THE STRANGER

PRODUCTION NOTES

TRINITY MEDIA FINANCING

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LOGLINE

Two strangers meet. This encounter will see one induct the other into a vast, influential criminal organisation, offering salvation from a violent past - and the promise of a new beginning.

SYNOPSIS

A friendship forms between two strangers. For Henry Teague (Sean Harris), worn down by a lifetime of physical labour, this is a dream come true. His new friend Mark (Joel Edgerton) becomes his saviour and ally. However, neither is who they appear to be, each carry secrets that threaten to ruin them - and in the background, one of the nation's largest police operations is closing in.

DIRECTOR'S STATEMENT

When Joel approached me to adapt this case into a film, I wasn't sure I could write it, as a father. However, the closer I came to it - the more it took hold of me.

It is a film about a relationship between a pathological liar and a professional one - a tightening knot of tension, lies and false realities - as the central figures are drawn from opposite sides toward inevitable resolution or collapse.

It is a film about what is left behind in the wake of violence, and the structures that protect us from it - about the people who take on the professional responsibility to come closer to unnameable violence.

This is an ambitious cinematic work - structurally, visually and psychologically.
I couldn't be more excited that this will be my second film and cannot wait to bring it to the public.

- Thomas M. Wright – July 2021

ABOUT THE PRODUCTION

The Stranger is produced by See-Saw Films (*Lion, The King's Speech*), Anonymous Content (*Boy Erased, Spotlight*) and Blue-Tongue Films (*Boy Erased, The King*) with producers Joel Edgerton of Blue-Tongue Films, Rachel Gardner, Emile Sherman and Iain Canning of See-Saw Films, as well as Kerry Roberts and Kim Hodgert of Anonymous Content. Thomas M. Wright is writer/director.

Producer and star of the film Joel Edgerton began to develop the project after reading the book *The Sting*, about a years-long undercover police operation to capture the murderer of a young boy. Joel's character, Mark, an undercover detective 'befriends' the suspect in order to bring him to justice. Joel's fascination was with the psychological process of such an operation; what it would take for a detective to live such a long and terrible lie and to be exposed to such dark forces.

"For me, what was undeniably exciting about bringing a narrative version of this story to life, was to explore a world that we don't know about. There are things that go on that allow us to put our heads on the pillow a little bit easier every night, knowing that somebody else is looking after things - the police force in this case, and I say the same about operative soldiers. I'm fascinated by people that operate at a level that allows us to not have to think about the darker things," Joel says.

"What was exciting, on an intellectual level, was learning that, on this case, there was a group of police undertaking an operation so psychologically complex, in order to catch a criminal, to consider what doing that job would do to you. That's what fascinated me – I wanted to play a character who was at the centre of that kind of an operation. I wanted to see what that relationship was like, walking side by side, day to day, with somebody that is actually arguably evil."

How to bring the story to the screen became an obsession for Joel, over a period of five years, while constantly working on other projects including his feature *Boy Erased.* Thomas M. Wright, who was still acting at the time before moving full-time into writing and directing, had been invited to audition for a role in *Boy Erased* however his directorial debut feature *Acute Misfortune* had been greenlit and so he put his acting career on hold. The two remained in touch and, when Joel saw *Acute Misfortune,* he recognised in Thomas a filmmaker with a sensibility – both intense and empathetic – that would be right for the material.

Acute Misfortune, Thomas's debut film based on the biography of artist Adam Cullen by Erik Jensen, won The Age Critics Award at the Melbourne International Film Festival, was nominated for Best Indie Film by the Australian Academy of Cinema and Television Arts (AACTA), Best Direction by the Australian Directors' Guild, Best Feature Adaptation by the Australian Writers' Guild and was named the best Australian film of 2019 by The Guardian.

“Joel had been sitting with this material for quite a while but it’s so difficult and so dense that I don’t think he had found a precise way to come at it, and then as I looked at it and decided that I wanted to try to adapt it in a way that it was one step removed from reality - fictionalise the characters, fictionalise the crime, fictionalise the person responsible - and I also was committed to showing no violence and no representation of the victim. Joel was really convinced by that approach,” Thomas says.

Just as Joel was drawn to the psychological complexity of the police operation, so too was Thomas fascinated by the relationship between the undercover detective Mark (played by Joel Edgerton) and the man he was required to befriend, the suspect Henry (played by British actor Sean Harris.

“What really drew me to the material was the central relationship between two liars - one a professional liar and one a pathological or very deliberate liar – a relationship that was completely, completely false,” Thomas says.

“There’s the great lie at the centre of this thing. Which means everything in the film is buried, everything is hidden. There's a great force behind this film that can't be named, no one can name it. The film can't even name it and never tries to. It's really, to me, a film about unknowable violence, or a capacity for violence in human beings that we'll never understand, and we don't seem to ever be able to stop. It's a relentless force.

“The counterpoint to that is that it's a film about empathy. It's a film about what makes any of us care. When we read about these cases, your heart kind of breaks.”

Joel was also discussing the project with Emile Sherman and Rachel Gardner from See-Saw Films, who – as a talent driven company – were looking for ways to collaborate with both Joel and with Thomas.

“We had wanted to work with Joel for a long time. He is one of those rare beasts who is exceptional at everything he does in the industry. As a creative producer, he was right in there with us the whole way. And, as an actor, he was absolutely dedicated to the role,” Rachel says.

Emile Sherman continues: “Joel is one of the greatest Australian and international actors of his generation. He is a real creative energy - as a writer, as a director, as an actor and as a producer. So *The Stranger* was a fantastic opportunity to work with him. And the story itself felt like something which really would resonate internationally with Australian audiences as well as with people all around the world.

“At See-Saw we are also massive fans of Thomas M. Wright. His first film, *Acute Misfortune*, really showed that he is a genuine auteur with a deep creative essence. He is able to combine a sensitivity to the human condition and to performance, with a grounded-ness and a reality with that auteur’s eye.”

Iain Canning adds: At See-Saw we have worked with both Sean and Joel before, so to bring them together in the same film was a very exciting proposition. They are both incredibly

committed and passionate actors and in *The Stranger* they both get to explore and go under the skin of the most complex of characters. "

Rachel Gardner too was captivated by Thomas' take on the material and the Mark/Henry relationship: "Essentially Thomas wrote a film about a relationship between two men that's entirely built on lies. Henry just wants to work and so can't be honest about who he is. And Mark is doing his job and needs to lie to be able to do it. Mark despises Henry, yet he must build a relationship that Henry thinks it is a really deep and genuine friendship. It's really fascinating," she says.

Thomas continues: "One of the things that strikes me about the character of Mark is that in many ways he's the embodiment of 'good', he must be a good person in order to be able to put himself through such incredible psychological stress to capture the killer. But at the same time, in order to be such a successful liar, there has to be something deeply dark within him as well. It's no accident that Mark and Henry mirror one another visually. In a way they both have to turn into one another - Henry has to turn himself into Mark and adapt and learn how to be within the criminal organisation. And Mark has to make himself more familiar and more open to Henry. The whole mandate of the film is closeness, and it is something that's incredibly discomforting."

The murder suspect, Henry, is played with equal dedication by Sean Harris, who Joel had gotten to know while making *The King* (directed by David Michôd). Harris travelled to Australia during the Covid-19 pandemic and spent two weeks isolated in quarantine, using the time to further prepare for this intense role.

Both Joel and Sean lost considerable amounts of weight, their angular frames reflecting their characters' tense, nervous energy.

Thomas says: "At one point, I talked to Joel about potentially playing Henry, because I felt it could be a really extreme inversion of his archetype. But ultimately, we felt that wasn't going to be the right call. Very quickly, Sean's name came to the fore. I've been a huge fan of his for years and years, having seen him in *24 Hour Party People* and *Southcliffe* and *Macbeth*, which he'd done with See Saw. We reached out to him and he came on board very early. Sean had over a year of preparation because the production was delayed due to the pandemic. He'd never been to Australia before, arrived and had to go into quarantine, and then emerge into this completely new place, taking on the accent and the burden of playing this very dark character. It was a huge ask."

Before the production delay, Sean had already begun to grow his hair and a beard. He kept Henry 'simmering' for six months, he says, before finding himself alone in a hotel room in Adelaide, South Australia.

"I thought, well this is the time to start to transform and it did focus me. I had nothing to do but think about the script and think about Henry. It was a quiet discipline; there were no distractions. I started to make a few videos of myself as Henry and I began to see a physical transformation. That was really a breakthrough moment for me. It's not just words on a page anymore…it's a living, breathing thing. That has a powerful but unnerving sense to it

because you're like 'Yeah, we're on'. It was 'let's let him out of the bottle' and let's just see what happens when we put the camera on him."

Requiring the actors to go to a place of such intensity, darkness and vulnerability was uppermost in the minds of the producers and Thomas M. Wright. A director with Thomas' insight and sensitivity was essential for this film.

Joel Edgerton says: "The whole process, the whole culture around this film, felt very careful and very intentional. Thomas is a different kind of guy. For example, as part of the lead up to this film, Thomas would send me photos - a picture of a starving dog for example – and say 'this is Mark'. That's the way Thomas's brain works. He has a certain robust, kind of no-nonsense poetry about the way he thinks and the way he sees the world. There's something about his view on the world that has real malevolence and danger to it. And yet, he's really soft and sensitive as a person and in the way he pulls references out of the air, whether it's unusual music or an image of a wild dog."

A fine ensemble of Australian actors took on the supporting roles in the film including Ewen Leslie (*Top of the Lake: China Girl)* and Jada Alberts (*Mystery Road*). The role of Mark's son was played by Thomas' son Cormac.

"In a film like this, if you're going to talk about this sort of crime and about the real fear that's at the core of it, then rightly, the embodiment of that is my own son. So, the part was really written for him. Joel engaged very deeply with him and was, of course, on his own path of fatherhood at the same time, so I think for both of us, it became an intensely personal film."

Director of photography is Sam Chiplin. One of the fundamental creative decisions Sam and Thomas made together was around shooting with anamorphic lenses. And much of the film was shot at night.

Sam says: "The story that Thomas had written obviously has a lot of quite dark elements, so one of the early conversations we had was about how you make something that embraces that darkness but is still visually rich, and how not to lean into the darkness to the point where it becomes exhausting. So it's finding that delicate balance and exploring what the darkness means thematically, or visually. It's a really complex thing.

"One of the most interesting things visually for us was just starving ourselves of all the resources that could be available to us and just keeping it as raw, stripped back and simplistic as we possibly could which, in a way, mimics the way the operatives work in real life. And that created some amazingly interesting visuals for us. I think in art, generally, to be able to operate within confines and boundaries can create more interesting work than having endless resources."

Thomas M. Wright continues: "There was a fundamental decision to be made about aspect ratio and the framing of the film. And we decided that because of the landscape that we wanted to set the film in, that anamorphic would be the right choice. We had a very lengthy period of lens testing before we settled on shooting on the Panavision C series anamorphic

lenses, which have an extraordinary tradition in cinema. They were the lenses of choice for the legendary cinematographer Gordon Willis and for films like *There Will Be Blood.* We felt there was a textural quality to them, and a greediness and a kind of presence that worked with the film. And it gave the film a scale that I felt it needed.

"I also liked the idea of trapping Mark and Henry into one frame and the landscapes were a huge part of that. The decision to shoot in South Australia was a big part of that visual language, we just felt like that was just such an exciting landscape around Port Adelaide. We generally shot the film quite wide and very close. We wanted it to feel intimate, for the audience to feel they are in those spaces with them."

There are many close-up scenes of Mark and Henry travelling inside a car; a set up notoriously difficult to shoot. All the car sequences, except one, were shot on the road in real light conditions with Joel driving.

Thomas continues: "I wanted that car to feel something like a submarine, where you felt completely trapped in something pressurised. For Mark, there's no escape hatch. I describe the film as like running with a blindfold on. Because we don't reveal what's about to happen, you never know where the film is heading. The exposition that takes place in the film isn't telling you what's about to come. You're just clinging on for dear life. To be in Mark's situation you would not be constantly meditating on your purpose. You'd just have to be present with this person while everything in you would be screaming to get away. So, the idea was to maintain pressure throughout the entire film in any way we could."

Thomas' production designer on *Acute Misfortune,* Leah Popple, joined him on *The Stranger.* Costume designer is Mariot Kerr and hair and makeup designer is Jennifer Rossiter.

Leah says: "I felt like there was something really interesting in the way that we would portray this film because there was a sense of not giving too much away with character, and therefore how much do you show through the set to tell the story correctly. The last film Thomas and I did together was quite styled and quite decorated, so I was very interested in this one being quite paired back and really simple and really strong."

Leah's meticulous research included talking to many former undercover detectives and forensic specialists, down to the detail of the kinds of tools used in a search for a body or the stopwatches and notebooks used by detectives. She prepared detailed notes on police procedures and cases to share with the actors and spent time with them ahead of the shoot describing the sets so that they could begin to visualise their work in the spaces.

Thomas and Joel, meanwhile, in preparing for the film did an enormous amount of research also into police and undercover procedures but also into the psychology of undercover detectives and other operatives.

"The amount of thought that went into it over the years, before we even started filming, is immense. I'd had so many conversations about it and read so much material so that I could be properly prepared, so that there was not some big mountain to climb in order to get to

the place where I could play the character. Thomas was very much a part of that. We talked so much about the script that there was a guide in my head about who Mark was for me and for him.

“In doing the research, you cast a wide net, and you're looking for anything that's a value that you can grab, you put it in your back pocket for when the time comes. And hopefully, by the time you make the thing, you’re filled up with enough information that it does feel close to the truth.”

THE CAST

Joel Edgerton

Joel Edgerton is producer of *The Stranger,* alongside See-Saw Films’ Rachel Gardner, Emile Sherman, Iain Canning and Anonymous Content’s Kerry Roberts and Kim Hodgert. Joel also stars as the undercover detective Mark who leads the investigation.

Joel was born in Blacktown, New South Wales. He attended the Nepean Drama School in western Sydney before transitioning into stage and screen roles. Edgerton launched his film career in *Star Wars Episode II: Attack of the Clones* and *Star Wars Episode III: Revenge of the Sith*, portraying a young “Owen Lars,” stepbrother of “Anakin Skywalker” and uncle to “Luke Skywalker.” This year, it was announced that he will reprise his role for the highly anticipated LucasFilm spin-off series, “Obi-Wan” on Disney+.

Currently, Edgerton can be seen in the Barry Jenkins’ helmed Amazon series “The Underground Railroad.” He stars as ‘Ridgeway,’ a slavecatcher, alongside Thuso Mbedu, William Jackson Harper, Chase W. Dillon, and Aaron Pierre. The anticipated series premiered on Amazon on May 14, 2021. Later this summer, Edgerton will appear in the medieval fantasy film, “The Green Knight” opposite Dev Patel and Alicia Vikander. The feature film is directed by David Lowery, and will be released in theaters nationwide on July 30, 2021 by A24.

Currently, he is in production for the Ron Howard-directed thriller, “Thirteen Lives” where he will star along Viggo Mortensen and Colin Farrell. The anticipated MGM feature film tells the true story of the rescue of twelve boys and their soccer coach from a flooded, impenetrable cave system in Thailand in 2018.

Edgerton last appeared in the Netflix Original film, “The King,” which he also co-wrote along with director David Michod. The film premiered at the 2019 Venice Film Festival before streaming on Netflix on November 1, 2019.

In November 2018, Edgerton directed the bibliographical drama, *Boy Erased,* which premiered at the Toronto International Film Festival in 2018. Edgerton starred alongside Lucas Hedges, Nicole Kidman, and Russell Crowe.

Earlier in 2018, Edgerton starred in the France Lawrence directed thriller *Red Sparrow*, alongside Jennifer Lawrence. The film was released by Twentieth Century Fox on March 2, 2018. Edgerton also appeared in *Gringo*, opposite Charlize Theron and David Oyelowo. The film, directed by his brother Nash Edgerton, follows an American businessman who travels to Mexico and soon crosses the line from citizen to criminal. *Gringo* was released by Amazon on March 9, 2018.

In 2017, Edgerton starred in Netflix's action-crime film, *Bright*, opposite Will Smith. It was released on December 22, 2017 and subsequently renewed for a sequel. Within its first month on Netflix, *Bright* became one of the streaming service's most viewed original titles.

In the fall of 2016, Edgerton co-starred in the drama, *Loving*, directed by Jeff Nichols, alongside Ruth Negga, Michael Shannon, and Nick Kroll. The film tells the true story of an interracial married couple who were sentenced to prison in 1958 Virginia. The film was released by Focus Features on November 4, 2016.For his performance as Richard Loving, Edgerton was nominated for a Golden Globe for Best Lead Actor.

In January 2016, Edgerton starred in the Western *Jane Got a Gun* opposite Natalie Portman. Directed by Gavin O'Connor and released by The Weinstein Company, the film follows a woman who asks her ex-lover to help her save her outlaw husband from a gang out to kill him. In March 2016, Edgerton also appeared in the Jeff Nichols' film *Midnight Special* opposite Michael Shannon and Kirsten Dunst. A contemporary science fiction chase film, *Midnight Special* is the latest in a series of A-list filmmakers that Edgerton has worked with. The film was distributed by Warner Brothers and eOne.

In September 2015, Edgerton starred in Scott Cooper's action crime-drama *Black Mass* alongside Johnny Depp, Benedict Cumberbatch and Dakota Johnson. Based off the 2001 book by Dick Lehr and Gerard O'Neill, the story unveils the true life events of infamous South Boston criminal Whitey Bulger, the brother of a state senator who became an FBI informant to take down a Mafia family invading his territory. Edgerton plays Bulger's childhood friend and corrupt FBI agent "John Connolly." The film had its world premiere at the 72nd Annual Venice Film Festival and was released by Warner Bros. *Black Mass* was also featured at Telluride Film Festival and the 2015 Toronto International Film Festival and earned Edgerton the Santa Barbara International Film Festival "Virtuoso" award, which celebrates breakthrough performances.

August 2015 marked Edgerton's feature directorial debut with *The Gift*, starring Jason Bateman. Edgerton co-starred with Rebecca Hall in the story that explores the relationship of Bateman and Hall, a husband and wife seeking to reinvigorate their marriage in a new town, only to have their life disrupted by a "friend" from the past. Edgerton wrote the script and produced the film, and was nominated for a Directors Guild of America Award for First-Time Feature Film Direction. *The Gift* was distributed by STX Entertainment.

In December 2014, Edgerton starred in Ridley Scott's epic retelling of the Biblical story *Exodus: Gods and Kings*. Edgerton paired with Christian Bale as they played on-screen

brothers “Moses” and “Rhamses.” The film was produced by 20th Century Fox. Earlier in 2014, Edgerton appeared in the psychological thriller *Felony,* which he wrote, produced, and starred in. Edgerton portrays an officer who runs a young cyclist off the road after an evening of celebratory drinking and subsequently lies about the accident to his fellow officers. The Australian film premiered at the 2013 Toronto International Film Festival.

In 2013, Edgerton portrayed the character of “Tom Buchanan” in Baz Luhrmann’s remake of *The Great Gatsby*, starring alongside Leonardo DiCaprio and Carey Mulligan. Warner Brothers released the film, based on the famous novel by F. Scott Fitzgerald, on May 10th. It premiered that same year at the Festival de Cannes.

In December 2012, Edgerton had a pivotal role alongside Jessica Chastain and Chris Pratt in Kathryn Bigelow’s *Zero Dark Thirty*. The film chronicles the search and ultimate death of Osama Bin Laden by U.S. special troops in Pakistan and was nominated for Best Picture at the 85th Annual Academy Awards. Joel also appeared in *The Odd Life of Timothy Green* opposite Jennifer Garner, the critically acclaimed, mixed-martial-arts drama *Warrior* opposite Nick Nolte and Tom Hardy, and the prequel of John Carpenter’s *The Thing*, opposite Mary Elizabeth Winstead.

In 2010, Edgerton starred in the Australian film *Animal Kingdom*, a powerful crime drama that explores the intense battle between a criminal family and the police, and the ordinary lives caught in the middle. The film received the World Cinema Jury Prize at the 2010 Sundance Film Festival and was also awarded the Australian Film Institute/AFI Awards for “AFI Best Film” and “AFI Member’s Choice.” Edgerton was honored with an “AFI Award” for “Best Supporting Actor” on behalf of the film.

In 2008, Edgerton was seen in the film *The Square*, directed by his brother Nash Edgerton. That same year, Edgerton starred in *Acolytes*, an Australian film about teenagers who get revenge on a serial killer. In 2007, Edgerton was seen in the film *Whisper* with Josh Holloway. He also had a significant role in the 2006 American film *Smokin’ Aces*.

In 2005, Edgerton appeared in the British comedy *Kinky Boots*, in a lead role alongside Chiwetel Ejiofor, as the son of a deceased shoemaker who must find a niche market in the 21st century. That same year, Edgerton lent his voice to the title character of *The Mysterious Geographic Explorations of Jasper Morello*, an Academy Award-nominated animated short film.

Off the screen Edgerton starred alongside Cate Blanchett as “Stanley” in the Sydney Theatre Company’s acclaimed 2009 production of *A Streetcar Named Desire*. Edgerton and Blanchett also performed the play to sold-out audiences at the Kennedy Center in November 2009, followed by a run at the Brooklyn Academy of Music in December 2009. He has appeared in multiple stage productions, most notably at The Sydney Theatre Company - *Blackrock*, *Third World Blues* and *Love for Love* - and Bell Shakespeare - *Henry IV*. On television, Edgerton is known for playing the role of “Will” on the series *The Secret Life of Us* for which he was nominated for an “AFI Award.”

Edgerton currently splits his time between Australia, New York and Los Angeles.

Sean Harris

Sean Harris is an acclaimed English actor whose notable film roles include David Michôd's *The King,* Justin Kerzel's *Macbeth,* Ridley Scott's *Prometheus, Mission: Impossible – Rogue Nation* and *Mission: Impossible – Fallout* and Michael Winterbottom's *24-Hour Party People,* in which he played the lead role of Joy Division lead singer Ian Curtis.

Harris won a British Academy Film & Television Award (BAFTA) for Best Actor for his role in the miniseries *Southcliffe* and he received three consecutive BIFA Award for Best Supporting Actor nominations.

His other television credits include the mini-series *See No Evil: The Moors Murders*, the television film *Wedding Belles* and the series *Cape Wrath, Ashes to Ashes, Red Riding, Svengali, Five Daughters, Jamaica* Inn and *The Borgias*, a series created by Neil Jordan.

Harris was a member of the Glasgow Citizens Theatre and has appeared on stage in the UK in productions such as *A Midsummer Night's Dream* at The Haymarket Theatre in London.

Jada Alberts

Jada is an award-winning actor writer and director and is regarded as one of the most important voices in Australian theatre's next generation. Jada was born and raised on their mother's country, Larrakia country (Darwin, NT), and has family ties to the Yanyuwa, Bardi and Wardaman peoples. They studied and practised in the performing arts from a young age and in 2006 graduated from the Adelaide Centre of the Arts. On stage they have performed for STC in *The Long Forgotten Dream*, *Frost/Nixon* and *The Birthday Party* for MTC, *The Shadow King* and *Yibyung* for Malthouse, *This Heaven* and *Yibyung* for Belvoir, and *Cat* for Windmill, touring internationally with *The Shadow King* (London), *King* (London), *Cat* (Asia) and Saltbush (Insight Arts, World Tour). Their first performance after graduating in *What I Heard About Iraq* (Holden St Theatre) won them the Adelaide Critics Circle Award for Best Emerging Artist. On screen Jada has played lead support roles on television series *Rush, Redfern Now, Wentworth* (Series 1 and 2), *Cleverman* (Series 1 and

2) and *Wake in Fright* as well as feature film, *Red Hill*. Most recently Jada starred as Fran opposite Aaron Pedersen in the second celebrated series of *Mystery Road* receiving an AACTA nomination for Best Lead Actress in a Television Drama.

As a writer, Jada has been awarded the Balnaves Indigenous Playwright's Award in 2013 and the Mona Brand Emerging Playwright's Award in 2016. Their play *Brothers Wreck* has been produced several times, originally at Belvoir and subsequently at Malthouse and the State Theatre Company of South Australia. It was nominated for Best New Australian Work at the Sydney Theatre Awards and for the Nick Enright Prize in the NSW Premier's Literary Awards. Jada was also co-author of *Elektra/Orestes* (Belvoir) and was a writer and Associate Script Producer on the second series of *Cleverman* for Goalpost and ABC TV. In 2018, to critical acclaim, Jada directed their award-winning play *Brothers Wreck* for Malthouse and State Theatre of South Australia. Jada also directed for Belvoir in 2016 with *Title and Deed* and was Associate Artist with Belvoir in 2015 as well as a writing fellow with Bell Shakespeare in 2016 and 2017. Jada was Assistant Director on STC's *Three Sisters*, Belvoir's *Windmill Baby* and *The Glass Menagerie.*

Ewen Leslie

Ewen graduated from the Western Australian Academy of Performing Arts in 2000 and since become one of Australia's most popular faces in stage and screen.

Ewen's film credits include the critically acclaimed *The Daughter, The Nightingale, Peter Rabbit 2, Sweet Country*, *The Mule*, *The Railway Man*, *Dead Europe*, *Sleeping Beauty, Three Blind Mice*, *Katoomba*, *Kokoda* and *Jewboy*.

Selected television credits include Jane Campion's *Top of the Lake: China Girl* which premiered at Festival de Cannes, the Emmy Award winning *Safe Harbour*, *Operation Buffalo*, *The Gloaming*, *Fighting Season*, *Janet King*, *Deadline Gallipoli*, *Wonderland*, *Mr and Mrs Murder*, *Top of the Lake, Rake*, *Redfern Now*, *Devil's Dust, Mabo*, *My Place*, *Lockie Leonard, Love My Way*, *The Junction Boys*, *All Saints* and *The Road from Coorain*. He starred in *The Cry* alongside Jenna Coleman and most recently *The Luminaries* opposite Eva Green and Eve Hewson both for BBC.
Theatre credits for Belvoir include *Ivanov*, *Thyestes, Hamlet, Cat on a Hot Tin Roof*, *The Wild Duck*, *The Promise* and *Paul* (Belvoir); for STC *Rosencrantz & Guildenstern are Dead*, *Riflemind*; for MTC *Hamlet*, *Richard III*; for Malthouse *The Trial* and *The Wild Duck*.

He received the Helpmann award and a Green Room award for his role in *Richard III* and the Helpmann Award and the Sydney Theatre Award for *The War of the Roses*. Ewen has also received an AFI nomination for his performance in *Jewboy*, an AACTA Award for his work in *Top of the Lake: China Girl* and AACTA nominations for *Operation Buffalo*, *The Daughter*, *Dead Europe, The Butterfly Tree, Fighting Season* and *The Cry.*

Fletcher Humphrys

Fletcher Humphrys made his acting debut in 1993, appearing in the Australian movie *The Heartbreak Kid* then later, his television debut in the spin-off *Heartbreak High*.

His first major acting role in the children's television series *The Genie from Down Under* and he went on to roles in *Neighbours*, *Blue Heelers, Thunderstone 2*, *Stingers* and the beloved Australian drama *McLeod's Daughters.* Other television credits include *All Saints*, *Small Time Gangster, Brothers In Arms*, *Underbelly*, *Miss Fisher's Murder Mysteries*, *Catching Milat, Deep Wate, Romper Stomper, The Commons, Mystery Road (season 2), The Dcotor Blake Mysteries* and *Wolf Creek*.

In his film career, Fletcher featured in the Australian cult film *Chopper* as well as *Razor Eaters, Guru Wayne, John Doe, Crawlspace, The Legend Maker, The Mule*, *The Dressmaker*.

Steve Mouzakis

Steve won a MIFF Inaugural Award for Best Actor in a Short Film for his role in *296 Smith Street.* Other films include *Darkness Falls, Under the Radar, Where the Wild Things Are, Big Mamma's Boy, I Frankenstein, The Legend Maker, Sugar Mountain, Down River* and *That's Not Me.*

In television, Steve has appeared in *The Secret Life of Us, Stingers, Blue Heelers, Rush, Prison Break, Jack Irish (Series 2), Wentworth (Series 7), Ms Fisher's MODern Murder Mysteries (Season 1), Clickbait* and *Why Are You Like This.*

Steve was awarded the Green Room Award for Best Male Performer for his role of Lopahkin in the stage play *The Cherry Orchard* with the Melbourne Theatre Co. Other theatre performances include *The Lifespan of a Fact, Golden Shield, Melancholia, Death and the Maiden, Syncopation* and *Café Rebetika.*

Alan Dukes

Alan has appeared in many Australian series including *Five Bedrooms, Fallout, The Secrets She Keeps, Doctor Doctor, Miss Fishers Murder Mystery, No Activity, Jack Irish, A Place To Call Home, Patricia Moore, The Moodys, Carlotta, Power Games, Devils Playground* and *At Home With Julia*.

Film Credits include *Book Week, Hearts and Bones, Locusts, Little Monsters, Ladies In Black, Bilched, Last Cab To Darwin, Little Death, Redd Inc* and *Beneath Hill 60* and was the voice of Brett in the acclaimed documentary *Whiteley*.

With a strong background in theatre Alan has performed in ten productions with The Sydney Theatre Company including *Noises Off, Hay Fever* and *True West* directed by Philip Seymour Hoffman as well as shows for Griffin, Bell, Old Fitzroy, The Ensemble and Belvoir.

Matthew Sunderland

Matthew Sunderland is a New Zealand actor, writer and director. His work in theatre includes *The Secret River* for Sydney Theatre Company; *Generation of Z: Apocalypse – London, Fool for Love* and *Blasted* for the Silo; *Peninsula* at Brisbane Arts Festival; *Trainspotting* at the Herald.

TV includes *The Luminaries, Wanted, Rake, Shortland Street, This Is Not My Life, Piece of my Heart and Second Chance*.

Film includes *The Nightingale* (Special Jury Award, Venice 2018), *Bloody Hell, Lost City of Z, 6 Days, Backtrack, The Little Death, The Weight of Elephants, Existence, The Devil's Rock, Tracker, Under the Mountain, A Song of Good, The Strength of Water, Out of the Blue* (Qantas Film and TV Award for Best Actor), *The Last Magic Show, Christmas, Stringer, Woodenhead* and *Absent Without Leave*.

Short film includes *Vostock Station, Poppy, The Finding, Saviour* and *Nature's Way*.

THE FILMMAKERS

Thomas M. Wright – Writer/Director

Thomas M. Wright is an acclaimed director, writer, actor and producer.

He is the director, producer and co-writer of the award-winning feature, *Acute Misfortune*, based on journalist Erik Jensen's biography of Australian artist Adam Cullen. The film, Wright's debut, was named the best Australian film of 2019 and one of the ten best Australian films of the decade by The Guardian, who called it, in their five-star review, 'an enthralling, complex triumph'. The film was the winner of The Age Critics' Prize at Melbourne International Film Festival and Screen Daily named it in their best films of the year. The Hollywood Reporter hailed it 'one of the year's most striking and accomplished directorial debuts.'

Wright is currently in post-production on his second feature as writer / director, *The Stranger*. The film features BAFTA winner Sean Harris and Joel Edgerton, who also produces with Anonymous Content and See-Saw Films.

As an actor, Wright came to international attention in Jane Campion's *Top of the Lake* (Sundance Channel / BBC), for which he received a US Critics' Choice Award nomination; in *Everest* (Working Title / Universal); in Cedric Jimenez's *The Man With the Iron Heart*; and in the award-winning features *Van Diemen's Land, Balibo* and Warwick Thornton's *Sweet Country.*

Wright most recently was seen in the series *Barkskins*, based on the bestselling novel by Pulitzer Prize- winner Annie Proulx and produced by Scott Rudin Productions. Other lead roles in US series include *Outsiders* (WGN America / Sony) and the 2014 Peabody Award-Winning series *The Bridge* (FX).

Wright founded the theatre company *Black Lung* in 2006, at the age of twenty-two. *Black Lung* were named one of the most influential theatre companies of the decade by The Australian, receiving numerous awards and widespread critical acclaim.

Producer – Joel Edgerton

Joel Edgerton is producer of *The Stranger,* alongside See-Saw Films' Rachel Gardner, Emile Sherman, Iain Canning and Anonymous Content's Kerry Roberts and Kim Hodgert. Joel also stars as the undercover detective Mark who leads the investigation.

Joel was born in Blacktown, New South Wales. He attended the Nepean Drama School in western Sydney before transitioning into stage and screen roles. Edgerton launched his film career in *Star Wars Episode II: Attack of the Clones* and *Star Wars Episode III: Revenge of the Sith*, portraying a young "Owen Lars," stepbrother of "Anakin Skywalker" and uncle to "Luke Skywalker." This year, it was announced that he will reprise his role for the highly anticipated LucasFilm spin-off series, "Obi-Wan" on Disney+.

Currently, Edgerton can be seen in the Barry Jenkins' helmed Amazon series "The Underground Railroad." He stars as 'Ridgeway,' a slavecatcher, alongside Thuso Mbedu,

William Jackson Harper, Chase W. Dillon, and Aaron Pierre. The anticipated series premiered on Amazon on May 14, 2021. Later this summer, Edgerton will appear in the medieval fantasy film, "The Green Knight" opposite Dev Patel and Alicia Vikander. The feature film is directed by David Lowery, and will be released in theaters nationwide on July 30, 2021 by A24.

Currently, he is in production for the Ron Howard-directed thriller, "Thirteen Lives" where he will star along Viggo Mortensen and Colin Farrell. The anticipated MGM feature film tells the true story of the rescue of twelve boys and their soccer coach from a flooded, impenetrable cave system in Thailand in 2018.

Edgerton last appeared in the Netflix Original film, "The King," which he also co-wrote along with director David Michod. The film premiered at the 2019 Venice Film Festival before streaming on Netflix on November 1, 2019.

In November 2018, Edgerton directed the bibliographical drama, *Boy Erased,* which premiered at the Toronto International Film Festival in 2018. Edgerton starred alongside Lucas Hedges, Nicole Kidman, and Russell Crowe.

Earlier in 2018, Edgerton starred in the France Lawrence directed thriller *Red Sparrow*, alongside Jennifer Lawrence. The film was released by Twentieth Century Fox on March 2, 2018. Edgerton also appeared in *Gringo*, opposite Charlize Theron and David Oyelowo. The film, directed by his brother Nash Edgerton, follows an American businessman who travels to Mexico and soon crosses the line from citizen to criminal. *Gringo* was released by Amazon on March 9, 2018.

In 2017, Edgerton starred in Netflix's action-crime film, *Bright*, opposite Will Smith. It was released on December 22, 2017 and subsequently renewed for a sequel. Within its first month on Netflix, *Bright* became one of the streaming service's most viewed original titles.

In the fall of 2016, Edgerton co-starred in the drama, *Loving*, directed by Jeff Nichols, alongside Ruth Negga, Michael Shannon, and Nick Kroll. The film tells the true story of an interracial married couple who were sentenced to prison in 1958 Virginia. The film was released by Focus Features on November 4, 2016.For his performance as Richard Loving, Edgerton was nominated for a Golden Globe for Best Lead Actor.

In January 2016, Edgerton starred in the Western *Jane Got a Gun* opposite Natalie Portman. Directed by Gavin O'Connor and released by The Weinstein Company, the film follows a woman who asks her ex-lover to help her save her outlaw husband from a gang out to kill him. In March 2016, Edgerton also appeared in the Jeff Nichols' film *Midnight Special* opposite Michael Shannon and Kirsten Dunst. A contemporary science fiction chase film, *Midnight Special* is the latest in a series of A-list filmmakers that Edgerton has worked with. The film was distributed by Warner Brothers and eOne.

In September 2015, Edgerton starred in Scott Cooper's action crime-drama *Black Mass* alongside Johnny Depp, Benedict Cumberbatch and Dakota Johnson. Based off the 2001 book by Dick Lehr and Gerard O'Neill, the story unveils the true life events of infamous South Boston criminal Whitey Bulger, the brother of a state senator who became an FBI informant to take down a Mafia family invading his territory. Edgerton plays Bulger's childhood friend and corrupt FBI agent "John Connolly." The film had its world premiere at the 72nd Annual Venice Film Festival and was released by Warner Bros. *Black Mass* was

also featured at Telluride Film Festival and the 2015 Toronto International Film Festival and earned Edgerton the Santa Barbara International Film Festival "Virtuoso" award, which celebrates breakthrough performances.

August 2015 marked Edgerton's feature directorial debut with *The Gift*, starring Jason Bateman. Edgerton co-starred with Rebecca Hall in the story that explores the relationship of Bateman and Hall, a husband and wife seeking to reinvigorate their marriage in a new town, only to have their life disrupted by a "friend" from the past. Edgerton wrote the script and produced the film, and was nominated for a Directors Guild of America Award for First-Time Feature Film Direction. *The Gift* was distributed by STX Entertainment.

In December 2014, Edgerton starred in Ridley Scott's epic retelling of the Biblical story *Exodus: Gods and Kings*. Edgerton paired with Christian Bale as they played on-screen brothers "Moses" and "Rhamses." The film was produced by 20th Century Fox. Earlier in 2014, Edgerton appeared in the psychological thriller *Felony,* which he wrote, produced, and starred in. Edgerton portrays an officer who runs a young cyclist off the road after an evening of celebratory drinking and subsequently lies about the accident to his fellow officers. The Australian film premiered at the 2013 Toronto International Film Festival.

In 2013, Edgerton portrayed the character of "Tom Buchanan" in Baz Luhrmann's remake of *The Great Gatsby*, starring alongside Leonardo DiCaprio and Carey Mulligan. Warner Brothers released the film, based on the famous novel by F. Scott Fitzgerald, on May 10th. It premiered that same year at the Festival de Cannes.

In December 2012, Edgerton had a pivotal role alongside Jessica Chastain and Chris Pratt in Kathryn Bigelow's *Zero Dark Thirty*. The film chronicles the search and ultimate death of Osama Bin Laden by U.S. special troops in Pakistan and was nominated for Best Picture at the 85th Annual Academy Awards. Joel also appeared in *The Odd Life of Timothy Green* opposite Jennifer Garner, the critically acclaimed, mixed-martial-arts drama *Warrior* opposite Nick Nolte and Tom Hardy, and the prequel of John Carpenter's *The Thing*, opposite Mary Elizabeth Winstead.

In 2010, Edgerton starred in the Australian film *Animal Kingdom*, a powerful crime drama that explores the intense battle between a criminal family and the police, and the ordinary lives caught in the middle. The film received the World Cinema Jury Prize at the 2010 Sundance Film Festival and was also awarded the Australian Film Institute/AFI Awards for "AFI Best Film" and "AFI Member's Choice." Edgerton was honored with an "AFI Award" for "Best Supporting Actor" on behalf of the film.

In 2008, Edgerton was seen in the film *The Square*, directed by his brother Nash Edgerton. That same year, Edgerton starred in *Acolytes*, an Australian film about teenagers who get revenge on a serial killer. In 2007, Edgerton was seen in the film *Whisper* with Josh Holloway. He also had a significant role in the 2006 American film *Smokin' Aces*.

In 2005, Edgerton appeared in the British comedy *Kinky Boots*, in a lead role alongside Chiwetel Ejiofor, as the son of a deceased shoemaker who must find a niche market in the 21st century. That same year, Edgerton lent his voice to the title character of *The Mysterious Geographic Explorations of Jasper Morello*, an Academy Award-nominated animated short film.

Off the screen Edgerton starred alongside Cate Blanchett as "Stanley" in the Sydney

Theatre Company's acclaimed 2009 production of *A Streetcar Named Desire*. Edgerton and Blanchett also performed the play to sold-out audiences at the Kennedy Center in November 2009, followed by a run at the Brooklyn Academy of Music in December 2009. He has appeared in multiple stage productions, most notably at The Sydney Theatre Company - *Blackrock*, *Third World Blues* and *Love for Love* - and Bell Shakespeare - *Henry IV*. On television, Edgerton is known for playing the role of "Will" on the series *The Secret Life of Us* for which he was nominated for an "AFI Award."

Edgerton currently splits his time between Australia, New York and Los Angeles.

Producers – Iain Canning and Emile Sherman

See-Saw Films is a world leading film and television production house, founded in 2008 by Academy Award®, BAFTA and Emmy winning producers Iain Canning and Emile Sherman, with offices in London and Sydney.

See-Saw produced 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® in 2011 including Best Motion Picture. Recent projects include *Widows* directed by Steve McQueen and starring Viola Davis and *Ammonite*, written and directed by Francis Lee, starring Kate Winslet and Saoirse Ronan. Upcoming film projects include *Operation Mincemeat*, directed by John Madden and starring Colin Firth, Matthew Macfadyen and Kelly Macdonald; and Jane Campion's *The Power of the Dog,* starring Benedict Cumberbatch, Kirsten Dunst, Jesse Plemons and Kodi Smith McPhee.

See-Saw's first television series was the multi-award winning first season of Jane Campion's *Top of the Lake*. Campion returned with *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. *State of the Union*, written by Nick Hornby, directed by Stephen Frears and starring Rosamund Pike and Chris O'Dowd had its world premiere at the Sundance Film Festival 2019 and won three Emmy Awards. Recent projects include Samantha Strauss' *The End* for Foxtel, Sky Atlantic and Showtime, starring Harriet Walter and Frances O'Connor. Upcoming 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+, starring Gary Oldman; 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+ to be directed by Clio Barnard, starring Claire Danes and Tom Hiddleston; and *Heartstopper* for Netflix, to be directed by Euros Lyn.

Producer – Rachel Gardner

Rachel joined See-Saw in 2014 after working with them on the NZ/UK co-production *Slow West* as the New Zealand producer. She was a producer (film) and executive producer (television) before becoming Head of Drama. Most recently Gardner was Executive Producer of Warwick Thornton and Brendan Fletcher's series *Firebite* for AMC and she was also Executive Producer of Sam Strauss's acclaimed series *The End for* Foxtel, Showtime and Sky and both seasons of the Netflix original *The New Legends of Monkey***.** She was Producer of John Maclean's Sundance winning film *Slow West* starring Michael Fassbender and Ben Mendelsohn.

Prior to this, Rachel co-managed Great Southern Film and Television, one of New Zealand's premiere production companies, for seven years – either producing or executive producing all film, drama and scripted comedy. In 2008 she was voted NZ Producer of the Year.

Producer – Kim Hodgert

Kim Hodgert is a manager and producer at Anonymous Content, the production and management company. Most recently, she was an executive producer on *The Stranger*. Previously, she was an executive producer on Joel Edgerton's *Boy Erased*, about a young man forced to go through a gay conversion camp in the modern day South. Additionally, Mrs. Hodgert is a producer on the upcoming feature *A LOT OF NOTHING,* written and directed by Mo McRae. In the past, she was a

producer on Veena Sud's *THE LIE*, which premiered on Amazon in conjunction with Blumhouse. Mrs. Hodgert is currently in development on several projects, including an adaptation of the novel WILDER GIRLS, written by Rory Power, with David Slade attached to direct.

She joined Anonymous Content in 2017 after a long and successful career working as a talent agent at Creative Artists Agency. She graduated from USC's Dornsife School of Arts and Sciences with a bachelor degree in the arts.

Producer – Kerry Roberts

Kerry Kohansky-Roberts is a producer at Anonymous Content, a production and management company in Los Angeles and New York. She is currently in pre-production on *Foe* written by Iain Reid (based on his novel). Garth Davis and Iain Reid co-wrote the script and Garth Davis will be directing. *Foe* stars Saoirse Ronan, Paul Mescal, and LaKeith Stanfield. Production will begin in February 2022 for Amazon Studios. Kohansky-Roberts recently produced *Boy Erased,* based on the memoir by Garrard Conley with Joel Edgerton starring and directing in. Also starring was Russell Crowe, Nicole Kidman, and Lucas Hedges. Additionally, she is developing a feature film based on the novel *What Alice Forgot* by best-selling author Liane Moriarty, starring Nicole Kidman which Paul Weitz will direct. Kohansky-Roberts is also producing (Trent Dalton's highly acclaimed novel/memoir) *Boy Swallows Universe* with Joel Edgerton, Hopscotch Pictures, and Chapter One. The adaption will be a limited series for Netflix.

She recently executive produced *Berlin Station,* a modern-day spy thriller created by famed spy novelist, Olen Steinhauer, for EPIX and Paramount Television, which starred Richard Jenkins, Rhys Ifans, and Michelle Forbes.

For a decade, Kohansky-Roberts was a producer and executive at Chris and Paul Weitz's Los Angeles-based production company Depth of Field. She produced *Nick and Norah's Infinite Playlist*, starring Michael Cera and Kat Dennings; executive-produced Paul Weitz's *Being Flynn, American Dreamz*, and *Cirque du Freak: The Vampires Assistant* as well as co-produced *In Good Company* starring Dennis Quaid and Scarlett Johansson and Chris Weitz's blockbuster *The Twilight Saga: New Moon.*

She joined Anonymous Content in 2012 after working at Depth of Field, The Shooting Gallery, and the literary department at The William Morris Agency. She graduated from New York University's Tisch School of the Arts and holds an honors degree in Film and Television.

Sam Chiplin – Director of Photography

Sam Chiplin is a Director of Photography working internationally across film and television projects.

Sam's credits include the number 1 Australian box office feature film *Penguin Bloom* (2020); *Dirt Music* (2019) and *The Cry* (2018), a Synchronicity Films production for BBC TV UK nominated for best cinematography at the AACTA awards; and the International Emmy award winning TV mini-series *Safe Harbour* (2018) nominated for best Cinematography at the AACTA awards.

Leah Popple – Production Designer

Leah Popple is an Australian production designer across film, television and commercial work both nationally and internationally.

Leah production designed her first feature, Amiel Courtin-Wilson and Michael Cody's film *Ruin*, which was awarded The Special Orizzonti Jury Prize for best feature film at Venice Film Festival 2013. Her more recent work includes Kitty Green's *Casting Jonbenet*, a NETFLIX original, which premiered at the Sundance Film Festival 2017 and was awarded the Special Jury Prize for original filmmaking at The Montclair Film Festival and an AACTA award for best feature length documentary.

Other credits include Jackie Van Beek's feature film, *The Inland Road*, which premiered at the Berlin Film Festival 2017 and Alena Lodkina's *Strange Colours*, which premiered at the Venice Film Festival 2017. In 2018 she designed Thomas Wright's debut film *Acute Misfortune*, which premiered at the Melbourne International Film Festival and won The Age Critics Award for best feature film. She is currently in-production on Alena Lodkina's latest feature, *Petrol*.

Leah graduated from the Victorian College of Arts with a Bachelor of Production

with high distinctions in Set Design and Stagecraft.

Mariot Kerr – Costume Designer

Mariot Kerr is one of Australia's leading costume designers with her accolades including the 2020 AACTA Award for Best Costume Design AACTA S*tateless* as well as AACTA nominations for *Lucky Country*, *Tracks*, from director John Curran and starring Mia Wasikowska and Adam Driver, and *Wake in Fright.*

Other recent credits include the television series *Clickbait* and one-episode of the anthology series *Roar* which sees her designing costumes on an episode starring Nicole Kidman and directed by Australian Kim Gehrig, and the series *The Leftovers*, *Secret City*, *Anzac Girls* and *Deadline Gallipoli*. Mariot's additional film credits include *I Am Mother*, *Red Dog*, *Chasing Wonders*, *December Boys* and *Drift*.

Jennifer Rossiter – Hair & Makeup Designer

Jennifer Rossiter has worked on major feature films including *Sweet Country, The Babadook, The Water Diviner, Storm Boy, Red Dog, Cargo, Oranges & Sunshine* and *Beautiful Kate.* Her career in television includes credits on *First Day, Danger 5* and *McLeod's Daughters.*

Simon Njoo – Editor

Simon began his film editing career in France in 1995, where he spent 12 years learning the craft as an assistant to some of France's most distinguished editors, working on independent films d'auteur, studio films, documentaries & feature trailers. During his time there he collaborated on films such as Pierre Salvadori's *Après Vous* & *…Comme Elle Respire (White Lies)*, Michel Blanc's *Mauvaise Passe (The Escort)* and John Malkovich's *The Dancer Upstairs*.

Since returning to Australia, Simon's credits include *The Babadook* (Winner Best Editing Film Critic's Circle of Australia 2015; Winner Best Film AACTA 2015,) *The Nightingale* (Venice Film Festival Special Jury Prize; Best Editing nomination Film Critic's Circle of Australia 2020), *Martha: A Picture Story* (2019 TriBeCa Film Festival, NYC; winner Audience Prize for Best Documentary at the Sydney Film Festival; Film Critic's Prize at the Melbourne International Film Festival, 2019), *Spear* (Winner APSA Special Mention UNESCO Award), *Bad Girl, Sweet River* and the feature documentary *River*.

OLIVER COATES – Composer

As a solo performer using amplified cello and tape effects, Oliver Coates has toured as an opening act for Thom Yorke across Europe and the US. He has opened for Radiohead at Emirates Old Trafford in Manchester.

Oliver increasingly works as an ambient artist and releases music on RVNG Intl, exploring drone and drone metal techniques, a slime improvisation method with a viscous and melting approach to live sound, through digital loopers, distortion and chorus. He writes and records music for film, TV and theatre and moves continuously between roles of composer, performer, experimental musician and record producer.

He performed a headline set at the 2019 Manchester International Festival as curated by David Lynch. He has curated two editions of DEEP∞MINIMALISM at Southbank Centre in London, where he has also been an artist in residence, featuring the music of Éliane Radigue, Liz Harris, Pauline Oliveros, Hanne Darboven, Morton Feldman, Daphne Oram and Malibu.

A wide scope in his interpretation of classical and contemporary notated music brought him to prominence in the 2000s and he has been a principal cellist for Aurora Orchestra, London Sinfonietta, Britten Sinfonia and London Contemporary Orchestra. Away from public concert life he has developed a language in electronic music through sequencing various forms of dance music.

He has collaborated with Mica Levi, Dean Blunt, Jonny Greenwood and Malibu on live and recorded music projects, Lawrence Lek and Marianna Simnett on video art projects, and Hannah Perry and Sam Yates on experimental theatre works. He conducted an orchestra performing his own electronic music for Karl Lagerfeld's homecoming fashion show for Chanel in 2017 at the Hamburg Elbphilharmonie.

His full-length work for strings and pre-recorded sound, *Shorelines*, based on the North Sea Flood of 1953, commissioned by Cryptic, won a BASCA award for Best Stage Work 2018. His scores for films by the artist Lawrence Lek have been awarded the Converse x Dazed Emerging Art Award 2015 (for *Unreal Estate*) and the 2016 Vordemburge-Gildewart Artist Prize (for *QE3*, a Glasgow International commission). He received the Royal Philharmonic Society Breakthrough Award for Young Artist 2011.