath Ledger and Geoffrey Rush, and Phillip Noyce's RABBIT PROOF FENCE as Executive Producer. Emile was the recipient of the Screen Producers Association of Australia 'Independent Producer of the Year Award' in 2009. In addition to his Managing Director role at See-Saw, Sherman is a Director of Fulcrum Media Finance, a specialist film and television financier; Director of the animal protection institute Voiceless and also sits on the Board of the Ethics Centre.

CHRISTOPHE SPADONE - Producer

Born in 1967, Christophe Spadone is a Swiss businessman living in Geneva, Switzerland. He currently owns or is in partnership in three production companies, all based in France. He has close ties with Philippe Carcassonne with whom he co-produced several movies by French director Anne Fontaine (MARVIN; BLANCHE COMME NEIGE; POLICE; PRESIDENTS) and Patrice Leconte's MAIGRET (to be released in 2022).

In addition, he was the principal financing partner behind the acclaimed two-time Academy Award® winner THE FATHER by Florian Zeller.

PHILIPPE CARCASSONNE – Executive Producer

Philippe Carcassonne manages Ciné-@, an independent French film production company established in 1986.

That same company was previously in partnership with PolyGram (as Cinéa, from 1993 to 1997) and with Pathé (as Ciné B, from 1998 to 2006).

He has produced or coproduced more than 70 feature films over 35 years, and

worked repeatedly with some significant filmmakers: Claude Sautet's A HEART IN WINTER, Michelangelo Antonioni's BEYOND THE CLOUDS, Jacques Audiard's READ MY LIPS, Patrice Leconte's RIDICULE and MAN ON THE TRAIN, Denys Arcand's THE AGE OF IGNORANCE, Robert Lepage's THE CONFESSIONAL, Sylvain Chomet's THE ILLUSIONIST, Benoît Jacquot's A SINGLE GIRL, Anne Fontaine's COCO BEFORE CHANEL and THE INNOCENTS, Noémie Lvovsky's CAMILE REWINDS, Philippe Le Guay's FLORIDA, Christopher Hampton's CARRINGTON, Coline Serreau's ROMUALD AND JULIETTE, Olivier Assayas's FIN AOUT, DEBUT SEPTEMBRE, Nicole Garcia's LE FILS PREFERE... among many others, including recently Florian Zeller's THE FATHER.

In addition to his producing duties, Philippe Carcassonne has held a number of official positions within the French film industry, such as Commission d'Avance sur Recettes (selective support funding committee), Cinémathèque Française, Unifrance, ACE (Ateliers du Cinéma Européen).

BEN SMITHARD – Director of Photography

Director of photography Ben Smithard has worked on a number of feature films, television series and short films, accumulating over 40 credits over the past 20 years.

Smithard's feature film credits include Gurinda Chadha's BLINDED BY THE LIGHT; Bharat Nalluri's THE MAN WHO INVENTED CHRISTMAS; Simon Curtis' GOODBYE CHRISTOPHER ROBIN and award-winning feature MY WEEK WITH MARILYN; John Madden's THE SECOND BEST EXOTIC MARIGOLD HOTEL; Amma Asante's BELLE; Declan Lowney's ALAN PARTRIDGE: ALPHA PAPA; Tom Hooper's THE DAMNED UNITED; Michael Engler's DOWNTON ABBEY, and most recently Judd Apatow's THE BUBBLE and Richard Eyre's ALLELUJAH.

His TV credits include *The Dresser*, *Esio Trot*, *The Hollow Crown: Henry IV*, *True Love*, *The Trip*, *Money* and *The Day of Triffids*, as well as the award-winning television series *Cranford* and *Return To Cranford* (for which he was awarded a Primetime EMMY Award), to name but a few.

SIMON BOWLES – Production Designer

Simon Bowles is an internationally recognised award-winning British production designer who has worked with some of the UK's most exciting directors, such as Florian Zeller, Neil Marshall, Amma Asante, Armando Iannucci, Oliver Parker, Roger Michell, Edgar Wright and James Watkins.

Simon's talent is as imaginative as it is accurate. His work has been featured in publications including *Architectural Digest* and *Variety*, and he came to the film

industry from the theatre world where he trained at the Bristol Old Vic Theatre School.

Bowles was recognised early in his career for designing the maze of underground caves built at Pinewood Studios for *THE DESCENT*, which won accolades at the Evening Standard British Film Awards, Empire Awards, British Independent Film Awards and Philadelphia Film Festival.

In 2012 Simon designed Roger Michell's *HYDE PARK ON HUDSON* set in 1930s upstate New York about the British royal family visiting the USA and their stay with Franklin Roosevelt, played by Bill Murray, shot entirely in the UK. Bowles's work was mentioned in reviews; "handsomely decked out with a sharp eye" by Todd McCarthy (*The Hollywood Reporter*) and "Hyde Park on Hudson boasts top-notch production design" by Geoffrey Macnab (*The Independent*) and "excellent production design from Simon Bowles completes this dreamy, impeccable film" by Clare Stewart, BFI. Bowles went on to win the British Film Designers Guild award for his design of this film.

In 2014 Simon Bowles designed *PRIDE* directed by Matthew Warchus which was nominated for a Golden Globe and won a BAFTA for most outstanding debut.

Simon Bowles designed period drama *BELLE* set in 18th century London, which was directed by Amma Asante, with whom he further collaborated with on *A UNITED KINGDOM*, starring David Oyelowo and Rosamund Pike. For this film Bowles was nominated in the category Best Production Design at the British Film Designers Guild awards 2017.

Bowles designed *CROOKED HOUSE* based on the Agatha Christie novel, screenplay by Julian Fellowes, directed by Giles Paquet-Brenner starring Glenn Close, Christina Hendricks, Gillian Anderson, Max Irons, Stefani Martini and Terrence Stamp.

Simon Bowles won a British Film Designers Guild award for his work on *JOHNNY ENGLISH STRIKES AGAIN* for Working Title starring Rowan Atkinson, directed by David Kerr, produced by Tim Bevan, Eric Fellner and Chris Clarke.

Simon's striking designs for Armando Iannucci's sci-fi epic drama *AVENUE 5* can be currently seen on HBO. He won an award at the British Film Designers Guild awards in 2021 for his production design in season one.

KAREN HARTLEY THOMAS – Hair & Make-Up Designer

Karen is a BAFTA and Emmy-nominated hair and make up designer. In 2009 she was nominated for a BAFTA and an Emmy for her work on **LITTLE DORRIT** for the BBC, and in 2010 she received her second Emmy nomination for Outstanding Hair Styling for Simon Curtis' **CRANFORD**, starring Judi Dench and Imelda Staunton.

The following year, Karen was nominated for a BAFTA Award for Best Make-up and Hair Design for her work on Michael Samuels' **ANY HUMAN HEART** with a stellar cast including Jim Broadbent, Haley Atwell, Matthew Macfadyen and Gillian Anderson.

Other television credits include Tom Hooper's **LONGFORD** with Jim Broadbent and Samantha Morton; Hugo Blick's **THE SHADOW LINE** with Chiwetel Ejiofor; Peter Morgan's **THE LOST HONOUR OF CHRISTOPHER JEFFERIES** directed by Roger Michell with Jason Watkins in lead; **THE CHILD IN TIME** with director Julian Farino; the critically acclaimed **PATRICK MELROSE** directed by Edward Berger and with Benedict Cumberbatch on the title role; **THE HOLLOW CROWN: HENRY VI & RICHARD III** directed by Dominic Cooke with Benedict Cumberbatch, Judi Dench and Sophie Okonedo; **THE NORTH WATER**, a TV series directed by Andrew Haigh for See-Saw Films, starring Colin Farrell and Jack O'Connell; and Channel 4's **ADULT MATERIAL**, written by Lucy Kirkwood and directed by Dawn Shadworth with Hayley Squires playing the lead.

Karen's film credits include Peter Strickland's **BERBERIAN SOUND STUDIO**; Roger Michell's **LE WEEK-END** featuring Jim Broadbent and Lindsay Duncan; **THE CORRUPTED** with Sam Claflin, Timothy Spall; Hugh Bonneville and Armando Iannucci's **THE PERSONAL HISTORY OF DAVID COPPERFIELD**, starring Dev Patel, Ben Wishaw, Tilda Swinton and Hugh Laurie; **ON CHESIL BEACH** starring Saoirse Ronan and Billy Howle and **THE COURIER** with Benedict Cumberbatch and Jessie Buckley; and Roger Michell's **THE DUKE**, starring Jim Broadbent and Helen Mirren.

Upcoming film projects include **PERSUASION** for Netflix, directed by Carrie Cracknell and starring Dakota Johnson, Cosmo Jarvis and Henry Golding; **THE SON** directed by Florian Zeller, starring Hugh Jackman, Laura Dern and Vanessa Kirby; **GOLDA** directed by Guy Nattiv, starring Helen Mirren; and **GREATEST DAYS** directed by Coky Giedroyc, starring Aisling Bea.

LISA DUNCAN – Costume Designer

Lisa Duncan is a Costume Designer working in Film, TV and Theatre.

Recent films include Alex Garland's *MEN*, *BEEN SO LONG* and *CROWHURST*.

TV includes *Mangrove* - Small Axe, *Chimerica* - Channel 4, *Informer* - BBC1 and *Hang Ups* for Channel 4.

In 2021 Lisa also designed *Get Up Stand Up The Bob Marley Musical* and *The Normal Heart* at The National Theatre.

YORGOS LAMPRINOS – Editor

Yorgos Lamprinos is an editor of Greek origin, living and working in Paris, France since 1999.

Long time collaborator, from trainee to editor, with KG Productions, the production house of renowned director Costa Gavras and producer Michele Ray Gavras. Yorgos worked as an assistant on films like AMEN, THE AX (LE COUPERET), BLAME IT ON FIDEL (LA FAUTE A FIDEL), OUR DAY WILL COME (NOTRE JOUR VIENDRA) among others before co-editing Costa-Gavras' CAPITAL (LE CAPITAL).

Yorgos has worked as an editor on features, documentaries, TV series, commercials and music videos with diverse directors as Xavier Legrand, Panos H. Koutras, Evangelia Kranioti, Rachida Brakni, Mehdi Charef, Johan Renck, Fleur Fortuné to name a few.

His collaboration with Xavier Legrand resulted in the Oscar-nominated short JUST BEFORE LOSING EVERYTHING (AVANT QUE DE TOUT PERDRE) and a César award for Best Editing and Best Film for the feature CUSTODY (JUSQU'À LA GARDE). He is also a two-time Iris award winner for best Editing by the Greek Film Academy for the feature XENIA and the documentary OBSCURO BARROCO.

His latest collaboration with French writer Florian Zeller on the film THE FATHER was praised by critics worldwide after its Sundance world premiere. Yorgos also received the award for Best Editing by the Los Angeles Film Critics Association and the British Independent Film Awards as well as a BAFTA and Oscar nomination.

HANS ZIMMER – Composer

Hans Zimmer has scored more than 500 projects across all mediums, which, combined, have grossed more than 28 billion dollars at the worldwide box office. Zimmer has been honored with two Academy Awards®, three Golden Globes®, four Grammys®, an American Music Award, and a Tony® Award. His work highlights include *Dune*, *No Time to Die*, *Gladiator*, *The Thin Red Line*, *As Good as It Gets*, *Rain Man*, *The Dark Knight* trilogy, *Inception*, *Thelma and Louise*, *The Last Samurai*, *12 Years A Slave*, *Blade Runner 2049* (co-scored w/ Benjamin Wallfisch) and *Dunkirk*, as well as recent film scores including *Top Gun: Maverick*, *Wonder Woman 1984* and *The SpongeBob Movie: Sponge on the Run*.