



Presents

DISOBEDIENCE

A film by Sebastián Lelio

114 mins, UK, 2017

Language: English, Hebrew and Yiddish

Distribution



1352 Dundas St. West
Toronto, Ontario, Canada, M6J 1Y2
Tel: 416-516-9775 Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com

 @MongrelMedia

Publicity

Bonne Smith
Star PR
Tel: 416-488-4436
Twitter: @starpr2
E-mail: starpr@sympatico.ca

 MongrelMedia

DIRECTED BY Sebastián Lelio

STARRING Rachel Weisz, Rachel McAdams, Alessandro Nivola

PRODUCED BY Frida Torresblanco, Ed Guiney and Rachel Weisz

EXECUTIVE PRODUCED BY Rose Garnett, Daniel Battsek, Ben Browning,

Glen Basner, Andrew Lowe, Eric Laufer, Giovanna Randall,

SCREENPLAY BY Sebastián Lelio and Rebecca Lenkiewicz

BASED ON THE NOVEL BY Naomi Alderman

DIRECTOR OF PHOTOGRAPHY Danny Cohen BSC

LINE PRODUCER Rachel Dargavel

EDITOR Nathan Nugent

MUSIC BY Matthew Herbert

PRODUCTION DESIGNER Sarah Finlay

COSTUME DESIGNER Odile Dicks-Mireaux

CASTING DIRECTOR Nina Gold

HAIR & MAKE UP DESIGNER Marese Langan

SHORT SYNOPSIS

A woman returns to her Orthodox Jewish community after the death of her rabbi father and stirs up controversy when she shows an interest in an old childhood friend.

LONG SYNOPSIS

In a Jewish Orthodox Synagogue in Hendon, the frail RAV KRUSHKA (Anton Lesser) collapses whilst giving a sermon. As funeral rites commence in London, the Rabbi's exiled daughter RONIT KHRUSKA (Rachel Weisz) is living her life as a photographer in Manhattan. During a photo shoot she is told by the Brooklyn Synagogue of her father's death; wounded by the news and in a vulnerable state, she gets drunk in a local bar and sleeps with an undetermined man.

Ronit flies home to London where she feels out of place in the Orthodox Jewish community she left behind. She is greeted at the home of DOVID KUPERMAN (Alessandro Nivola), a son figure to the Rav, who is taken aback by the unexpected return of his childhood friend. Her welcome inside the home is hostile from those in the community gathering in the Rav's honour. Her aunt FRUMA HARTOG (Bernice Stegers) greets her more openly, though the air is frosty between Ronit and her uncle MOSHE HARTOG (Allan Corduner). Ronit is both upset and angry that she was not informed of her father's illness and that her father's obituary claims he was childless.

Despite tension surrounding Ronit's sudden departure in the past, Dovid invites her to stay with him and his wife. Ronit is shocked to discover that he is married to their former best friend ESTI (Rachel McAdams), now a teacher at an Orthodox girls' school. It is uncomfortable between the two women; a complicated past is clearly hanging over them.

The next day Ronit visits her father's grave. After further prayers at their home, Dovid, Esti and Ronit go to a dinner at the Hartog house with RABBI GOLDFARB (Nicholas Woodeson) and REBBETZIN GOLDFARB (Liza Sadovy). Ronit tries to talk to her Uncle about selling her father's house, but he tells her now is not the right time for such a topic. Conversation turns to Ronit's successful career as a photographer and Rebbetzin questions why she goes by Ronnie Curtis after seeing one of her photos in a magazine. Esti, quietly joining in the conversation, states that women change their names all the time when they get married and lose their own history. Everyone is silently shocked at Esti's controversial comment. Rebbetzin continues questioning Ronit's life in New York and asks why she is still not married, as it's the way it should be for a woman. Ronit disagrees, calling marriage an institutional obligation and if she had stayed in the community and been married off, she would have killed herself. Everyone is shocked by her outburst and Ronit, blaming her jet lag, excuses herself to go home. Dovid, upon Esti's request, leaves to walk her home. Ronit breaks down to Dovid, hoping her father knew she truly loved him. Dovid, struggling against the rules of his religion, tries to comfort his childhood friend without touching her.

Ronit visits her uncle Hartog at his wigmaker's shop to continue the discussion of selling her father's house, but is informed by Hartog that the Rav left the house and all its contents to the Synagogue. She leaves and soon runs into Esti outside a supermarket. They visit the Rav's house together – a rundown mess full of medical equipment, it is not so much the house that Ronit wanted, but for her father to acknowledge her in his will. Esti admits that she does not want Ronit to leave again; past feelings are reignited and they kiss, at first timidly as Ronit pulls back, and then passionately. Ronit retreats once more, confused about her feelings.

They leave the house and Esti confesses that she had called the Brooklyn Synagogue to let Ronit know of her father's death. She tells Ronit that she married Dovid, a man she doesn't love romantically but respects, as she was mentally unwell following Ronit's sudden departure and married their best friend upon the Rav's suggestion. As they relax into each

other's company and kiss again, they are interrupted by HINDA (Clara Francis) and husband LEV (Mark Stobbart) and are unsure how much they saw. Esti rushes home, tense; she almost embraces Dovid but their marriage still lacks the passion she has with Ronit.

At school, Esti is summoned to see the headmistress MRS SHAPIRO (Caroline Gruber) where Hinda and Lev are waiting to confront her. Allegations about Esti and Ronit also plague Dovid when he is asked by the Synagogue to take on the Rav's work.

Ronit waits for Esti at the school gates, where Esti tells her about the formal complaint Hinda and Lev have submitted against her. Upon Ronit's suggestion, they escape the close knit community and head into central London for the day. Ronit and Esti continue to be conflicted in their attraction to one other; Esti feels guilty and is trying to lead a good life in line with her faith, but cannot help but desire her former lover. They go to a hotel where they make love, completely at ease and euphoric in each other's company. They talk about how Ronit's father first learnt of their relationship all those years ago.

Esti returns home late at night, where Dovid is waiting in their bedroom. He tries to get close to her but his yearning to be intimate with his wife is rebuked once again by a confused Esti.

Nauseous the next day, Esti begins to wonder if she is pregnant. Dovid confronts Esti about Mrs Shapiro's accusations and she admits what happened between them. Dovid's anger almost turns violent as he releases his frustration at his wife's inability to embrace their life together. Ronit, having overheard the argument, tries to persuade Esti to leave her husband, but Esti struggles to come to a decision. They both try to convince each other, and themselves, they are happy in their lives.

Unable to cope with the current events, Dovid seeks refuge in a quiet Synagogue library. The atmosphere is tense when he returns home for dinner with Ronit and Esti. When Ronit announces that she has booked a flight back to New York that night, Dovid seems relieved and quietly asked his wife what she plans on doing now. Ronit and Esti share a difficult goodbye, both unable to share their true feelings. Esti accuses Ronit of taking the easy option by leaving, Ronit storms out the house and Esti slams the door behind her; both heartbroken at the recent events.

In the middle of the night, Esti leaves the house whilst Dovid is asleep and returns to the hotel room with a pregnancy test. Waking up at the airport the next morning, Ronit receives a panicked phone call from Dovid saying Esti is missing. After trying to calm him down, she continues to check into her flight, but later decides to leave and help Dovid in the search for her.

Returning home after failing in their search for Esti, Ronit is still angry that Dovid didn't tell her of her father's illness. Esti returns from hiding and, having heard everything, announces her pregnancy. Dovid is joyous, believing a child will solve all their marital problems, but Esti instead asks for freedom for her and her child. She was born into the community and wants to give her child the freedom of choice she never had. Dovid is speechless and Esti feels guilty for crushing her husband's dreams of becoming a father.

Ronit and Esti attend the Hespel at the Synagogue, intimidated by the judgemental looks they receive. Esti tries to make peace with Dovid, but he ignores her. Moved by the temple's sacred atmosphere, Ronit asks Esti to be with her in New York. They clutch hands as Dovid takes to the podium, where he struggles to deliver the official speech on the Rav's passing. Seeing Ronit in the crowd, he instead contemplates the notion of freedom and choice, a topic that the Rav spoke about in his final sermon, and grants Esti the autonomy she has requested. Dovid declines the Synagogue position and abruptly leaves the Hespel. Outside, overcome with emotion Esti and Dovid hug. Ronit watches on in the distance until Dovid extends an arm and the three friends have a long heartfelt hug together.

The next morning, Ronit prepares to leave for the airport. She bids a quiet farewell to Dovid outside his bedroom and goes to see Esti, who has slept on the sofa. They say goodbye; it seems Esti has decided against joining Ronit in New York. As Ronit's taxi pulls away down the street, Esti runs after her and the pair share a long goodbye kiss, promising to remain in contact. An emotional Ronit visits her father's grave one last time and takes a photo, achieving a sense of closure over his passing and the recent events.

PRODUCTION STORY

Rachel Weisz and Frida Torresblanco were searching for material to produce together, when Rachel mentioned Naomi Alderman's 2006 award-winning novel 'Disobedience'. Frida read the novel over a weekend and by Monday knew that this was the story the producing partners were looking for.

'We established this creative relationship from the beginning where we were really curious to find roles for women, women who are intelligent, determined and decision makers and not just there to support the male character.' Frida elaborates.

'What really grabbed me about the novel was the theme of transgression in the modern world where there is almost nothing taboo anymore. The term disobedience means very little unless you find the right community to set it in, like the small Orthodox Jewish community in North London. If you find a story of transgression within an ordered old fashioned society, I think you have a great universal drama that anyone can relate to.' Weisz continues.

Film4, who joined the production in its early development stages, with Rose Garnett and Daniel Battsek acting as Executive Producers, introduced the film to Ed Guiney; reuniting Weisz and Guiney after their successful collaboration on Academy Award nominee *The Lobster*.

'What I really responded to most in the film was how utterly human these characters were with all their flaws and self-doubt; their forgiveness and their disobedience.' Guiney explains as to what attracted him to the project.

Torresblanco, after seeing Sebastián Lelio's film *Gloria*, thought he would be the perfect director for the project and pitched the idea to him, as she explains:

'He has this extraordinary sensibility and he connects with women profoundly – he understands the mechanics of every detail of the performance. I pitched him the work and he was immediately very happy and enthusiastic. He read the book right away and had the same sensation of the uniqueness of this story as me and he came on board.'

He's an amazing filmmaker and he creates a wonderful atmosphere on set – there's intensity and a focus, but a great humanity and quite a lot of levity on his set' Guiney continues

After completing a few drafts of the script, Lelio met with award-winning playwright, Rebecca Lenkiewicz to discuss continuing to work on the script together. Over the course of a year, they continued to research and write the script together, including spending a weekend in a Jewish hotel and a visit to the Orthodox community with author, Naomi Alderman, which Lenkiewicz described as the 'most interesting forensic study of the script'.

'From the beginning, we were very simpatico about where it should go. Alderman's book is full of conflict and we knew we had to keep up the temperature of Ronit feeling compelled to come home. We all have a fear of family, as well as a love, and we wanted to honour the complexity of love and loss in her book'.

Disobedience also sees the reunion of Guiney and Director of Photography, Danny Cohen (Academy Award winner for *The King's Speech*) after their collaboration on *Room*, for which Guiney received an Academy Award nomination for Best Motion Picture.

Guiney expands on their second partnership and the ease to which Cohen can work with actors:

'Danny Cohen has great instincts in allowing the actors to inhabit the frame. They really trust that he's capturing them in the very best way and there's some amazing camerawork in the film.'

For Lelio, they formed a great team on set, as he explains:

'This film was a great adventure for me as I didn't know anyone and Danny became a great partner. He was always flexible and helpful in finding ways to beautifully capture the element of freedom for the actors'.

Disobedience, a drama of love and the fight for acceptance against the confines of the regimented Orthodox community in North London, has a universality that audiences will respond to as Lelio concludes:

'We're going through a war in which only certain relationships are considered legitimate and who draws the line where and with which authority. This is a story about characters that are willing to change and evolve, but to do so they have to go through very rigid structures and that confrontation resonates with what we're going through nowadays as a human society all over the world'.

INTERVIEWS

SEBASTIÁN LELIO Director and Co-Writer

What attracted you to the material and why did you want to explore this story?

I immediately fell in love with the three main characters; it is a love story between all three of them and how their relationships evolve and their lives are affected by these days of grief.

As a Chilean director, how did you find working on the subject matter of Jewish Orthodox in North London?

The Jewish Orthodox background is of course very important but what's really going on in the film, in a certain way transcends that particular cultural specificity. The heart of the story is very universal.

How would you describe your process of working with actors?

I love actors and have a way of working with them where you're still able to see the person behind the character. So what you see on the screen is the person interpreting the character, you see an actor giving an artistic battle in front of your eyes and I do believe that is where the greatest amount of cinematic pleasure comes from.

How would you describe the relationship between Ronit, Esti and Dovid?

Ronit is this modern, free spirited woman who has run away from her origins. Esti has stayed in the community but has run away from her true self. By letting Ronit know of her father's death, Esti not only allows Ronit the opportunity to reconnect with her origins, but also calls her own destiny; knowing this is her last chance to be set free. And there is this other important element of Dovid, the Rav's spiritual son and natural successor. The days of mourning allow all these passions and repressed feelings to come out and a new order is established.

And what did Rachel Weisz, Rachel McAdams and Alessandro Nivola bring to the trio of friends?

They are like a rock'n'roll band with three guitar players, and that brought the main source of energy to the film; they're defending their characters and that creates great cinematic tension.

What was it like to work with Rachel Weisz as a producer, as well as an actor?

One of the main reasons why I accepted the project was because Rachel Weisz was involved. I've always admired her and imagining her as Ronit with her rebellious soul was irresistible. We did write the script with her in mind to play Ronit, so all the things that I've always admired about her could have the opportunity to come out and shine, Ronit's personality created a lot of opportunities for complex emotions to emerge.

How did Rachel McAdams come to be involved and what did she bring to the character of Esti?

Rachel McAdams had inner nobility and brought a lot of dignity to the character. During the years, Esti has become a master in disguise, hiding behind wigs and manners. But deep inside she's a desperate woman trying to reconnect with who she is. Even though Esti is navigating through a lot of complex situations, there is something very stable about her that allowed the character to be strong and fragile at the same time. Rachel McAdams was capable of dealing with all these complexities with incredible artistry and grace.

Can you elaborate on the relationship between Ronit and Esti and what Rachel Weisz and McAdams brought to it?

I followed my intuition that the collision of Rachel Weisz and Rachel McAdams was going to be beautiful to see and generate great sparks. In a certain way, I saw Ronit and Esti as the same person divided in two. One escaped and became free, the other stayed and embraced the religion; but both paid a big price.

What do you hope the audiences will feel whilst watching *Disobedience*?

Disobedience is a very intense journey. The characters are going through a certain turmoil that defines the film and makes it oscillate between different tones. The story explores the whole emotional spectrum of Ronit, Esti and Dovid. They feel very real, very close. You feel like you are sitting at the dining tables and lying in those beds with the characters; Even though we might not know much about the very secretive world of London Jewish Orthodoxy, the film generates a very intimate, strangely familiar feeling.

Why do you think it's an important story to tell at this time?

Disobedience is a story about confused human beings interacting and trying to do the best they can against a background of fixed conceptions. This is a story about characters that are willing to change and evolve, but to do so they have to go through very rigid structures and that confrontation resonates with what we're going through nowadays as a human society all over the world, where the old paradigms seem to be either obsolete or insufficient. I always felt that there was certain urgency in bringing *Disobedience* to life.

RACHEL WEISZ ***Ronit Khruska* / Producer**

What attracted you to this project?

I was looking for material to develop, as well as produce and act in. *Disobedience* was one of the first projects I found; it's an incredible story, with two great female leads. What really grabbed me about the novel was the theme of transgression in the modern world where there is almost nothing taboo anymore. The term disobedience means very little unless you find the right community to set it in, like the small Orthodox Jewish community in North London. If you find a story of transgression within an ordered old fashioned society, I think you have a great universal drama that anyone can relate to.

What was it like to develop the book into a film?

It took about three years from when I optioned the book, to when we started filming. I found the process of working with Sebastián, who joined the project six months later, really exciting. It was an incredible journey transforming and mutating the book into its own entity through long discussions and script meetings.

What was it like to work with Sebastián Lelio?

I've seen his work, particularly *Gloria*. He was the first person who was offered the book to develop and he said yes immediately. I was stunned because he's a filmmaker coming from such a different cultural background, so he had to really investigate this society and religion like a cultural anthropologist. As an outsider, the way in which he saw the world was very different from had it been a British director. So it's great that he had to immerse himself in the society from a really different point of view. I love the fact that he doesn't really have antagonists in his film. For instance, Uncle Hartog in the book is a much nastier piece of work, but in the script he's just someone who doesn't agree with my character. Everyone contains within them their own antagonist and worst enemy and that's what interests him.

What was Ronit's relationship like with her father?

Ronit is living with her guilt that she has erased her father from her own life after he disowned her. When she left, she chose not get in contact with him. There is this regret of being too late to forgive each other. To find forgiveness and peace with a parent before they die is incredibly important to carry on with your life. A part of her story is about how you can leave where you're from, but you can't really leave it behind; you carry it with you wherever you go. You think you are free living your life, but you need to find closure on certain things. For Ronit not to be contacted about her father's illness, she's denied closure to come and say goodbye which is very painful.

What is Ronit's relationship with Judaism?

I see Ronit as a teenager who questioned the religious laws; her free liberal thinking is immensely dangerous to the tiny closed community. Why should women get married and wear a wig? Why can't she drive on a Saturday? There are so many rules and laws and Ronit questioned them hard and was seen as a rebel and anti-authoritarian as a result.

Can you tell us about the character of Esti and working with Rachel McAdams?

Rachel McAdams is a great actress and has a huge range. She read the script and it really spoke to her. Esti is a gay woman who is in a loving heterosexual marriage. In her religion, homosexuality is considered a sin, but she believes in god so she's trying to do the right thing by her marriage. She is in a lot of psychological pain because of this decision and Ronit's return releases all her desire to be free. At the same time, she doesn't view her life as a prison because she loves Dovid as a dear friend. It's a really complicated role and I think Rachel brings a sense of Esti's inner torture and suffering and then transforms into someone who finds freedom.

Can you tell us about the character Dovid and working with Alessandro Nivola?

Dovid is an innately conservative and spiritual man, who was Ronit's father's favourite student. Growing up, Ronit was jealous of their relationship because they could sit around talking about Judaism for hours, which didn't appeal to Ronit. So there's always been a bit of sibling rivalry between the two of them, but Dovid is a decent, morally good man. Even though the community is warning him about the trouble Ronit could bring, he knows she is mourning her father and should be involved. When his decency is tested in a very serious way, he discovers an existential spirituality outside any given doctrine, and Alessandro has really tapped into that and the sense of righteousness that you need play a Rabbi.

What was it like to work with cinematographer Danny Cohen?

Danny Cohen shot *Room* in one incredibly private space, so he's very skilled at creating drama in very small confined spaces. He's an incredible visual story teller and the story felt really important to him. He grew up in the same street as me in North London so we had endless conversations about the same tree we climbed as kids.

RACHEL McADAMS *Esti Kuperman*

What attracted you to the project when you first read the script?

I fell in love with the script when I read it. It was beautifully written and unique, and the opportunity to work with Rachel Weisz was hard to turn down. I loved how sparse and yet complicated the story was. There were so many layers yet it was really respectful of the audience's intelligence and didn't force information on them. It's very rare to have a film with three leads where each has their own unique story arc from one another and together they make a really beautiful family.

Did you refer to the book whilst preparing for the role?

Naomi Alderman wrote such rich people that I constantly found myself returning to the book and mining for poetic bits which could bring so much life to a scene. I actually hosted it with my book club around the time of Rosh Hashanah so it was my opportunity to go to all the Kosher supermarkets, it was a great education on being a good Jewish housewife!

How did you research this role?

Orthodox Judaism was a society which was so foreign to me to begin with and I've since come to admire and really respect it. I spent some time in the Los Angeles Orthodox Community going to Shabbat dinners and Kosher supermarkets; it's quite easy to go and people watch. But it was the help of some really extraordinary advisors who invited us into their homes for dinners and the generosity of the community that gave us such insight into what the world is really like. You feel the responsibility to portray things correctly, but I took some comfort in the fact that every Jewish Orthodox family follow the rules in their own style. Esti and Dovid are a fairly modern couple, there are some progressive elements to their relationship that don't belong to the Orthodox in the fact that they operate on a more equal level.

Can you give us a bit of background on Esti and her relationship with her husband?

Dovid and Esti have a loving relationship built on deep friendship and full of respect. When Ronit left so suddenly, Esti was destroyed and Dovid was there to pick her up, so she's very grateful to him for saving her life in some ways, but she might still be with him out of certain obligation and gratitude. She is living a life she thinks is good enough by ignoring her sexuality and making the choice to be with Dovid. Esti is a real believer in Judaism and being a good Jewish wife and member of the community, it's a belief that lives deep inside her. So to have her sexuality deemed not acceptable in her community creates an inner struggle for her. How can she still honour the life she loves and the people she loves? For the most part, she believes she is happy but doesn't realise she's cut off this major part of herself.

What was it like to work with Alessandro Nivola?

Alessandro was a great scene partner and has crafted a really beautiful Dovid; he always brings such humanity to his roles. It was really important to him that Dovid was a good guy who is struggling with his beliefs and the contradictions of this world and he really brought such truth to that struggle.

What was it like to work with Rachel as both a producer of the film and an acting partner?

Rachel has been such a champion for this film to get made and you can see the great love for the material in her performance. She wanted to find a story where there were strong parts for women. I'm grateful to her for that being a mission statement. On top of that she's an extraordinary actress who brought such compassion and confusion to Ronit. She expresses love so well by doing so little and can play free thinking rebellious women brilliantly and had a really beautiful interpretation of her character.

What was it like working with Sebastián Lelio?

Sebastián is wonderful; he is so meticulous when it comes to the details. He choreographed the scenes to the point that Rachel and I sometimes felt we were performing a dance. But he also knows how much can be said with a look and he would let the scene run organically as well. He was the best of both worlds; he could see when the director's touch needed to come in and when it was better to let it just fly. He's got that Latin rebellion in him that Ronit has that he could relate to and yet he's also got the quiet observant inner strength like Esti.

What is it like for Esti when Ronit returns to the community?

It's difficult for Esti to have Ronit return and not be able to openly comfort her, she is very self-conscious about how she acts and respectful of Dovid as they are the pillars of the

community. She also feels the real sting that she left, not just her but Dovid as well. They were a great group of friends that only had each other and when Ronit left, it was a real betrayal to both of them. But somewhere deep inside, Esti knew that things needed to change, which is why she gets the message to Ronit that her father has passed; her return is the catalyst for Esti to reevaluate her choices.

What was it like to film the scenes where Esti can truly be herself with Ronit?

The scenes in the hotel with Ronit were great to film because they were the only ones where Esti can truly let go. Sebastián expanded on the curiosity around what their life might have been outside the Orthodox community, by directing us to look at each other and wonder what could have been. So he's very in tune with the idea of regret and how damaging the intervention was that kept them apart.

What do you hope audiences will take away from watching this film?

The film explores the theme of personal freedom and what it means to follow your own path, so it is a story that has an incredible amount of hope in it. It's a great love story, but not just of one kind of love; love for god, love for friendship and romantic love. I have never seen a story that offers a glimpse into this world that goes this deep and looks into sexuality in this way. It's a story that needs to be told.

ALESSANDRO NIVOLA

Dovid Kuperman

What attracted you to the script when you first read it?

What attracted me to the script was the trio of friends that all mean well and yet somehow create a messy situation despite their affection for each other. It's a totally human situation that is unavoidable and painful.

What was your initial reaction to reading the script?

I loved Sebastián's *Gloria* so I already knew how talented he was and became immediately curious to know more about his work. When I read the outline of the script, I thought Dovid would be a secondary character supporting the heart of the story, so I was surprised when he had more capacity and his story was integral to the over arching narrative. The script presented a problem that pits belief and religion against modernity and changing times and questions how to reconcile those two things. Dovid represented someone who had committed his life to his religion in a very intense and profound way, and has to reconcile those beliefs against his sense of goodness and his love for the people he is closest too. It really explored that dilemma for him in a detailed, complex and beautiful way.

Did you use Naomi Alderman's book to further enhance your understanding of the character?

The descriptions of Dovid in the book and script varied quite a lot so my first instinct was to concentrate solely on the script as something that existed all on its own. But as I started to research the character, I felt this pull back to the book to get more details about the particular community. When I went back and started reading the book more closely, I realised that Dovid wasn't too different from how he had been rendered in the book and it became a really valuable resource for me.

How much research did you undertake for the role?

The first thing I discovered when I started the research was that within the Orthodox community, there are a million shades of grey in terms of how people observe their religion. So the first challenge was to work out where this particular community was on that spectrum. The research I undertook was the most interesting that I've ever had as an actor, both

intellectually and on a personal level. I met so many people that took me into their community. The friends that I've made at Shabaz dinners are friends for life. I have felt a responsibility throughout the making of the film to get across the incredible warmth of the Orthodox community. These are people who are full of passion and affection for each other. Sometimes the Orthodox is perceived like a hostile community, ruthless in its judgement of the outside world, but that hasn't been my experience.

Can you elaborate on Dovid's close relationship to Ronit's father?

At a young age, he saw a quality and a connection with god in Dovid which could help bind the community together in a way that he had, so he became his pupil. Dovid's adolescence would have been spent with this man, which is how he came to be so close to Ronit and her best friend Esti, who he might not have known otherwise because young men and women are kept quite separate in the Orthodox world. After Ronit left, he became adopted by him as his only child so the situation is difficult for everyone. The man was essentially his father. His death at the beginning of the script really sparks of this confusing situation where she comes back to mourn him and I'm there mourning him like a father.

Can you describe the relationship between Dovid and Esti?

I love the way that Dovid and Esti's relationship is written because it's a good marriage and they have a deep respect for one another. What is wrong with their marriage is so subtle and yet essential; she is a lesbian. There is every reason why Dovid and Esti could have gone all those years thinking their marriage was worth preserving, yet in the end she has to be who she is and love the way she is naturally inclined to love.

What did Rachel McAdams bring to the role of Esti?

The character that I've watched her create has been a person who is incredibly shy, quiet seemingly meek, but with this burning furnace inside her. Esti is someone who is full of passion, but not accustomed to expressing herself that way and Rachel instantly understood that fundamental part of her character.

What was it like to work with Rachel Weisz?

Rachel and I have a long history together; my first film in the UK was co-starring with her in 1998. It was wonderful to work together again after all those years. Rachel has a rebellious soul, so I could see why she responded to the book and designed this role for herself. She's fearless and has a little bit of mischief in her eye.

What did you enjoy most about working with Sebastián?

I've felt completely free even within the boundaries of what my character's behaviour would be. From the first moment we met and talked about the way that he wanted to work, it became clear that performance was really the most important element.

What do you hope audiences will take away from watching the film?

Life is always presenting you with situations that aren't easily resolved. So ideally people will walk away without easy answers; the best stories are the ones that aren't packed. Hopefully people will walk away having had their opinions and preconceptions about certain life challenged.

CAST BIOGRAPHIES

RACHEL WEISZ - Ronit Khruska

Academy Award-winning actress Rachel Weisz, who is known for portraying women of incredible spirit and intelligence, continues to seek out challenging projects and roles both on screen and stage.

Upcoming, Weisz co-stars with Colin Firth in *The Mercy*, directed by James Marsh. Studio Canal will release the film in the UK in early 2018.

She recently re-teamed with director Yorgos Lanthimos on *The Favourite* in which she stars alongside Emma Stone, Olivia Colman and Nicholas Hoult. The film, which is currently in post-production, explores the political machinations behind the scenes during the reign of Queen Anne (Colman), the last monarch of the House of Stuarts.

Receiving unanimous critical praise opposite Ralph Fiennes, in 2005 Weisz earned a Screen Actors Guild Award, Golden Globe Award and the Academy Award for Best Supporting Actress for her performance in Fernando Meirelles' film adaptation of the best-selling John le Carré novel, *The Constant Gardener*. Similarly, in 2012 she received a Golden Globe nomination for Best Actress in a Motion Picture Drama for her highly acclaimed performance in Terence Davies' *The Deep Blue Sea*, a film adaptation of Terence Rattigan's play. Her performance in this independent film also earned her Best Actress awards from The New York Film Critics Circle, and the Toronto Film Critics Association.

Weisz's diverse work includes *My Cousin Rachel*, directed by Roger Michell, Mick Jackson's *Denial*, *Complete Unknown*, directed by Joshua Marston, Derek Cianfrance's *The Light Between the Oceans*, Paolo Sorrentino's *Youth*, Yorgos Lanthimos's 2015 Cannes Jury Prize winner *The Lobster*, Alejandro Amenabar's ancient Egyptian epic *Agora*, Rian Johnson's international con man adventure *The Brothers Bloom*, Wong Kar Wei's *My Blueberry Nights*, Peter Jackson's *The Lovely Bones*, Adam Brooks' romantic comedy *Definitely Maybe*, and the indie political drama *The Whistleblower*, directed by Larisa Kondracki. Weisz also starred in Jim Sheridan's thriller *Dream House* opposite Daniel Craig, Francis Lawrence's hit thriller *Constantine*, Darren Aronofsky's sci-fi/romantic fantasy adventure *The Fountain* opposite Hugh Jackman, Gary Fleder's *Runaway Jury*, Chris and Paul Weitz's *About a Boy*, Jean-Jacques Annaud's *Enemy at the Gates* and Bernardo Bertolucci's *Stealing Beauty*. Weisz has also appeared in a number of blockbuster films including Stephen Sommers' *The Mummy* and *The Mummy Returns*, Tony Gilroy's *The Bourne Legacy*, opposite Jeremy Renner and Sam Raimi's *Oz: The Great and Powerful*. Weisz received critical acclaim for Focus Features *The Shape of Things*, which also marked her first venture into producing. She executive produced *The Radiator*, the directorial debut of Tom Browne.

In the Fall of 2016, Weisz starred in the off-Broadway production of The Public Theater's *Plenty*. David Leveaux directed Weisz in the lead role of the drama which is set in the years following World War II. In 2013, Weisz starred on Broadway in Mike Nichols' *Betrayal* opposite Daniel Craig and Rafe Spall. Before its opening, *Betrayal* shattered weekly box office records in previews at The Barrymore Theater. In 2010, Weisz won the Laurence Olivier Award in the category of Best Actress for her performance as Blanche DuBois in the West End revival of Tennessee Williams' *A Streetcar Named Desire*. She had previously starred in writer/director Neil LaBute's staging of his original play *The Shape of Things*, in both London and New York City. Her performance in Sean Mathias' U.K. staging of Noel Coward's *Design for Living* earned her the London Drama Critics Circle Award for Outstanding Newcomer. She also starred in the West End production of *Suddenly Last Summer*, directed by Mathias.

Weisz began her career as a student at Cambridge University where she formed the Talking Tongues Theatre Group, which performed numerous experimental pieces and won the prestigious Guardian Award at the Edinburgh Festival.

RACHEL McADAMS – *Esti Kuperman*

Academy Award nominated Rachel McAdams' transformative performances have established her as one of Hollywood's most sought-after and respected actors.

She recently wrapped production starring opposite Jason Bateman, Jesse Plemons, and Kyle Chandler in Newline Cinema's comedy *Game Night* written and directed by John Francis Daley and Jonathan Goldstein. The film follows a group of friends who meet regularly for game nights and end up having to solve a real murder mystery.

In 2016, McAdams starred alongside Benedict Cumberbatch, Tilda Swinton, Mads Mikkelsen and Chiwetel Ejiofor in Scott Derrickson's Marvel film, *Doctor Strange*. Disney released the film in the US on November 4th, 2016 with a #1 opening weekend spot and an opening domestic gross of \$85 million. The film has currently grossed \$636 million worldwide and is in the top 10 highest earning domestic releases of 2016.

Prior to that, McAdams starred in Thomas McCarthy's critically acclaimed *Spotlight*, alongside Michael Keaton and Mark Ruffalo. The film tells the true story of how the Boston Globe uncovered the massive scandal of child molestation and cover-up within the local Catholic Archdiocese. *Spotlight* received numerous accolades including three Golden Globe Award nominations, five Independent Spirit Awards nominations, seven Critics' Choice Award nominations, two Screen Actors' Guild Award nominations and five Academy Award nominations. *Spotlight* received the 2016 Critics' Choice Award for Best Original Screenplay, Best Picture and Best Acting Ensemble, the 2016 Screen Actors' Guild Award for Outstanding Performance by a Cast in a Motion Picture and the 2016 Academy Award for Best Writing, Original Screenplay and Best Motion Picture. Individually, McAdams was nominated in the category of Best Supporting Actress in a Motion Picture at the Critics' Choice Awards, Screen Actors' Guild Awards and the Academy Awards.

Previous film credits include Woody Allen's *Midnight In Paris* which earned McAdams a SAG nomination for Outstanding Performance by a Cast in a Motion Picture alongside cast mates Owen Wilson, Kathy Bates, Adrien Brody, Marion Cotillard, Carla Bruni, and Michael Sheen, she reprised her role as Irene Adler in *Sherlock Homes: A Game of Shadows* opposite Robert Downey Jr., starred in *The Little Prince* opposite Jeff Bridges, Paul Rudd, and Benicio del Toro, Anton Corbijn's *A Most Wanted Man* opposite Philip Seymour Hoffman, Robin Wright and Willem Dafoe, Cameron Crowe's *Aloha* opposite Bradley Cooper and Emma Stone, *Southpaw* opposite Jake Gyllenhaal and Forest Whitaker, Wim Wenders' *Everything Will Be Fine* opposite James Franco, Charlotte Gainsbourg and Robert Naylor, Michael Sucsy's *The Vow*, opposite Channing Tatum, Richard Curtis' *About Time* opposite Domhnall Gleeson and Bill Nighy, Terence Malick's *To The Wonder* opposite Ben Affleck, Olga Kurylenko, Brian De Palma's *Passion* opposite Noomi Rapace, Roger Michell's *Morning Glory* opposite Diane Keaton and Harrison Ford, Guy Ritchie's *Sherlock Holmes*, *The Time Traveller's Wife*, Neil Burger's *The Lucky Ones*, *Married Life* (Toronto Film Festival 2007 Premiere), *The Family Stone* opposite Diane Keaton and Sarah Jessica Parker, Wes Craven's *Red Eye* opposite Cillian Murphy, *Wedding Crashers* opposite Owen Wilson, Vince Vaughn and Christopher Walken, Nick Cassavetes' *The Notebook* opposite Ryan Gosling and *Mean Girls*.

On television, McAdams was last seen in the second season of Nic Pizzolatto's *True Detective*. McAdams played Sheriff Ani Bezzirades, a Ventura County Sheriff's detective whose uncompromising ethics put her at odds with others and the system she serves. She starred alongside Colin Farrell, Taylor Kitsch, and Vince Vaughn. The series premiered on

June 21, 2015 on HBO. McAdams was nominated for a 2016 Critics' Choice Award in the category of Best Actress in a Movie Made for Television or Limited Series.

In 2005, McAdams received ShoWest's Supporting Actress of the Year Award as well as the Breakthrough Actress of the Year at the Hollywood Film Awards. In 2009, she was awarded with ShoWest's Female Star of the Year.

McAdams was born and raised in a small town outside of London, Ontario. Involved with theatre growing up, she went on to graduate with honours with a BFA degree in Theatre from York University.

ALESSANDRO NIVOLA – *Dovid Kuperman*

Actor and producer Alessandro Nivola won the the 2017 TriBeCa Film Festival's Best Actor Award for his performance opposite Juno Temple in the upcoming *One Percent More Humid*. He also won a Screen Actors Guild Award and a Critics Choice Award for best cast for his performance as Anthony Amado in David O. Russell's *American Hustle*, and he earned an Independent Spirit Award nomination for Best Supporting Actor for his performance as the English rock musician Ian McKnight opposite Frances McDormand in Lisa Cholodenko's *Laurel Canyon*.

In 2015 Nivola was nominated for a Tony Award™ and an Outer Critics Circle Award for his performance as Frederick Treves opposite Bradley Cooper in the Broadway revival of *The Elephant Man*.

Nivola is currently filming Gideon Ra's *The Red Sea Diving Resort*, starring opposite Chris Evans. He was most recently seen in the HBO film *The Wizard Of Lies*, playing Mark Mado opposite Robert DeNiro. Upcoming work includes three features: *Weightless*, *One Percent More Humid*, and Lynne Ramsay's *You Were Never Really Here* with Joaquin Phoenix which won best screenplay at this year's Cannes Film Festival. He also stars with his wife Emily Mortimer in the groundbreaking live action narrative VR short *Broken Night* which also screened at Cannes.

In addition to three award nominated performances on Broadway, Nivola has starred in many films including *Junebug*, *Coco Before Chanel*, *A Most Violent Year*, *Selma* (Critics Choice Award nomination best cast), *The Neon Demon*, *Mansfield Park*, *Ginger & Rosa*, Kenneth Branagh's *Love's Labour's Lost*, *Jurassic Park 3*, and John Woo's *Face/Off* among others.

Nivola and Emily Mortimer set up the film and television production company King Bee Productions in 2014. He produced two seasons of HBO's *Doll & Em* and is producing two new as yet untitled series for Amazon and TruTV respectively. He is also producing the feature film *To Dust* starring Geza Rohrig (*Son of Saul*) and Matthew Broderick which is currently in post production.

Alessandro grew up in rural Vermont and graduated from Yale University with a BA in English. He resides in New York.

CREW BIOGRAPHIES

SEBASTIÁN LELIO - Director and Co-Writer

Sebastián Lelio is a Chilean filmmaker based in Berlin. His fourth film *Gloria* premiered at the Berlin International Film Festival in 2013, where it became a critical and popular success. It won the Prize of the Ecumenical Jury and the Gilde award, and earned a Silver Bear for best actress Paulina García. The film was later nominated for an Independent Spirit Award and a London Critics Circle Award for Best Foreign Language Film, as well as being Chile's entry for the 2014 Academy Awards – and a long string of others. It currently holds a 99% rating on Rotten Tomatoes. Lelio's fifth feature film, *A Fantastic Woman*, premiered in main competition in Berlin 2017 to rave reviews across the board, and won the Silver Bear for best screenplay. It will play at Telluride, Toronto, and New York Film Festival, and will be released by Sony Pictures Classic in the US, Artificial Eye in the UK in 2018.

The English language remake of *Gloria* – now set in LA – and starring Julianne Moore as the titular character will go into production soon with Juan and Pablo Larrain to produce.

FRIDA TORRESBLANCO – Producer

Frida Torresblanco is an award-winning producer who began her career by studying Film and Literature in Madrid. Torresblanco is the President and CEO of Braven Films as well as the producer behind all of Braven's material.

While still in Spain, Torresblanco acted as production coordinator and line producer on several films and documentaries, including Javier Rioyo and José Luis López Linares's *Buñuel*. She produced *Storm the Skies: The Death of Leon Trotsky*.

Torresblanco was the head of international production of the Spanish mini studio Lolafilms for the next five years, including *The Dancer Upstairs*, directed by John Malkovich and starring Javier Bardem, as well as Susan Seidelman's *Gaudi Afternoon*, starring Marcia Gay Harden, on which she served as a producer. Torresblanco was additionally responsible for the production design, pre-production and sales of Lolafilms' international English-language productions including *Rain*, directed by Katherine Lindberg; *Off Key*, directed by Manuel Gómez Pereira, and *Girl from Rio*, directed by Christopher Monger.

Torresblanco moved to New York City in 2002 to launch a film production company, in partnership with Alfonso Cuarón. In 2006, Torresblanco produced with Alfonso Cuarón and Guillermo del Toro *Pan's Labyrinth*, directed by Guillermo del Toro, a production which was graced with three Oscars® and another three nominations at the 79th Academy Awards, as well as three wins and five nominations at the BAFTAs, a nomination for the Palme d'Or, and a Golden Globe. As Head of Esperanto, she served as Executive Producer and Creative On-set Producer for the films *The Assassination of Richard Nixon*, directed by Niels Mueller and starring Sean Penn; *Duck Season*; *Year of the Nail*; and *Cronicas*, directed by Sebastián Cordero and starring John Leguizamo. Torresblanco subsequently completed production on a documentary directed by Alfonso Cuarón entitled *The Possibility of Hope*, which includes interviews with Naomi Klein, James Lovelock, Tzvetan Todorov, and Slavoj Žižek amongst others. The following year, in a continuation of the awards whirlwind, The Hollywood Reporter named Torresblanco one of the 50 most powerful Latinos in Hollywood and placed her as number 13 on their Hispanic Women Power 25 list. Torresblanco produced *Rudo Y Cursi*– directed by Carlos Cuarón and starring Gael García Bernal and Diego Luna. The film premiered at the 2009 Sundance Film Festival and has gone on to be one of the highest-grossing films in Mexican history.

In 2010, Torresblanco, as CEO and founding partner along with Eric Laufer and Giovanna Randall, launched her new film production company, Braven Films. The company aims to be a space for filmmakers to freely create universal, contemporary, intelligent movies that will

appeal to large audiences with a unique voice. *Magic Magic*, produced by Frida Torresblanco through Braven Films is a tense psychological thriller written and directed by Chilean Sebastián Silva whose film *The Maid* (La Nana) won the Grand Jury Prize at Sundance and was nominated for a Golden Globe. The film stars Michael Cera, Juno Temple, Emily Browning and Catalina Sandino Moreno. The film premiered at the Sundance Film Festival in 2013 and screened in that year's Directors' Fortnight at Cannes.

In development is a slate of films including *Julius Winsome* and *Crooked Heart* in partnership with Rachel Weisz. In pre-production *Visceral*, a thriller directed by Frederic Jardin (*Sleepless Night*, *Spiral*) from a script by Stephen Prentice, co-produced with Marco Cherqui and Lauranne Bourrachot (*A Prophet*).

ED GUINEY - Producer

Ed Guiney heads Element Pictures with Andrew Lowe, working across production, distribution, and exhibition.

Current productions include Yorgos Lanthimos' *The Killing Of A Sacred Deer* starring Colin Farrell and Nicole Kidman, *The Favourite* also directed by Yorgos Lanthimos with Emma Stone, Rachel Weisz and Olivia Colman and Lenny Abrahamson's *The Little Stranger* starring Domhnall Gleeson and Ruth Wilson.

Recent productions included *Room*, an onscreen adaptation of Emma Donoghue's award-winning novel directed by Lenny Abrahamson and starring Brie Larson, Joan Allen, Jacob Tremblay and William H. Macy. *Room* was nominated for four Academy Awards® including Best Film, Best Director and Best Screenplay with Larson winning the award for Best Actress. The film was also nominated for three Golden Globes® with Larson winning a Golden Globe® as well as a SAG award. Other recent productions include Yorgos Lanthimos' *The Lobster*, starring Colin Farrell and Rachel Weisz, which won the Jury Prize in Cannes and was nominated for an Academy Award® Original Screenplay; and *A Date For Mad Mary*, directed by Darren Thornton.

Guiney's other production credits include *Frank*, *What Richard Did*, *Garage* and *Adam & Paul* (all directed by Lenny Abrahamson), *Shadow Dancer* (James Marsh), *The Guard* (John Michael McDonagh), *Omagh* (Pete Travis) and *The Magdalene Sisters* (Peter Mullan).

Element also produces TV drama and runs a distribution company which handles StudioCanal's slate in Ireland, as well as direct acquisitions. The company owns and operates the four-screen Light House Cinema, one of Dublin's premiere art house cinemas and is about to open the Picture Palace, a new three-screen cinema in Galway.

In 2014 Ed Guiney was awarded the Prix Eurimages at the European Film Awards.

REBECCA LENKIEWICZ - Co-Writer

Rebecca Lenkiewicz is an acclaimed playwright whose work has been performed all over the world. She was the first living female playwright to have an original play - the celebrated *Her Naked Skin*, which explored the suffragette movement - performed on the National Theatre's Olivier stage. Other plays include: *Soho – A Tale Of Table Dancers*, *The Night Season*, *Shoreditch Madonna*, *The Painter*, *The Typist*, *The Invisible*, and *Jane Wenham*. Adaptations include *An Enemy Of The People*, *Ghosts*, *The Soldier's Tale*, *The Turn Of The Screw*, *Miss Julie*, and *The Tempest*.

Rebecca also writes for film and television. She co-wrote the film *Ida* with director Pawel Pawlikowski which won the Oscar in 2016 for Best Foreign Language Film, the BAFTA and the SPIRIT awards for the same category and the Best Film award at both the London Film

Festival and the Warsaw Film Festival. She has recently written *The Sea Change* for Kristin Scott Thomas to direct which will star Kristin, Mark Strong and Anya Taylor-Joy, co-written *Collette* with Wash Westmoreland for Killer Films, Number 9 Films and Bold Films, to star Kiera Knightley, Dominic West and Denise Gough. She is now adapting *The Gunnars Daughter* for producer Angeli MacFarlane/BFI and *Into That Darkness* for Lenny Abrahamson to direct for Element Films. For TV she is adapting *The Secret Rooms* for Scott Free/BBC for Kevin MacDonald to direct, *Mystery In White* for Origin Pictures/BBC, *Portrait Of A Lady* for Red, Number 9 Films/BBC and she is the showrunner under Steve McQueen on a BBC/Rainmark Films seven hour drama. She has written extensively for radio.

DANNY COHEN BSC – Director of Photography

Oscar, BAFTA and Emmy-nominated director of photography Danny Cohen has worked on some of the most acclaimed film and TV projects of the last decade, working with directors including Tom Hooper, Stephen Frears, Richard Ayoade, Richard Curtis, Shane Meadows and Steven Poliakoff. Cohen's work spans diverse genres and periods, from historical biography to comedy and horror.

His work on *The King's Speech* earned him BAFTA and Oscar nominations and he has twice been nominated for the American Society of Cinematographers Outstanding Achievement Award, in 2011 and 2013. Among his many credits are *Florence Foster Jenkins*, *Victoria and Abdul*, and *The Program* (Stephen Frears); *Room* (Lenny Abrahamson); *The Danish Girl*; *Les Misérables*, *The King's Speech* and *John Adams* (dir. Tom Hooper, 2008 Emmy Nomination: Outstanding Cinematography For A Miniseries Or A Movie); *X+Y* (Morgan Matthews) and *The Boat that Rocked* (Richard Curtis).

For TV he has worked extensively with Shane Meadows, shooting *This is England 1988*, *This is England 1986* and *This is England*, as well as Meadows' debut feature *Dead Man's Shoes*. He was nominated for a BAFTA for Best Photography and Lighting: Fiction/Entertainment for *Longford*. Other credits include *Richard II* directed by Rupert Goold for the BBC, Dominic Savage's *Dive*, and *Poppy Shakespeare* (dir. Ben Ross).

NATHAN NUGENT – Editor

Nathan Nugent has been a Film Editor for several years, moving from feature documentaries into drama. His recent credits include *What Richard Did*, *Frank*, and *Room* for which he was nominated for an Independent Spirit Award in 2016 and received the Canadian Academy Award for Best Editing.

MATTHEW HERBERT - Composer

Matthew Herbert is a prolific and accomplished musician, artist, and writer whose range of innovative works extends from numerous albums (including the much-celebrated *Bodily Functions*) to film scores for *A Fantastic Woman*, *Human Traffic* and the Ivor Novello nominated *Life in a Day* as well as music for west-end theatre, Broadway, TV, games and radio. He has performed solo, as a DJ and with various musicians including his own 18 piece big band all around the world from the Sydney Opera House to the Hollywood Bowl and created installations, plays and opera.

He has remixed iconic artists including Quincy Jones, Serge Gainsbourg, and Ennio Morricone and worked closely over a number of years with musical acts as diverse as Bjork and Dizzee Rascal. He has been sampled by J Dilla for Slum Village and another of his pieces (Cafe de Flore) inspired a movie by Jean-Marc Vallée (*Dallas Buyers Club*). He has produced other artists such as Mica Levi, Roisin Murphy, The Invisible and Merz and released some of these works alongside others on his own label – Accidental Records. Notable collaborators have included chef Heston Blumenthal, playwrights Caryl Churchill

and Duncan Macmillan, theatre director Lyndsey Turner, musician Arto Lindsay and writer Will Self but he is most known for working with sound, turning ordinary or so-called found sound in to electronic music. His most celebrated work *ONE PIG* followed the life of a pig from birth to plate and beyond. His debut play *The Hush* was performed at the National Theatre, his debut opera *The Crackle* at the Royal Opera House and he continues to work on projects for the screen as well as the stage. He is currently finishing his debut book called *The Music* for the publisher Unbound. He is the creative director of the new Radiophonic Workshop for the BBC.

SARAH FINLAY - Production Designer

Sarah Finlay worked with director Andrew Haigh on multiple award winning feature *45 Years*, which garnered a Golden Bear nomination for Haigh at the Berlin International Film Festival, was BIFA, BAFTA and Oscar nominated and received its UK premiere at the Edinburgh International Film Festival winning the Michael Powell Award for Best British Feature. Prior to this Finlay designed Haigh's award-winning feature *Weekend* with other work including the television drama *Common Ground* directed by Dave Lambert, and BAFTA winning short film *Pitch Black Heist* directed by John Maclean. In 2015 she worked with director Hope Dickson Leach on her debut feature *The Levelling*, which received its world premiere at TIFF 2016 and went on to garner 4 and 5 star reviews across the board.

ODILE DICKS-MIREAUX - Costume Designer

Odile Dicks-Mireaux studied theatre design at the Central School of Art and Design. After leaving college she went on to work in fringe theatre with companies such as Pip Simmons and Belt and Braces.

She joined the BBC in 1979 as an assistant and by 1982 she became a designer in her own right, designing the costumes for the Award-winning series *Blackadder* starring Rowan Atkinson.

Other BBC projects include Jon Amiel's *Silent Twins*; Angela Pope's *Sweet As You Are* and Warris Hussein's *Clothes in the Wardrobe* starring Jean Moreau, Joan Plowright and Julie Walters, for which she won an RTS Award for Best Costume Design.

Her television work includes *Great Expectations*, where she won a BAFTA Award for Best Costume Design; *Gormenghast* for which she was nominated for both BAFTA and RTS Awards; *The Lost Prince* for which she received an Emmy Award and an RTS Award; *The Deal* (dir. Stephen Frears) and *The Hollow Crown, Richard II* episode, directed by Rupert Goold, with Ben Wishaw and Rory Kinnear, where she was nominated again for a BAFTA.

Film credits include *Bel Ami* starring Robert Pattinson, Uma Thurman and Kristin Scott Thomas; *Quartet* directed by Dustin Hoffman starring Maggie Smith, Tom Courtenay and Michael Gambon; *Brooklyn* with John Crowley starring Saoirse Ronan for which she received a BAFTA nomination; Ben Wheatley's *High Rise* starring Tom Hiddleston, Jeremy Irons and Elisabeth Moss; Ritesh Batra's *The Sense of an Ending* for Origin Pictures with Jim Broadbent and Mick Jackson's *Denial* starring Rachel Weisz.

Dicks-Mireaux has most recently designed Simon Curtis's *Goodbye Christopher Robin* starring Margot Robbie and Domhnall Gleeson.

NINA GOLD – Casting Director

Nina Gold is a casting director in television, film and occasionally theatre. Gold's recent feature film credits include *The Sense of an Ending*, *Final Portrait*, *Bridget Jones' Baby*, *The BFG*, *Star Wars: Episode VII – The Force Awakens*, *The Danish Girl*, *Far from the Madding Crowd*, *High-Rise*, *The Martian*, *Paddington Bear*, *A Little Chaos*, *In the Heart of the*

Sea, The Iron Lady, The Theory of Everything, The Imitation Game, The King's Speech and *Les Miserables*. She has cast seven films with Mike Leigh including *Mr Turner, Topsy-Turvy, Vera Drake* and *Another Year*. Other films include *Sightseers, Before I Go to Sleep, How I Live Now, Sunshine on Leith, Rush, Prometheus, The Counselor, Attack the Block, Jane Eyre, Hot Fuzz, Brothers of The Head, The Illusionist, Wild Bill, The World's End, Shadow Dancer, My Week with Marilyn, Nowhere Boy, Bright Star* and *Eastern Promises*.

Television credits include seven seasons of *Game of Thrones, The Crown, Wolf Hall, The Dresser, Marco Polo, London Spy, The Escape Artist, Restless, Any Human Heart* and *The Crimson Petal and The White*. Other television credits include two seasons of the highly successful *Rome, The Red Riding Trilogy, Longford, The Devils's Whore,* and *The Life and Death of Peter Sellers*.

Nina has won Primetime Emmys for Outstanding Casting for a Miniseries for her work on HBO's *John Adams* and *Game of Thrones*. Nina has won Artios awards for outstanding casting on *The King's Speech, My Week with Marilyn* and most recently *Game of Thrones*.

In April 2016 she was honoured with a BAFTA Special Award for her outstanding contribution to casting over 100 television and film productions – it is the first time BAFTA has recognised a casting director with a special award. She is the recipient of three Primetime Emmy awards for her work on *John Adams* in 2008 and *Game of Thrones* in 2015 and 2016.

MARESE LANGAN – Hair & Make-Up Designer

Marese Langan studied her craft at what is now called the Delamar Academy, and then worked on various graduation films at Beaconsfield Film School. After graduating she went on to work as a Make-up and Hair Artist on several films, including *The Full Monty, Career Girls,* and *My Son the Fanatic* as well as *Kingdom of Heaven, Pirates of the Caribbean, Troy* and *Gladiator*. Marese began as a Make-up and Hair Designer on *Gloriana*, the Emmy award-winning film directed by Phyllida Lloyd, and her first project as Chief Make-up was *Dracula 2000*. Marese has since been Make-up and Hair Designer for films as diverse as *My Cousin Rachel, Denial, A Monster Calls, Black Sea, Belle, Tristram Shandy: A Cock and Bull Story, PU-239, Angel, A Mighty Heart, The Boy in the Striped Pyjamas, My Talks with Dean Spanley, In the Loop, Fish Tank, Chatroom, All in Good Time, The Iron Lady* (for which she won the BAFTA for Best Make-up and Hair), *Mr Pip, Welcome to the Punch* and *How I Live Now*. Forthcoming films include *Mary Magdalene* and *The Mercy*.

CREDITS

CAST IN ORDER OF APPEARANCE

Rav Krushka	ANTON LESSER
Dovid Kuperman	ALESSANDRO NIVOLA
Moshe Hartog	ALLAN CORDUNER
Rabbi Goldfarb	NICHOLAS WOODESON
Yosef Kirschbaum	DAVID FLEESHMAN
Dr Gideon Rigler	STEVE FURST
Ronit Krushka	RACHEL WEISZ
Tattooed Man	TREVOR ALLAN DAVIES
Photographic Studio Assistant	SOPHIA BROWN
Man in Bar	ANTHONY DOWDING
Fruma Hartog	BERNICE STEGERS
Hinda	CLARA FRANCIS
Esti Kuperman	RACHEL McADAMS
Rina	LIA COHEN
Miss Scheinberg	CARA HORGAN
Student 1	ORLANDO BROOKE
2	DOMINIC APPLEWHITE
3	OMRI ROSE
Rebbetzin Goldfarb	LIZA SADOVY
Wig Shop Assistant	RUTH LASS
Rivka	ALEXIS ZEGERMAN
Shmuli	BENJAMIN TUTTLEBEE
Lev	MARK STOBART
Sara	ROSE WALKER
Mrs Hannah Shapiro	CAROLINE GRUBER
Choir Members	ELIOT ALDERMAN ADRIAN ALEXANDER JOSEPH THOMPSON GABRIEL GOTTLIEB AARON ISAAC JULIAN SANDER JASON BLAIR MOSHE CAPLAN ELIOT BERMAN
1 st Assistant Director	SIMON HEDGES
Production Manager	ROSLYN HILL
A Camera & Steadicam Operator	IAIN MACKAY ACO
Production Accountant	ADRIAN O'BRIEN
Art Director	BOBBIE COUSINS
Location Manager	VINNIE JASSAL
Script Supervisor	LIZ WEST
Post Production Supervisor	DEBORAH HARDING
Sound Designer	BEN BAIRD
Production Coordinator	EMILY LEACH
Assistant Production Coordinator	JASON KIRK
Production Secretary	EMMA COSTELLO
Production Assistant	SIMONE TOMASI
2 nd Assistant Director	KATE SELBY

3 rd Assistant Director	JASON RICKWOOD
Floor Runners	IZZY RENTON JAMES KIPPING MALOU COINDREAU
Assistant to Ed Guiney	INA REMME
Assistant to Rachel Weisz	CAT MORGAN
Assistant to Rachel McAdams	TARYN POOLE
Assistant to Alessandro Nivola	ALESSANDRO RICONDA
Casting Associate	LAUREN EVANS
Dialect Coach to Rachel McAdams	SANDRA FRIEZE
Assistant Accountant	KAMLESH ACHESON
Cashier	ELLIOT FISHER
Post Production Accountant	TARN HARPER
Assistant Post Production Accountant	POLLY WILBY
Assistant Location Manager	LUCY LEE
Unit Manager	UMBERTO SCHRAMM
Unit Assistant	JOE KIRBY
Location Assistants	MATTHEW BRADLEY FLORENCE CLEVERDON
Focus Puller	BEN BROWN
2 nd Assistant Camera	ALEX FINLAYSON
DIT	ANTHONY BAGLEY
DIT Assistant	OLLIE SMITH
Camera Trainee	HANNAH JELL
B Camera 1 st Assistant Camera	TOBIAS EEDY
B Camera 2 nd Assistant Camera	CALEM TREVOR
B Camera Trainee	EMILIO GARFATH
Camera Grip	ALEX MOTT
Sound Maintenance	RAMON PYNDIAH
Sound Assistant	BARRY COXHEAD
Standby Art Director	CAROLINE BARTON
Graphics Designer	JESS ALEXANDER
Set Decorator / Buyer	ALEXANDRA SLADE
Petty Cash Buyer	ROXANNE FARNHAM
Art Department Assistant	INDIA JAQUES
1 st Assistant Editor	FIONA STAROGARDZKI
Assistant Costume Designer	JOHANNA ELF
Wardrobe Supervisor	ELIZABETH RICHARDS
Costume Standby	ALICE SPEAK
2 nd Costume Standby	CHARLOTTE ASHWORTH
Costume Trainee	LUCIA RILEY
Hair & Makeup Artists	ALEX KING GIGI DEY DENISE STOCKER
Property Master	DEMPSEY COOK
Dressing Props	IAN NEWTON GARY WATSON
Standby Props	KIP WALKER KENNY AUGUSTIN

Gaffer	PAUL McGEACHAN
Best Boy	STEVE ROBERTS
Electrician / Rigging Gaffer	WILL KENDAL
Electricians	THOMAS TANN
	STEVE WALSH
Rigger	DAVE GLOSSOP
Stunt Coordinator	DEREK LEA
Health & Safety Advisor	MICK HURRELL
Unit Nurse	SALLY MULLIGAN
Associate Producer	NAOMI ALDERMAN
Script Consultant	JUAN ELIAS TOVAR
Ronit's Photographs	SALLY LOW
Researcher	HANNAH SUMMERS
Consultants	GEOFFREY ALDERMAN
	LEIBEL COWAN
	NICOLE DUKE
	PENINA EHREICH
	DANIEL EHREICH
	JACQUELINE NICHOLLS
	JEREMY SCHONFIELD
	RABBI SHLOMO SEGAL (NY)
	RAPHAEL ZARUM
	MELVYN HARTOG
	AND THE UNITED SYNAGOGUE BURIAL SOCIETY
Facilities Captain	NIGEL ROBERTS
Facilities Driver	IEAUN ROBERTS
Camera Truck Driver	CALUM WILSON
Unit Drivers	PETER HERST
	ANDY BARTON
	TINA FAULKNER
	EROL RAMSEY
	STEPHEN LAWRENCE
	SIMON DAVIES
Minibus Drivers	JASON VANIZIS
	RAY 'ROCKET' ROBINSON
	STUART ALLAN
Catering Manager	JAMIE COOK
Head Chef	PAUL NEWBURY
Unit Publicists	JONATHAN RUTTER
	EMMA ROBINSON
	PREMIER
Stills Photographer	AGATHA A.NITECKA
EPK	ALBERT SHARPE
Security	JOE HENNESSY
	STEPHEN SORBY
	MALCOLM CHEATLE
	MARK SEVIER
	TANISHA ELLIS

NEW YORK UNIT
PRODUCTION SERVICES BY MATADOR PRODUCTIONS

Co-Producer NY	NICK GOLDFARB
Line Producer	MILES GODWIN
Location Manager	JACOB METSA
Location Scout Advisor	OLAF GILLIAM JAMIE GUSTIS
2 nd Assistant Director	ZACH BUCHNER
Key Production Assistants	RUSSELL PONTONE JONNY RIVERA
Production Assistants	TIGHE KELLNER JESS KELLNER JAMIE MAGNIFICO DRAKE PATTON
Steadicam Operator	KEITH GREENWOOD
Camera Operator	JOHAN AIDT
1 st Assistant Camera	ANTHONY CAPELLO
2 nd Assistant Camera	CAMERON SIZEMORE
B Camera 1 st Assistant Camera	SHANE DUCKWORTH VINCE RAPPER
Steadicam Assistant	DAVE FRENDAK
Audio Boom Operator	ERIC DIEBNER MATTHEW BROWN
Gaffer	LEO ALVAREZ
Key Grip	WILLIAM ANDERSON
Best Boy Electric	ROLF EBERLEIN
Best Boy Grip	BRAD BILGER
Grips	JAMES BENEDETTO DARRELL DAY
Script Supervisor	CLAIRE FOWLER
Prop Master Prop Assistant	LAUREN JACKSON MENA AZULA
Rachel Weisz Makeup Artist	JUDY CHIN
Rachel Weisz Hair Stylist	MANDY LYONS
Wardrobe Assistant	KAIT McDONALD
Set Medic	ALVI ALAMGIR / CROWD RX
Ice Skating Coordinator	STEPHANIE JILL
Production Coordinator	LISA EDWARD

POST PRODUCTION SOUND by AQUARIUM BELGIUM

Re-recording Mixer	BEN BAIRD
Sound Supervisor	SEAN O'SHEA
Sound FX Editor	DAVID VRANKEN
Dialogue & Sound FX Editor	THOMAS VERTONGEN
Mix Assistant	XAVIER DUJARDIN
ADR Recording London	JAMES TRUSSON
ADR Recording Brussels	NILS FAUTH
Mixed at	AGENT STUDIOS BRUSSELS

DIGITAL INTERMEDIATE by DIRTY LOOKS BELGIUM

Head of DI TOM BALKWILL
DI Producer ABIGAIL MCKENZIE
DI Colourist ADAM GLASMAN
Online Editor GARETH BISHOP
Online Editor DIANA VASQUEZ

Visual Effects by BENUTS

VFX Executive Producer MICHEL DENIS
VFX Supervisor RONALD GRAUER
VFX Producer LIESBETH BEECKMAN
Artist's Manager ALEXANDRA MEESE
Compositors NATACHA BROHAN
NICOLAS CORSON
CÉDRIC DELHAYE
LIONEL DELSART
ERIC DUPONT
FRÉDÉRIC VANMEERBEECK
Matte Painting ISABELLE ROUSSELLE
Tracking FABRICE LAROCHE
Technical Support HADRIEN HUVELLE
KEVIN LEMAIRE
Camera Equipment PANAVISION
HUGH WHITTAKER (UK)
SAL GIARRATANO (US)
Lighting Equipment PANALUX
ROB GARVIE
Balloon Lighting AIRSTAR
DIT Equipment HERALD CINEMA
DIT & Avid Equipment COACH HOUSE STUDIOS
Construction CINECO
Location Security ABOVE THE LINE
Catering FAYRE DO'S
Transport Suppliers GB FILM CARS
Minibuses ECH SERVICES
Facility Vehicles ANTHONY DIXON FACILITIES
Action Vehicles ELS ACTION
BICKERS ACTION
Mobiles & Walkie Talkies AUDIO LINK
Extras Casting UGLY MODELS AGENCY
JAM 2000
MAD DOG CASTING
RAY KNIGHT
Insurance supplied by JOHN O'SULLIVAN
MEDIA INSURANCE
Legal Services OLSWANG
Completion Guarantors FILM FINANCES
NEIL CALDER
LUCIE GRAVES
AMLIN
Title Design TOBY CORNISH
JUTOJO
Post Production Facility Berlin POST REPUBLIC
Production services Belgium PRODUCTION SERVICES BELGIUM
Clearances SCRIPTS CLEARED
SARAH HUGHES
Post Production Script Services DELUXE MEDIA

Dailies Service Provider	DAX
Visa Services	COSMOPOLITAN PRODUCTION SERVICES
	KAPLAN BERNADI & TROMBI
	BORDEN LADNER GERVAIS
Auditors	SHIPLEYS
Collection Account	FREEWAY CAM B.V.
Orchestrator & Conductor	HUGH BRUNT
Additional Orchestrator	JESSICA DANNHEISSER
Copyist	DAISY CHUTE
Score Coordination	MATTHIAS SCHNEIDER
Recorded at	ANGEL RECORDING STUDIOS
Senior Recording Engineer	SAM OKELL
Assistant Engineer	JEREMY MURPHY
Additional Percussion Recordings	THE BUNKER
	WELWYN GARDEN CITY
Recording Engineer	LESTER SALMINS
Mixed at	ABBEY ROAD STUDIOS
Mixing	SAM OKELL
	MATTHEW HERBERT
Orchestra Contractor	ISOBEL GRIFFITHS
Assistant Orchestra Contractor	AMY STEWART
Orchestra Leader	JOHN MILLS
Studio Assistants	TOBY HULBERT
	STEVE WRIGHT
	STEVEN BEALE
Shofar Player	BYRON WALLEN
Music Supervisor	SARAH GILES
	WAVE MUSIC

'THE LAST BEAT'

Written by Matthew Herbert
 Performed by Herbert
 Published by Soundlike Music.
 All rights administered by Bucks Music Group
 Limited.
 Courtesy of Accidental Records
 © 2001 Accidental

'MOVING ON'

Performed by Sarah P
 Written by Anna Sarra Psalti & Georgios Bakalacos
 Courtesy of Hellbig Music

'CAFÉ DE FLORE'

Written by Matthew Herbert
 Performed by Doctor Rockit
 Published by Soundlike Music.
 All rights administered by Bucks Music Group
 Limited.
 Courtesy of Accidental Records
 © 2001 Accidental

'WALK THROUGH THE FIRE'

Written by Samantha Barbera, Nicholas Ruth
 and Kyrre Gorvell-Dahll
 Performed by BEGINNERS
 Published by SONGS Music Publishing LLC
 Sony/ATV Music Publishing (UK) Ltd
 Prescription Songs LLC administered by
 Kobalt Music Publishing Limited

'ALWAYS THE SAME'

Written by Alex Suarez
 Performed by LEFTI
 Published by SONGS Music Publishing LLC

'LOVESONG'

Performed by The Cure
 Written by Smith / Gallup / Williams / O'Donnell /
 Thompson / Tolhurst
 Courtesy of Polydor UK Ltd and Elektra
 Entertainment Group
 Under licence from Universal Music Operations Ltd
 By arrangement with Warner Music Group Film &
 TV Licensing
 Published by Fiction Songs Ltd courtesy of
 Universal Music Publishing Ltd.

'IM ESHKAKHEKH'

Arrangement by E. Alderman

Performed by Eliot Alderman, Edward Hughes,
Matthew Pochin, Joseph Thompson, Yoav
Oved, Benjamin Seifert, Gabriel Gottlieb, Harry
Style, Aaron Isaac

'KEIL MOLEI RAKHAMIM'

By Solomon Ancis

Edit by E. Alderman and A. Alexander
Performed by Eliot Alderman, Adrian Alexander,
Edward Hughes, Matthew Pochin, Joseph
Thompson, Yoav Oved, Benjamin Seifert, Gabriel
Gottlieb, Harry Style, Aaron Isaac
Licensed by Transcontinental Music Publications
from the works of Memorial Services for Male
Voices; El Mole Rachamim

Co-Producer MARTINA NILAND

For FILM4

Creative Executive EVA YATES
Head of Commercial & Brand Strategy SUE BRUCE-SMITH
Head of Legal & Business Affairs GERALDINE ATLEE
Production Executive NICKY EARNSHAW
Marketing & Brand Executive HANNAH SAUNDERS
Press & Publicity Manager PHIL CAIRNS

For FILMNATION

Chief Operating Officer MILAN POPELKA
Co-President Production & Acquisitions AARON RYDER
EVP Business & Legal Affairs ALISON COHEN
EVP Marketing & Creative Advertising RICHARD BAKER
EVP Post Production & Worldwide
Delivery MICHAEL A. JACKMAN
SVP Sales TARA ERER
SVP Distribution PAULINE PIECHOTA
SVP Finance & Accounting IAN PINE
VP Publicity SELENA SALDANA

For ELEMENT PICTURES

Head of Business Affairs MARK BYRNE
Head of Production PAULA HEFFERNAN
Head of Development EMMA NORTON
Chief Operating Officer ANNETTE WALDRON
Senior Production Coordinator EMER O'SHEA
Finance Manager LEONIE QUINN
Executive Assistant to Ed Guiney NIAMH PLUNKETT
Executive Assistant to Andrew Lowe FIONA COLLINS

For LC6

Assistant to Rachel Weisz SUSIE TALBOT
,LC6's Company Lawyer HOWARD FISHMAN

For BRAVEN FILMS

Head of Development ROSS SAXON
Accounting ANGELA HABERSTUMPF
Braven's Lawyer SUE BODINE
Creative Production Coordinator MICHAEL PETERS

For SCOPE

Producer GENEVIÈVE LEMAL
Managing Director VIRGINIE PAILLET

Chief Operating Officer NICOLAS KEUSTERS
Production Manager MARILYNE MAIA
Production Executives NICOLAS HONOREZ
CHARLOTTE DULIERE

THANKS TO

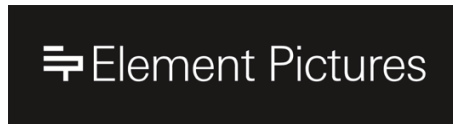
All Tax Shelter investors who supported the movie financing via Scope Invest

Virginia Acosta, Geoffrey Alderman, Marion Alderman, Olga Berg, Eryn Brown,
Noelette Buckley, Callum Dixon, Sophie Dolan, Esther Donoff, Russell Donoff, Benjamin
Ellis, Jane Epstein, Rosanne Flynn, Joshua Golding, Senan Guiney,
Chelsea Morgan Hoffmann, Daniel Jonas, Rupert Lazarus, Jeremy Kanzen, Chana
Kanzen, Louise Leach, Robert Leach, Shuli Levy, Julian Levy, Brent Morley, Stacy O'Neill,
Matt Power, Aoife O'Riordain, Mark Roper, Jez Scharf, Jonathan Schey, David Stoller,
Moishe Vogel, Marc Weiss, Max Weiss, Mary Claire White
All the team at Element Pictures and Element Pictures Distribution

DEVELOPED IN ASSOCIATION WITH FILM4

With support from THE TAX SHELTER OF THE BELGIAN FEDERAL GOVERNMENT
VIA SCOPE INVEST

Filmed on locations in and around London



The characters and incidents portrayed and the names herein are fictitious, and any similarity to the name, character or history of any actual persons living or dead is entirely co-incidental and unintentional.

This motion picture is protected under laws of the United Kingdom and other countries. Unauthorised duplication, distribution or exhibition may result in civil liability and criminal prosecution.

© 2017 Channel Four Television Corporation, Candlelight Productions, LLC