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DOSSIER DE PRESSE



THE FATHER

UN FILM DE FLORIAN ZELLER
AVEC ANTHONY HOPKINS ET OLIVIA COLMAN



2020 - UK - 97 minutes

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SYNOPSIS

Alors qu'il vieillit et devient de moins en moins autonome, un père refuse l'aide de sa fille. Voyant la situation se dégrader, il commence à douter de ses proches, de son propre esprit et même de ce qui est réel.



FLORIAN ZELLER

Director & Writer

Florian Zeller is an award-winning French novelist, playwright 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*, is one of the outstanding hits of recent years and was described as "the most acclaimed new play of the last decade" by the Guardian, and has won several awards in Paris, London and New York. *The Father* is Zeller's first film as a director.



ABOUT 'THE FATHER'

It is an inescapable fact of life that for every relationship between a parent and a child, there is a moment in time where the child becomes a carer, and the parent a dependent.

This is at the core of *THE FATHER*. It is a beautifully wrought family drama that brings together Academy Award winners Anthony Hopkins and Olivia Colman in a heart-rending account of what happens when a relationship which has coloured our every waking moment for decades suddenly and irrevocably changes.

Making his debut as film director is the award-winning French playwright, Florian Zeller, who shares the writing duties with his long-time collaborator and translator Christopher Hampton. Florian steers a dazzling cast headed by Anthony Hopkins and Olivia Colman as an elderly father and his middle-aged daughter struggling to adapt to changed circumstances.

Florian Zeller, who has moved into cinema from the world of theatre, is accustomed to building a relationship with the audience which he describes in French as "ludique" – best understood as "playful". Far from film's common role as a naturalistic medium, audiences will discover that what we see on the screen does not necessarily give us a true version of the world.

In *THE FATHER* we experience the world through the prism of the character Anthony's confusion, as his dementia set in motion a gradual decline effecting every part of his reality. But this is not just a film about dementia, and he is more than an unreliable narrator. He is at the centre of a struggle which gives *THE FATHER* elements of both thriller and horror – with Anthony's mind as the unremitting nemesis. In the words of the director, the audience should feel as if they are "groping their way through a labyrinth."

Despite such apparently dark subject matter, *THE FATHER* is built on a foundation of human empathy, with moments of laughter and even a sense of joy. It celebrates the unbreakable bond between parent and child as they are locked together on a journey into the unknown.

THE DEVELOPMENT OF 'THE FATHER'

Bringing Zeller's vision from the stage to the silver screen has been the role of producers David Parfitt, Phillippe Carcassonne, and Jean-Louis Livi. Phillippe and Jean-Louis were responsible for the acquisition of the film rights and the project's initial development in France, and Parfitt joined the team to help ferry it across the channel and into production. Livi previously produced a short, directed by Zeller, and once word got out about Zeller's feature screenplay for THE FATHER, the two were keen to work together again. THE FATHER was to be Zeller's first feature film as a director, but the producers and other insiders were confident that Zeller's talent and personal connection to the project made him the only choice.

Those with long memories will need no reminding that David Parfitt formed both the Renaissance Theatre Company and then Renaissance Films with Kenneth Branagh. Given Parfitt's stage background, one might assume that he was solely responsible for bringing THE FATHER from stage to screen. However, he protests that he played a more minor role in the early stages of development.

Parfitt maintains, "A lot of my work starts in the theatre and I still produce in the theatre. I saw the play in the West End, and every scene surprised and engaged me. The narrative is meant to confuse, but what was so striking were the elements in the play of a thriller. The gradual realisation was masterful, but like Anthony – you're not meant to find your way out of the maze. I knew the film rights to THE FATHER were unavailable, so I didn't pursue it, but you could see immediately how this play could be made into a film."

According to Parfitt, the success of this transition is chiefly down to Zeller's clarity of vision, and Carcassonne agrees. "Florian has the extraordinary ability to adapt himself to whichever set of circumstances he finds himself in", says Carcassonne. "He demonstrated a resilience which we all know is essential to film development and was instrumental in attracting the best of British acting talent in THE FATHER. It is on the strength of his passion and the quality of his screenplay that we were able to attract the people we wanted to support the leads. We ended up with big names in relatively small roles." Once the trio had secured the cast and crew, production ran smoothly for the five-week shoot.

"Filmmaking is a pretty standard experience in whichever part of the world you find yourself," Carcassonne continues. "But life on THE FATHER set was a very comfortable experience. We weren't too worried about Florian's lack of directing experience, because experience can be as much a curse as a blessing in a director. But it was a pretty smooth ride. I think that what matters is the nature of the characters you see: ordinary people who are trying to deal with basic issues. I haven't had direct experience of decline and confusion in old age, but my mother is ninety now and although she's very spry, it may soon happen that I'll be faced with overcoming that last trial. Besides, I don't feel that the subject of the film is really dementia. It's more to do with making amends and the changing relationship we have with our parents."

FLORIAN ZELLER & CHRISTOPHER HAMPTON

Over the course of the shoot Parfitt remembers a very companionable atmosphere – particularly the close relationship between frequent writer-translator collaborators Florian Zeller and Christopher Hampton. The project would not have been possible without Christopher Hampton's instinct that Zeller, relatively unknown outside of his native France, was an international talent. Zeller frequently and publicly pays tribute to Hampton's work, and for introducing him and his writing to an English-speaking audience.

"My resume would tell people that THE FATHER is not the first time I have worked with Florian," says Hampton with a smile. "I started my career in the theatre by working with dead people such as Laclos, the author of Les Liaisons Dangereuses. I'd seen Florian's play La Verite (The Truth) and I could tell that he was one to watch. Then I heard good reports of Le Pere (The Father) and when I saw the play, it knocked me out. I met Florian and asked him for permission to translate it, as I thought it was the ideal play with which to introduce Florian to British audiences. Florian has always trusted what I do to his plays."

The pair are faced with a dilemma every time they bring out a new production: should it be set in London or in Paris? In choosing the location of THE FATHER there was no context to guide

them. Hampton remarks: "With *The Son*, we really believed that it had to have a French setting because of the differences that exist between the French and British systems for treating depression and *The Son* had to reflect that difference." While they set the play of *The Father* in Paris, and chose London for the film, they never feared this would make it harder to access for audiences. As Hampton says: "Florian's work finds an audience all over the world." These are human emotions, human connections, and human empathy – the setting is in most ways irrelevant.

In making his debut as film director with his own adaptation of his hit play, Zeller has taken to this new discipline with a calm manner and charming attitude. Zeller wishes to play with a cinema audience in the way he enjoys manipulating a theatre audience. Describing *THE FATHER*, he comments that "In a way it's like a thriller. It asks the audience to be part of the story by building a narrative, as I had done in the theatre. I wanted the audience to feel closer to the characters. With Tony (Anthony Hopkins) as Anthony, we had an actor who has always had a powerful presence on screen. But it was fascinating for me to watch him working with Olivia (Colman) who in my opinion is the greatest actress working at this time. The story is about that moment when you become your parents' parent, and Anne, played by Olivia is at the heart of the narrative. She has to decide if she is going to lead her life or lead her father's life." He continues: "for me writing is a lot like dreaming and it was only when I saw the plays in production that I realised what I'd written. Theatre and the movies remind you that you are part of something bigger than yourself. Despite its labyrinthine qualities, there is also a distinct sense of joy about the play which I wanted to keep."

Hampton is also careful to emphasise that *THE FATHER* is not a medical treatise. "It is not about a medical condition and the people who suffer from it," he explains. "*THE FATHER* tries to find an artistic way of presenting the way dementia affects the people around the patient – those who suffer the fall-out. I'd also argue that the screenplay is surprisingly funny." Parfitt agrees, describing the film as "in parts, almost a black comedy".

ABOUT THE CAST

"When I started working on the adaptation of my play, the face that came and came again to my mind was always Anthony Hopkins" says Zeller. "I had the profound conviction he would be so powerful and devastating in this part. He was at the beginning of my desire to make this film. This is the only reason for my decision to do it in English: it was a way to come to him. In that sense, he was part of my dream. That's why the main character's name is Anthony." Christopher Hampton's relationship with Anthony Hopkins stretched back for more than forty years to the early 1970s and a dramatization of *The Good Father*. Zeller and Hampton flew to LA to discuss Hopkins playing the role of Anthony: "we approached him and he agreed to do it almost immediately," says Hampton, "but then we had to wait patiently for his availability!"

Hopkins and Zeller struck an immediate rapport. "I knew Christopher Hampton from having worked with him several times in the past. I knew that it was going to be a relatively small cast and crew. Everything was so compact: it felt almost as if we were working in a cottage industry. I was delighted to hear from Florian that the screenplay of *THE FATHER* had been written with me in mind. If that is the case, I feel very flattered and honoured."

"Working on this film," he continues, "has concentrated my mind on my own mortality. In a way, I half-feel that I might avoid contracting dementia by making it! We had a lot of fun on set trying to memorize Florian's conversational style of dialogue. In some ways, by the time the cameras were on me, no acting was required!"

"I'm eighty-two now and I've managed to survive past the age my father was when he died. I think I understood Anthony from the beginning - in a way it was like playing my father." When questioned on his own age and possible retirement, Hopkins response is typically strong: "I'd die if I ever gave up the business. I must be an old warrior! A survivor!"

Working closely with Anthony Hopkins, Olivia Colman observes, "He is such a joyful man. He'll be chatting and chatting but the minute they call action, he is ready to work. I agree with him when he says that we are so lucky to be working on *THE FATHER*. It's been a proper treat."

Though international recognition for Olivia Colman's extraordinary talent has only relatively recently emerged, the actress has been producing diverse and critically acclaimed work in the

UK for many years. Her steady, global rise culminated last year in her receiving the Best Actress Academy Award for her performance in *THE FAVOURITE*. Since her breakthrough role in *TYRANNOSAUR*, it would be hard to single out a particular performance, such has been the level of consistently excellent work.

She has a striking talent for reaching to the heart of a character while taking an audience with her, an audience that will trust Colman to be truthful in everything she does and says.

It is a gift possessed by very few actors, and this search for the truth is accompanied by a touching modesty about how she works, an open-hearted quality which audiences sense and which forms a bond between spectator and performer. It is no wonder that Colman has been hailed as a national treasure both in the UK and the US. Colman's Oscar night triumph has propelled her into a completely different orbit. Yet, she is typically witty and modest about what she has achieved and what the future might hold.

She is also forthright with her praise for Zeller's writing and the film's cast: "I completely love this story. It's one of the most beautifully written scripts about this subject, and the prospect of working with Anthony was yet another reason for agreeing to do the film. Mind you, working with Rufus Sewell who plays Paul my husband, wasn't exactly a hardship either! The script really shows what it must be like to live the life of a man suffering from Alzheimer's, when there are moments of clarity mixed with moments of obscurity. Anne wants to care for her father, but she also has to live her life. She must make some very hard decisions."

Discussing what drew her to *THE FATHER* in particular, Colman says, "For me, it's always the writing that clinches it. If the script is good enough, that's the way I'll go." She adds, "Some first-time directors can become a bit precious about their work. But Florian has been the opposite: incredibly generous, kind, and understanding. He's a really lovely man and he's the only one who properly understands what's going on in the film. Christopher Hampton who has co-written and translated the screenplay has also been very supportive and it's been very lovely to come into work when everybody has been so nice."



One of the ideas expressed in the script of THE FATHER is its universal application - how few of us are likely to escape some kind of direct exposure to the themes of the film. This resonated with Colman. "My lovely mum was a nurse specialising in geriatric care, and I remember as a child watching her with her patients. My parents are still young enough to take care of themselves, and the roles have not yet been reversed. But I saw my mum looking after granny, and so it won't be long before I have to step up to the plate."

Discussing the way in which the set and screenplay cause the audience to question the 'reality' they're watching, Colman continues: "The use of the set has been brilliant. You see that Anthony starts off comfortable and at home in his flat, but gradually he sees that there has been a series of small, incremental changes. It is terrifying to think of your world shifting beneath your feet when you've lost the ability to comprehend the change. I've read the script again and again, but for all the complexity I think at its heart it very simple. It's about loss and love, and the way you suffer when the person you love no longer knows you. The script is beautifully written and very moving. To work on something like THE FATHER has been a dream come true. I'd do it for free! But don't tell the producers!"

The presence of such major players as Hopkins and Colman attracted further high-profile names in the small ensemble cast. Rufus Sewell, an enduring heartthrob since his eye-catching appearances in both the BBC's *Middlemarch* and Tom Stoppard's *Arcadia* at the National in 1993, was filming in Canada when the offer to join THE FATHER cast reached him. "I had been out of London so much I hadn't had a chance to see any of the productions of *The Father*," he explains.

"I didn't know the play. But when I saw some of the names who were already involved, I knew I wanted to be a part of it. My favourite film as a kid was *MAGIC*, starring Anthony Hopkins, and I was also connected in a number of ways with Christopher Hampton and his work such as his film of *CARRINGTON* in which I appeared. THE FATHER script was wonderful, and I was delighted to be asked."

Sewell's character is one of the men in the film, who generally answers to the name of Paul. "I think that you see Paul through something of a cracked lens", argues Sewell. "He's ostensibly a loving husband to Anne. He's not unkind but he's concerned for his wife and that doesn't always bring out the best in him. So, I get to play a kind of threatening version and a nicer version of the same character."

"I always find that whatever I'm doing at the moment is the job I'm most enjoying. Whatever I'm doing is the best choice I could have made. It is so difficult to know why we choose to do one thing as opposed to another. Nonetheless, working on the set has been an easy experience.

I don't want to sound bumptious but when you work with good people, it's fun because there is no ego involved. In fact, I've kept forgetting that these people I'm working with, including Anthony, have been my lifetime heroes!"

Imogen Poots, too, talks of the fun experience on set, remembering the "laughter and light, despite what was complicated subject matter. They made me feel a part of the family. Their compassion and generosity as people is beautiful - simply class acts."

Poots plays Laura, who is brought in to care for Anthony as his condition deteriorates. She provides a portal to his youth, which brings about both joyful and painful memories of his past. Poots often found the character's experience to be one of "walking on eggshells, one long tightrope" where she is often uncertain of how Anthony will behave or respond as his mood shifts and changes. "She would want him to feel like he could trust her, but without patronizing him," as often the smallest trigger can precipitate the fear and distress that Anthony often experiences.

The film, to Poots, "can at times sit somewhere on the plane between reality and fantasy," yet the "fascinating window into the life of a man suffering from dementia, and the repercussions upon his family invites one to have a deeply human experience. This story is heart wrenching and incredibly important."

She believes that Zeller "had to be the one to make" the film of THE FATHER. "He knew the material better than anyone - able to make sense of the non-linear experience - yet he still wanted to hear a fresh, authentic take on each moment, and had the total respect of his actors

and the crew. I only had a short amount of work on the film, but that did not stop him from making sure I felt completely prepared.”

Despite being a writer, an actor, a showrunner, and one of the men behind BBC successes Sherlock and Dracula, there was no hesitation for Mark Gatiss when the producers asked him to join the small but select cast of THE FATHER. Gatiss is an unashamed fan of Hopkins, and the prospect of working with him was impossible to resist.

As to his character, Gatiss plays the man who usually answers to the name of Bill. “Strictly speaking,” explains Gatiss, every character who appears in film is supposed to have a full name, but we made an exception in this case, and it is essential to how the film makes you question every character’s identity.”

Film buff Gatiss is reminded of INVASION OF THE BODY SNATCHERS or GASLIGHT, “when the husband is intent on driving his wife into madness. Equally there are also touches of a comedy of menace and the fragmentation of the comedy of menace. It’s as if Anthony’s brain is beginning to splinter. He’s terrified because he doesn’t know who I am, and I become a threatening character. I’m confused for Rufus Sewell, which I find extremely flattering!”

Gatiss is now at an age when elderly relatives claim more of his time. “My father is eighty-eight now and he’s going a bit senile which can be quite funny when the filters are removed and he can say what he likes. He has completely lost his sense of time.” He adds, “when I saw The Father in the West End, I didn’t know what to make of it. I do remember being struck by its strangeness. But I’m sure that audiences will find it incredibly moving. It’s been a thrill to have been part of it all.”

Like Gatiss and many on the cast and crew, Olivia Williams also feels a personal resonance with the subject matter. She remembers her father telling a story of her grandmother, who both told him that he “looked like her son but was an imposter,” and also held a “belief that things that aren’t there had been stolen.” She sees the story as perfectly accessible, and deeply tragic: “Everyone has a tale of someone they’ve loved going through this confusion. While it’s sometimes funny or silly to observe, imagine how appalling every moment must be when it’s happening to you.”

Crossing this barrier from observation to experience is, to Williams, what “makes this film extraordinary. It shifts the perspective from the family observing someone falling into dementia to seeing the world through the eyes of that someone. As an audience you are as confused and disorientated as the sufferer.”

She also connects with the thriller aspects of the film, having watched her own father come round from an operation and look at her as if she was a complete stranger. “That look of fear and blankness to his usually loving and observant eyes – and that moment where he looked as if he was terrified of me. Life for someone with dementia is like living in a horror movie all the time – not knowing who’s going to come through the door.”



Williams is fulsome in her praise for her fellow cast and crew members – describing them as “astonishingly sensitive and empathetic.” She believes it is the crew’s understanding and professionalism that have helped leave Zeller free to immerse himself in “in every detail of the performances” – a focus which is of paramount importance given that “every nuance of the confusion is essential to how the film builds.”

Just as vital to the successful engagement with the source material, says Williams, is Anthony Hopkins, and she has enjoyed the challenge of keeping up with his vim and vigour. “Tony is such an incredible live wire and is so on it. He’s got a twinkle in his whole body and is playing a man who was entertaining and fun and beloved and flawed and naughty and he brings all that to it. But it is also incredibly dense dialogue – often someone repeating themselves, saying almost the same thing but slightly differently. Tony often has to repeat my dialogue so I have to be completely accurate!”

“You have to counter the difficulty of the material with the humour. Everyone’s emotions are near the surface – both laughter and tears are present all the time.” Williams loves this emotional variety, often most evident in the role of the daughter, and she describes Olivia Colman as the “absolutely consummate actor for that role. She can truly tell you what’s going on in her soul.”

Williams has long been a fan of Christopher Hampton. She has just come off stage from the National Theatre’s production of *Tartuffe*, and she reflects on his two translations of the play, describing him as “an absolute master.” Her favourite novel was *Les Liaisons Dangereuses*, and she claims his adaptation from page to stage ensured that “it became my favourite play (and movie) as well!”

She describes Hampton and Zeller’s script for *THE FATHER* as “heartbreaking”, largely as a result of their “profound connection” and “because of what it leaves unspoken. It’s truly distressing to read and I can’t wait to see what it’ll be like to watch it.”

DESIGNING ‘THE FATHER

There was real interest and buzz within the industry surrounding *THE FATHER*. The subject matter connected with people, and had the makings of an original, powerful, and successful film. Essential to this was its look. The set becomes another character, with its own story to tell. At times it is cosy and comforting, at times cold and unfamiliar, but always changing and shifting around Anthony.

Peter Francis led the team as Production Designer, with Ben Smithard as Cinematographer, Anna Mary Scott Robbins as Costume Designer, and Nadia Stacey as Hair and Make-up Designer. The whole experience seems to have left its mark on all of them.

“It was on a Saturday evening when my agent sent me a copy of the script,” Peter recalls. “I then met Florian and made a mental note to remind myself that the whole story takes place in the changing apartment, as I knew this would be a technical challenge. Florian talked about the feel of the set and what he wanted. He was so warm that you felt could ask him anything. He’s a very inviting personality and he made the whole experience so easy and very enjoyable.”

“I talked to the actors and everybody had an opinion about the production design and a different reaction to the spaces. I had to remember from the outset that one place had to serve as many places. We decided to gradually shift the colours and tone from golds, creams, yellows and browns towards blues.”

Costume Designer Anna Mary Scott Robbins was determined to work with Zeller. “I’d heard of Florian’s work,” she recalls “and as soon as I read the script, I wanted the job. The script was so full of heart, so complex and confusing and compelling. I read it three or four times, so I knew it reasonably well although I couldn’t really make much sense of it at that stage.”

There was similar enthusiasm from Director of Photography Ben Smithard who took some pains to obtain a copy of the script. “It was fascinating experience,” he reports. “I’d heard about the script for *THE FATHER*, but I’d originally been told that Florian was going to use a French cinematographer, so I stopped worrying about it. I was still determined to read the script, however, and when I saw it was so original, interesting and complex, I told my agent I had to work on the project!”

ANTHONY HOPKINS - ANTHONY

Sir Anthony Hopkins – received an Academy Award® for his performance in 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 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 over 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 Marvel films’ adaptation of THOR, as well as THOR: THE DARK WORLD, and THOR: RAGNAROCK, Methuselah in Darren Aronofsky’s Biblically inspired feature film, NOAH, The BBC’s The Dresser, and KING LEAR, Michael Bay’s TRANSFORMERS: THE LAST KNIGHT, and HBO’s Westworld.



OLIVIA COLMAN - ANNE

Olivia Colman CBE won the Leading Actress award at the 2019 Academy Awards for her performance as Queen Anne in Yorgos Lanthimos’s critically acclaimed THE FAVOURITE (also supported by Film4), opposite Emma Stone and Rachel Weisz.

The same year she also won the Golden Globe for the category of Best Performance by an Actress in a Motion Picture (Musical or Comedy); the BAFTA award in the category of Best Leading Actress; British Independent Film Award in the category of Best Actress, the Critics’ Choice award in the category Best Actress in a Comedy, and the Volpi Cup for Best Actress at the 2018 Venice Film Festival. It marked her second collaboration with Lanthimos following her role in his critically acclaimed, dystopian romantic comedy, THE LOBSTER, for which she received a British Independent Film Award in the category of Best Supporting Actress, and a nomination for an Evening Standard British Film Award for Best Comedy Performance.

She is currently playing the leading role of Queen Elizabeth II in Season 3 of the critically acclaimed Original Netflix series The Crown opposite Tobias Menzies and Helena Bonham Carter, and will continue the role into Season 4.

In 2011/2012 Olivia won the Best Actress prize at the British Independent Film Awards, Evening Standard British Film Awards, Critics Circle Awards and Empire Awards for her brilliant performance in Paddy Considine's feature directorial debut TYRANNOSAUR, opposite Peter Mullan and Eddie Marsan. The film also won the World Cinema Special Jury Prize for Breakout Performance at the Sundance international Festival the same year.

Other film credits include: a supporting ensemble role in Britt Poulton and Dan Madison Savage's thriller THEM THAT FOLLOW, Kenneth Branagh's MURDER ON THE ORIENT EXPRESS; Carol Thatcher opposite Meryl Streep in Phyllida Lloyd's THE IRON LADY; Rufus Norris' LONDON ROAD, Roger Michell's HYDE PARK ON HUDSON; Steven Knight's LOCKE; James Griffiths' CUBAN FURY; and Edgar Wright's HOT FUZZ.

On television, Olivia can most recently be seen in the BBC/Amazon's award winning Fleabag in her role as 'Godmother' for which she previously received a Television BAFTA nomination in the category of Best Female Performance in a Comedy Programme in 2017, and an Emmy nomination in 2019 for Best Supporting Actress for her work in the final series.

Also on the small screen, Olivia won a Golden Globe® in the category of Best Performance by an Actress in a Supporting Role in a Series, Limited Series or Motion Picture Made for Television, for her portrayal of 'Angela Burr' in the BBC/AMC's The Night Manager. Prior to that, she also won a Television BAFTA for Leading Actress in 2014 for her role as 'DS Ellie Miller' in the acclaimed ITV series Broadchurch, which ran for three seasons. In 2013, Colman was the double award winner at the Television BAFTA's, winning Female Performance in a Comedy Programme for her reoccurring role in BBC's Twenty Twelve, as well as Best Supporting Actress for her role in BBC's Accused. Olivia has also received a Television BAFTA nomination in the category of Best Female Performance in a Comedy Programme in 2015 for her role as 'Alex Smallbone' in BBC's Rev.

Other television credits include Les Misérables (PBS/BBC Studios); Watership Down (Netflix); Flowers (Channel 4); The Thirteenth Tale (BBC); Mr. Sloane (Sky Atlantic); The Secrets (BBC); The Suspicions of Mr. Whicher II (ITV1); Peep Show (Channel 4); Exile (BBC); and Green Wing (Channel 4).

On stage, Olivia's credits include Long Day's Journey into Night (Lyric Theatre), England People Very Nice (National Theatre), Hay Fever (Noel Coward Theatre) and most recently Lucy Kirkwood's Mosquitoes at the National Theatre, directed by Rufus Norris, for which she won Best Actress in the 2018 Whatsonstage Awards. Olivia has been awarded the title of Commander of the Most Excellent Order of the British Empire (CBE) for her services to drama, and a BFI Fellowship.



RUFUS SEWELL - PAUL

Rufus Sewell recently wrapped, playing the lead 'Mark', in the upcoming Mammoth Screen mini-series *The Pale Horse* for BBC1. He recently completed four seasons of the hugely successful Amazon show *The Man In The High Castle* produced by Scott Free Television, and he also featured in the second season of Amy Sherman-Palladino's *The Marvellous Mrs. Maisel*, also for Amazon, in which he received a 2019 Emmy nomination for Outstanding Guest Actor in a Comedy Series.

Rufus can most recently be seen in Rupert Goold's feature *JUDY*, starring Renee Zellweger for BBC Films, in which he played 'Sid Luft'.

Sewell first gained attention on screen for his performance as 'Will Ladislaw' in the BBC adaptation of *Middlemarch*. He received further acclaim in Christopher Hampton's feature film *CARRINGTON*, opposite Emma Thompson and Jonathan Pryce, as well as in John Schlesinger's *COLD COMFORT FARM*.

Sewell's other screen work includes *HERCULES* opposite John Hurt and Dwayne Johnson, directed by Brett Ratner; *HOTEL NOIR* directed by Sebastian Gutierrez; Timur Bekmambetov's *ABRAHAM LINCOLN: THE VAMPIRE HUNTER*; Fabrice du Welz's *VINYAN*; Johan Renck's *DOWNLOADING NANCY*; Neil Burger's *THE ILLUSIONIST*; Wes Craven's *PARIS JE T'AIME*; Nancy Meyer's *THE HOLIDAY* opposite Kate Winslet, Jude Law and Cameron Diaz; Martin Campbell's *THE LEGEND OF ZORRO*; Kevin Reynolds's *TRISTAN & ISOLDE*; Brian Helgeland's *A KNIGHT'S TALE*; Alex Proyas' *DARK CITY*; Marshall Herskovitz's *DANGEROUS BEAUTY*; *ILLUMINATA* directed by and co-starring John Turturro; Nick Hamm's *THE VERY THOUGHT OF YOU*; Chuck Russell's *BLESS THE CHILD*; Mark Peploe's *VICTORY*; Kenneth Branagh's *HAMLET*; Phil Agland's *THE WOODLANDERS*; and Suri Krishnamma's *A MAN OF NO IMPORTANCE*.

Sewell's television work includes the role of 'Petruccio' in the BBC production of *The Taming of the Shrew*, for which he received a BAFTA Best Actor nomination, and lead roles in *Killing Jesus* (History Channel); *ZEN* (Left Bank Pictures/BBC); *Pillars of the Earth* (Starz/Channel 4); *Eleventh Hour* (produced by Jerry Bruckheimer); *John Adams* (HBO); *Charles II*, directed by Joe Wright (BBC); and *Restless* directed by Edward Hall.

On stage, Sewell was most recently in *Art at the Old Vic*, directed by Matthew Warchus. He made his West End debut as 'Thomas Kratsky,' in *Making It Better*, which garnered him the London Critics Circles' Best Newcomer Award, and the following year he played 'Septimus Hodge' in the original production of Tom Stoppard's *Arcadia* at the National Theatre, for which he was nominated for Best Supporting Actor at The Olivier Awards. In 2009, Sewell played 'Jan' in another Stoppard play, *Rock n' Roll* at The Royal Court and the Ambassadors Theatre, where he won the Best Actor award at the Evening Standard, London Critics' Circle and Olivier Awards, and then on Broadway, for which he received nominations for Best Actor nomination at the Tony Awards and Drama Desk Awards. Other theatre credits include the Broadway revival of Brian Friel's *Translations*; *Rat In the Skull*, directed by Stephen Daldry at The Royal Court; *Macbeth*, directed by John Crowley; *Luther*, directed by Peter Gill at the National Theatre; and of course a highly-lauded run on the West End in Pinter's *Old Times*, opposite Kristin Scott Thomas and directed by Ian Rickson.



IMOGEN POOTS - LAURA

Imogen has recently been seen in the Blumhouse produced remake of the 1975 horror film, **BLACK CHRISTMAS**. Portraying the character of "Riley Stone" a female student, the film follows a group of sorority pledges who are stalked by a stranger during their Christmas break.

Imogen was also seen in Riley Stearns' **THE ART OF SELF DEFENSE**. Opposite Jesse Eisenberg, the film debuted at the 2019 SXSW Film Festival in Austin. The film was previously nominated for Best Feature Film and Best Film by An Emerging Director at the Bucheon International Fantastic Film Festival and Munich Film Festival.

Since making her breakthrough performance as "Tammy" in Juan Carlos Fesnadilo's critically acclaimed film **28 WEEKS LATER**, Imogen has continued to impress critics and audiences alike.

Other film credits include **VIVARIUM** alongside Jesse Eisenberg; A.J. Edwards's **AGE OUT**; Vladimir de Fontenay's **MOBILE HOMES**; Anders Walters' **I KILL GIANTS**; Akiva Shaffer and Jorma Taccone's **POPSTAR: NEVER STOP NEVER STOPPING** opposite Andy Samberg; Jeremy Saulnier's **GREEN ROOM** alongside Anton Yelchin; Terrence Mallick's **THE KNIGHT OF CUPS** with Christian Bale and Natalie Portman; Anna Axster's **A COUNTRY CALLED HOME** opposite Mackenzie Davis; Peter Bogdanovich's **SHE'S FUNNY THAT WAY** alongside Owen Wilson; Scott Waugh's **NEED FOR SPEED** co-starring Aaron Paul; Tom Gormican's **THAT AWKWARD MOMENT** opposite Zac Efron; Michael Winterbottom's **THE LOOK OF LOVE**, co-starring opposite Steve Coogan and Tamsin Egerton; Daniel Algrant's **GREETINGS FROM TIM BUCKLEY** opposite Penn Badgley; Yaron Zilberman's **A LATE QUARTET** alongside Christopher Walken, Catherine Keener, Philip Seymour Hoffman and Mark Ivanir, and Simon Aboud's **COMES A BRIGHT DAY**, alongside Craig Roberts, Kevin McKidd and Timothy Spall. Additionally, Craig Gillespie's **FRIGHT NIGHT**, opposite Colin Farrell and Anton Yelchin; Cary Fukunaga's **JANE EYRE** alongside Mia Wasikowska and Michael Fassbender; **CHATROOM** with Aaron Johnson; Neil Marshall's **CENTURION** with Michael Fassbender; **WAKING MADISON** opposite Elisabeth Shue, Sarah Roemer and Frances Conroy; **SOLITARY MAN** with Michael Douglas and Susan Sarandon; **CRACKS WITH JUNO TEMPLE**; Ridley's **ALL IS BY MY SIDE** and Richard Linklater's **ME AND ORSON WELLES** with Zac Efron and Christian McKay.

On the small screen, Imogen will next be seen in FX's **Y: The Last Man**, based on the comic series "Y: The Last Man" and the HBO miniseries **I Know This Much is True**, opposite Mark Ruffalo. Other television credits include Cameron Crowe's **Roadies**, BBC's **Miss Austen Regrets** as "Fanny Knight," ITV's **Bouquet of Barbed Wire** as "Prue Sorensen," and BBC's **Christopher and his Kind** as "Jean Ross."

On stage, Imogen's theatre credits include Amy Herzog's **Belleville** co-starring opposite James Norton as well as James Macdonald's interpretation of **Who's Afraid of Virginia Woolf**. Her portrayal of "Honey" earned her a 2018 Olivier Award Nomination in the category of "Best Actress in a Supporting Role in a Play".



MARK GATISS - THE MAN / BILL

Mark Gatiss has had a long and varied career as a writer and producer behind the camera, as well as being a critically acclaimed actor and published author.

His early success on television was as part of the comedy troupe The League of Gentlemen, for which he both wrote and appeared onscreen as various characters.

He had a childhood passion for Doctor Who and has written for and starred in the modern revival since 2005. He was also the writer and executive producer of An Adventure in Space and Time, a 90 minute dramatisation of the genesis of the series as part of the show's 50th Anniversary celebrations in 2013.

Mark is the co-creator and executive producer of Sherlock, the hit BBC series starring Benedict Cumberbatch and Martin Freeman which has seen unprecedented global success and in which he also plays Sherlock's brother Mycroft Holmes. The show has won a total of nine Emmys and twelve BAFTAs across its four series.

Mark's other writing credits for television include episodes of Nighty Night (2004 - 2005), the ghost story miniseries Crooked House (2008) which he also executive produced, two episodes of Agatha Christie's Poirot, his adaptation of HG Wells's The First Men in the Moon (2010) and all three episodes of the documentary series A History of Horror (2010) and its one-off sequel Horror Europa (2012), all of which he presented as well. Most recently he wrote and presented a documentary about British artist John Minton for BBC4 and penned an original ghost story entitled The Dead Room which he also directed.

In 2017, he curated and directed Queers - a series of eight monologues for BBC Four to mark the 50th Anniversary of the 1967 Sexual Offences Act which saw the partial decriminalisation of male homosexuality.

Recent acting roles include The Duke of Marlborough in the BAFTA-winning and Oscar-nominated THE FAVOURITE (2018), Giles Winslow in Disney's CHRISTOPHER ROBIN (2018), Robert Cecil in BBC One's Gunpowder (2017), Stephen Gardiner in Wolf Hall (2015), Peter Mandelson in James Graham's Coalition (2015) for Channel Four and Tycho Nestoris in HBO's Game Of Thrones (2014-2017).

On stage, he has starred alongside Tom Hiddleston in Coriolanus (2013), as Harold in Mart Crowley's The Boys in the Band (2016) and as Doctor Shpigelsky in Patrick Marber's adaptation of Turgenev's Three Days in the Country for which he received the Olivier Award for Best Actor in a Supporting Role. In November 2018 he took the titular role in The Madness of George III at the Nottingham Playhouse - the best-selling show in the theatre's history.

He was the co-creator and executive producer of BBC and Netflix drama Dracula. He has also written and directed an adaptation of M.R James' Martin's Close starring Peter Capaldi which aired on BBC Four this Christmas.



OLIVIA WILLIAMS - THE WOMAN / CATHERINE

Olivia Williams studied at Cambridge and the Bristol Old Vic Theatre School before joining the RSC for two years. Her work in theatre includes Tartuffe, Mosquitoes, Love's Labour's Lost, Waste, Happy Now? and Richard III at the National; Wallenstein, The Broken Heart, Misha's Party and The Wives' Excuse for the RSC; Beatrice Joanna in The Changeling with Cheek by Jowl; In a Forest Dark and Deep at the Vaudeville; The Hotel in Amsterdam for the Donmar; and Scenes from a Marriage at St James Theatre.

TV includes Jane Austen in Miss Austen Regrets, Agatha Christie in Agatha Christie: A Life In Pictures, Dollhouse, Manhattan, The Halcyon; Counterpart, The Haunting of Radcliffe House, Krakatoa the Last Days, Friends, Spaced, and City Hall.

Film includes THE GHOST WRITER (National Society of Film Critics and the London Critics' Circle Film awards for Best Supporting Actress), AN EDUCATION (London Critics' Circle Film Award nomination and Screen Actors' Guild Award nomination for Outstanding Performance by a Cast), THE POSTMAN, RUSHMORE, THE SIXTH SENSE, THE HEART OF ME (BIFA for Best Actress), LUCKY BREAK (Empire Award nominee), SEX AND DRUGS AND ROCK AND ROLL, MAPS TO THE STARS, PETER PAN, SABOTAGE, HYDE PARK ON HUDSON, HANNA, ANNA KARNINA, VICTORIA AND ABDUL and LAST DAYS ON MARS. Radio includes Volpone, Old Times, Mahler's Muse and a reading of her own story The Significance of Hair.



CHRISTOPHER HAMPTON - 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 an Oscar, two BAFTAs, 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 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 (*Ódön von Horváth's The Age of the Fish*, *Sándor Márai's Embers*, *Laclós' Les Liaisons Dangereuses*, *George Steiner's novella The Portage to San Cristobal of A.H.*); musicals (*Hollywood Boulevard*, *Dracula: The Musical* and, most recently, *Stephen Ward*, all with Don Black); libretti (*Waiting for the Barbarians* and *Appomattox*, both with composer Philip Glass); and many translations (*Chekhov*, *Ibsen*, *Molière*, *von Horváth*, *Yasmina Reza*, 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* and *The Height of the Storm*.

Hampton's screenplays include most recently *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*), *CHERI* (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*, and *The Thirteenth Tale* starring Vanessa Redgrave and Olivia Colman.

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' most recent feature *GOODBYE CHRISTOPHER ROBIN*; Simon Curtis' 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*; and most recently Michael Engler's *DOWNTON ABBEY*.

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.

PETER FRANCIS - PRODUCTION DESIGNER

Peter began working within the Art Department of the film industry after completing a BA(Hons) in Landscape Architecture in 1989, learning his craft from some of the best Production Designers in the world; Stuart Craig on the Harry Potter series, Peter Lamont on James Cameron's Titanic and three James Bond films.

Peter's recent film credits as a Production Designer include; KING LEAR for Playground/Amazon and starring Anthony Hopkins and Emma Thompson; additional photography for ROCKETMAN, directed by Dexter Fletcher and for THE MERCY, directed by James Marsh; Sir Richard Eyre's THE CHILDREN ACT, winning the BFDG Award in Best Production Design; Sean Foley's MINDHORN, winning British Film Designers Guild Award for Best Production Design; THE PASS directed by Ben A Williams and produced by Duncan Kenworthy; Mat Kirkby's 2015 Oscar Winning film THE PHONE CALL and the 2014 BAFTA winning film ROOM 8 directed by James W Griffiths.

As a supervising Art Director or Art Director Peter has worked on THE BEST EXOTIC MARIGOLD HOTEL (Blueprint Pictures); THE EAGLE (Focus Features); THE DEBT (Miramax); SHANGHAI (Living Films); HELLBOY 2 (Universal Pictures); CASINO ROYALE (Columbia Pictures); HARRY POTTER & THE PHILOSOPHERS STONE, HARRY POTTER & THE CHAMBER OF SECRETS (Warner Bros); ENEMY AT THE GATES (Paramount Pictures); TITANIC (Twentieth Century Fox) and GOLDENEYE (Eon Productions).

NADIA STACEY - HAIR & MAKE-UP DESIGNER

Nadia trained at Yorkshire Television and gained experience as a trainee and Make-up Assistant in theatre, ballet and opera before gaining her first film job with Academy Award-winning Hair & Make-up Designer Lisa Westcott on Miss Potter (Dir: Chris Noonan), starring Renée Zellweger.

Nadia's first credit as Hair & Make-up Designer was on Paddy Considine's BAFTA-winning debut feature TYRANNOSAUR, and since that time she has gone on to design features including: SIGHTSEERS (Dir: Ben Wheatley); PRIDE (Dir: Matthew Warchus); EDDIE THE EAGLE (Dir: Dexter Fletcher); THE GIRL WITH ALL THE GIFTS (Dir: Colm McCarthy); THE SENSE OF AN ENDING (Dir: Ritesh Batra); JOURNEYMAN (Dir: Paddy Considine), for which she was nominated for a BIFA for Best Make-up & Hair Design; BEAST (Dir: Michael Pearce); and TOLKIEN (Dir: Dome Karukoski). For her work on THE FAVOURITE (Dir: Yorgos Lanthimos), starring Olivia Colman, Emma Stone and Rachel Weisz, Nadia won both a BIFA, a BAFTA and a European Film Award for Best Hair & Make-up, and the film itself was nominated for 10 Academy Awards including Best Picture.

Nadia's work was most recently seen on the big screen in OFFICIAL SECRETS (Dir: Gavin Hood), starring Keira Knightley, Matt Smith and Ralph Fiennes. Upcoming films she has designed include: THE SECRET GARDEN (Dir: Marc Munden), starring Colin Firth and Julie Walters; EVERYBODY'S TALKING ABOUT JAMIE (Dir: Jonathan Butterell), the feature film adaptation of the Laurence Olivier-nominated musical; and CRUELLA (Dir: Craig Gillespie), a Disney origins story of the eponymous character, with Emma Stone in the lead.

ANNA MARY SCOTT ROBBINS - COSTUME DESIGNER

Anna Robbins is a costume designer who has designed costumes for numerous award-winning productions and continues to build a solid reputation for creative flair and excellence within the world of film and television. Originally from Scotland, and currently London based, Anna continues to work across the UK and has been designing for the film and television industry since 2005.

Anna originally read Law at Edinburgh Law School, graduating with honours in 2000 and went on to graduate with a first-class honours degree in design and applied arts from Edinburgh college of art in 2005. Anna is a talented and creative individual who is passionate about the craft of characterisation through the medium of costume and is interested in strong concept led design, always with an eye for detailing within costume construction.

In 2013 Anna took over as costume designer for Downton Abbey, designing the fifth and final, sixth series, earning her two primetime Emmy nominations for her designs on both series. Since then Anna has gone on to design features WILD ROSE (BIFA 2019 nomination, costume design) and DOWNTON ABBEY the feature film (Hollywood Film Awards 2019 best costume design 2019). Anna is currently designing feature film LAST LETTER FROM YOUR LOVER which shoots this autumn.

YORGOS LAMPRINOS - EDITOR

Yorgos Lamprinos is an editor of Greek origin, living and working in Paris, France since 1999. Yorgos is a long-time collaborator, from trainee to editor, with KG Productions, the production house of renowned director Costa Gavras and producer Michele Ray Gavras. He worked as an assistant on films including AMEN, THE AX (Le Couperet), BLAME IT ON FIDEL (La Faute à Fidel), OUR DAY WILL COME (Notre Jour Viendra) 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.

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/director Florian Zeller on THE FATHER was praised by critics worldwide after its Sundance world premiere in January 2020. Yorgos has received both the 2020 Los Angeles Film Critics Association award and the British Independent Film Awards (BIFA) 2020 award for Best Editing.

PHILIPPE CARCASSONNE - 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 67 feature films over 33 years, and worked repeatedly with some significant filmmakers: Claude Sautet's *A HEART IN WNNER*, Michelangelo Antonioni's *BEYOND THE CLOUDS*, Jacques Audiard's *READ MY LIPS*, Patrice Leconte's *RIDÍCULE* and *MAN ON THE TRAIN*, Denys Arcand's *THE AGE OF IGNORANCE*, Robert Lepage's *THE CONFSSIONAL*, Sylvain Chomet's *THE ILLUSIONIST*, Benoit 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.

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, ACE (Ateliers du Cinéma Européen). He currently chairs the Producers' Committee at Unifrance.



JEAN-LOUIS LIVI - PRODUCER

Jean-Louis Livi headed the number one artistic agency in Europe, Artmedia, for over 20 years. The agency was a representative for some of the greatest French talents such as Directors and authors including: François Truffaut, Alain Resnais, Claude Sautet, Jacques Demy, Francis Veber, Alain Corneau, Jean-Jacques Annaud, Claude Zidi, Danièle Thompson, Jean-Loup Dabadie, Jorge Semprun, Pascal Jardin, Michel Audiard and Gérard Lauzier. The greatest actors and actresses of their generation: Yves Montand, Simone Signoret, Jean-Paul Belmondo, Gérard Depardieu, Romy Schneider, Patrick Dewaere, Isabelle Huppert, Pierre Richard, Philippe Noiret and Isabelle Adjani.

In 1989, moved by the desire to be closer to the heart of artistic creation, he founded his production companies Film par Film, Sedif and eventually F Comme Film. In parallel, a forever lover of theatre, he bought two famous French theatres, Le Théâtre Edouard VII and Le Théâtre des Mathurins, in which he presented many successful plays.

Amongst the more than seventy films produced by Jean-Louis Livi we can find NIGHT SHIFT by Anne Fontaine, REMEMBER ME by Martin Rosete, MARVIN by Anne Fontaine, AVA by Léa Mysius, LIFE OF RILEY by Alain Resnais, CAMILLE REWINDS by Noémie Lvovsky, YOU AIN'T SEEN NOTHIN' YET by Alain Resnais, IVO LIVI DIT YVES MONTAND by Patrick Rotman, MADEMOISELLE CHAMBON by Stéphane Brizé, THE WILD GRASS by Alain Resnais, I'M GLAD THAT MY MOTHER IS ALIVE by Claude & Nathan Miller, YOU ARE SO BEAUTIFUL by Isabelle Mergault, THE BEAT, THAT MY HEART SKIPPED by Jacques Audiard, READ MY LIPS by Jacques Audiard, THE BEST JOB IN THE WORLD by Gérard Lauzier, CONJUGAL DUTY by Benoît Barbier, COLONEL CHABERT by Yves Angelo, THE SMILE by Claude Miller, A PURE FORMALITY by Giuseppe Tornatore, MY FATHER THE HERO by Steve Miner, THE ACCOMPANIST by Claude Miller, A HEART IN WINTER by Claude Sautet, ALL THE MORNINGS IN THE WORLD by Alain Corneau, THE JACKPOT (TRUE LIES) by Claude Zidi, MY FATHER, THE HERO by Gérard Lauzier, THANK YOU, LIFE by Bertrand Blier, GREEN CARD by Peter Weir, TROP BELLE POUR TOI by Bertrand Blier and THE LITTLE THIEF by Claude Miller.

DAVID PARFITT - PRODUCER

David has worked as an independent film, TV and theatre producer for over 30 years. His film credits include HENRY V, PETER'S FRIENDS, MUCH ADO ABOUT NOTHING, THE MADNESS OF KING GEORGE (nominated for four Academy Awards), MARY SHELLEY'S FRANKENSTEIN, TWELFTH NIGHT, THE WINGS OF THE DOVE (nominated for four Academy Awards), SHAKESPEARE IN LOVE (winner of Seven Academy Awards including Best Picture and four BAFTA Awards including Best Film), GANGS OF NEW YORK, (Production Consultant), I CAPTURE THE CASTLE, CHASING LIBERTY and A BUNCH OF AMATEURS. In 2010 he produced MY WEEK WITH MARILYN (nominated for two Academy Awards) followed in 2011 by Tom Stoppard's award-winning adaptation of Parade's End for BBC and HBO. In 2013 David produced The Wipers Times (winner of The Broadcasting Press Guild Award for Best Single Drama). More recently he produced two BBC4 documentaries: Glyndebourne: The Untold History and Birth of an Opera.

He executive produced the world's first hand-painted animated feature film, LOVING VINCENT, starring Douglas Booth, Saoirse Ronan, Chris O'Dowd and Aidan Turner. LOVING VINCENT was nominated for an Academy Award, Golden Globe and BAFTA Award in the Animation category. He also produced RED JOAN, directed by Sir Trevor Nunn and starring Judi Dench and Sophie Cookson. The film was released in 2019.

David established Trademark Films in 2001 with other members of his regular production team.

David was Chair of BAFTA 2008-10 and Chair of Film London 2010-17.

CAST

Anthony ANTHONY HOPKINS
Anne OLIVIA COLMAN
Paul RUFUS SEWELL
Laura IMOGEN POOTS
The man / Bill MARK GATISS
The woman / Catherine OLIVIA WILLIAMS

CREW

Director & writer FLORIAN ZELLER

Writer CHRISTOPHER HAMPTON

Director of photography BEN SMITHARD
Production designer PETER FRANCIS
Hair & Make-up designer NADIA STACEY
Costume designer ANNA MARY SCOTT ROBBINS
Editor YORGOS LAMPRINOS

Producers PHILIPPE CARCASSONNE
JEAN-LOUIS LIVI
DAVID PARFITT

