

KINO LORBER

Jimpa

A Film by Sophie Hyde



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Logline

As she works on a film about her family, a filmmaker is forced to reckon with the past when her teenager declares they want to move abroad to live with their gay grandfather, "Jimpa".

Synopsis

Filmmaker Hannah (Olivia Colman) takes her trans nonbinary teenager Frances (Aud Mason-Hyde) to Amsterdam to visit their gay grandfather, lovingly known as "Jimpa" (John Lithgow). When Frances expresses a desire to stay with Jimpa for a year abroad, Hannah is forced to reconsider her parenting beliefs and the stories she has long told about her family. Told with empathy, humor, compassion, and joy, Jimpa celebrates the unique loves and challenges of a modern queer family across three generations. As Jimpa faces the difficulties of aging as a gay man in a generation that never expected to grow old and Frances grapples with the disappointment of heroes falling short of their ideals, Hannah learns to navigate the differing perspectives of her father and her child. Inspired by her own experiences as part of a queer family, this intimate, authentic film from acclaimed filmmaker Sophie Hyde (*Good Luck to You, Leo Grande*) is her most personal story yet.

Directors Statement

What does it feel like to be the parent of a transgender teenager?
What does it feel like to be the child of a gay father?

These are two of my experiences.
These experiences have made my life richer and more expansive.
They have been filled with joy.
They exemplify love, not tragedy.
These experiences have been fundamental and transformative for me.

And as stories, these narratives show me what's possible when a gay father and a transgender teen are surrounded by the love and support of their family. When the injustices and prejudices of the world at large are matched and met by love and connection at home. Where life isn't easy, or without its pain and disappointment, but in the home there is safety. That it can be euphoric. Where all of us become freer to be ourselves.

This film is not about the divisive politicisation of trans and gender diverse people, or the culture war that rages in ideas and fear. This is about people in a family, filled with nuanced expressions of themselves, trying to live authentically, to be with each other, to allow for each other. This is a story about love.

Six years ago, my father died. My child was 13.
13 was the age I was when my father left the city in which we lived in pursuit of a bigger life.

The greatest gift my father gave me was to show me his true self. To model what it means to reach for the life you want. To show me that this idea, and love, exist together. That love does not mean martyrdom or sacrifice.

But that doesn't mean I was ready to live apart from my own child. I simply would not have left them at 13. What does this personal experience of parenting mean about my relationship with my dad? Is it founded in a heartache I have failed to express? This is one of the dramatic questions of JIMPA.

My child Aud (they/them) seeks out LGBTQIA+ elders. They look up to my dad even in his death. Just at the end of my dad's life, my child was finding ways to articulate their own experience of sexuality and gender. They came out as queer, and then nonbinary. They began to seek out others who would understand them in ways that we might try but not always fulfil on, and they started to stand up for and support others who didn't have families that would be open to do the same.

But what they didn't get to do, because my dad's death at 68 made it impossible, was discuss fully with him what it means to be LGBTQIA+, what it means to put yourself on the frontline of an ideology war that is arguing about your very right to be, to self-identify, to take up space. They didn't get to debate with him the changing language for identity or find out about the AIDS-crisis-years from his personal point of view. They didn't get to share with him their feelings or hear about his. And so I imagined this conversation that they never had the chance to have.

And that conversation led to this film.

I wanted to look at the passing on of a legacy of activism, social justice and Queer values. I feel my child continues a conversation with the world begun by my father and in doing so, in some strange way, has a conversation with him. In telling this story, I can watch that conversation play out between my father, still lucid, and my child old enough to debate – which is something that never happened between them in the real world.

And so we fictionalised the characters, the story and the world, to create something grounded in our real lives but expanded, shifted, imagined.

Frances is, in many ways, deeply privileged, growing up in a supportive family and at a time where it seems easier to come out. But Jim and the Aunties have their own gender privilege, not understanding the feeling of being misgendered daily. But they all understand the feelings of being different and the fear of violence that exists for them all. The ability for the queer characters in this film to have their debates within the safety they offer each other, has been one of the great pleasures of making the film.

In addition to this, I have been disturbed, as others have too, by the divisive and binary way that trans stories have been presented, and the way trans lives have been up for ridicule and comment and control. It's become clear to me that trans stories are still considered outliers - seductive outliers still bound up in stories of trauma, or exoticism, or coming out, and very often told without the authorship and ownership of those with lived experience. For this reason, Aud has been a huge part of the process of telling this story, through the writing stage and right through production.

This is a story that presents a teenage character who is confident and comfortable with their nonbinary (trans) identity and expression, and whose challenges in life come from other things or outsiders' ideas about them - how they are treated, not who they are. We offer a glimpse into the inner world of a nonbinary trans person and their family, and show how loving and joyful it can be.

In fact, joy is a big part of what we have sought and found in making the film and in what I hope an audience will feel as well. In this case, joy isn't always simple or easy or conflict free, but it is about being seen by each other, being heard, listening, respecting and loving.

I believe the stories we tell help us work out who we are and who we want to be. This story is filled with warmth and humour, exploring the messy ways we try and try to be decent in the world.

– Sophie Hyde, December 2024

ABOUT THE FILM

The inspiration for the story

Writer/director/producer Sophie Hyde describes *Jimpa* as her most personal film yet. The origins of the film began six years ago when Sophie's father – who was gay – died at the age of 68. As well as reflecting on the impact of her father's life and decisions he made, Sophie found herself wishing that her teenage child, Aud, who was coming into their own queer identity, still had their grandfather as an elder with whom they could talk to and learn from.

Sophie began imagining the idea of a dialogue between queer grandchild and queer grandparent as the basis of a film and approached her long-term writing collaborator Matthew Cormack for his thoughts. It was Matt who suggested the film needed to include the middle generation – the parent of the teenager and the daughter of the older man, and the character based on Sophie herself – in the story.

"*Jimpa* evolved from there. Once you start on a project, you start extrapolating on the original idea and it fictionalizes. Things shift and change. There's a lot of truth in the characters in the film and many things inspired by our real relationships, but there's also a lot that's different from what happened in our lives," Sophie says.

"As we went along, it became about storytelling and who gets to tell the stories - and it became about what it means to live inside a queer family and live a queer life, and how that might have changed over the years. At its heart, it's about love and the idea of family...that family might be the family that you're born into, or it might be your chosen family."

Matthew Cormack and Sophie Hyde have been friends for decades and therefore Matthew knew Jim.

"Sophie's idea was immediately interesting to me as I was familiar with her family story, but I was also interested in Sophie's point of view in that story, being a cisgendered woman in a queer family, and I wanted to bring that point of view into the telling of that story," Matthew says. "I wanted to explore how queerness is passed down through a family, and ideas of legacy in a family. I think the film is completely about family and the relationships within it. Sophie and I are particularly interested in and all our work speaks to this - how much family shapes identity and how wonderful and contradictory that can be."

The film is also produced by Liam Heyen who met Sophie when she mentored him on a short film he was producing several years ago.

"Financing and producing a feature film is never without its challenges but *Jimpa* needed to come together quickly. The strength of the script and the strength of Sophie as a

filmmaker meant, in a lot of ways, we could rise to that challenge. What interested me about *Jimpa* was its exploration of intergenerational queer relationships. It explored something I see a lot of in the queer community, which is a generational disconnect between queer people, and especially from the younger perspective, a discomfort in not knowing how to find or facilitate conversations with queer elders. I felt the script explored this tension in a really beautiful way and also in the context of a family which I feel makes it very relatable to an audience of both queer people and those who aren't." Liam says.

Sophie Hyde's creative and life partner Bryan Mason is also a producer on the film and the editor; and is Aud Mason-Hyde's father. Bryan has edited all of Sophie's feature films. While acknowledging that making a film that is, in a large part, based on your family and your life's experiences can be challenging, in the writing process Bryan encouraged Sophie and Matthew Cormack to be bold with the storytelling.

Critical to the development of the *Jimpa* screenplay was Aud Mason-Hyde's contribution. Aud was very involved in the writing process, giving ideas and feedback, in particular around the portrayal of the young trans character Frances. Aud was cast as Frances in their first major on screen role and they continued to advise on the film during pos-production.

Of playing the role of Frances and the experience of making the film, Aud Mason-Hyde says:

"We were on a trip to visit my grandfather, but before we got the chance to see him, he had a stroke. After that, we never spoke to him again - not in a way where he could respond. There was this strange tension because I had recently come out as a queer trans person, and in many ways, he was supposed to be my queer elder in all our minds. But that moment never happened.

"A few years later, when the COVID lockdowns hit, my Mum decided to explore that idea—what it might have been like if I, as an out trans person, had been able to have a conversation with my grandfather while he was still alive. That idea became the foundation for *Jimpa*.

"Over the years, we developed a script, and I've been incredibly lucky to be part of that process. It's been a privilege to have so much autonomy and control over my own story—and see what was once my personal experience now transformed into a fictionalized version. More than that, it's been an honour to spend time with my grandfather in a way I never had the chance to do before. And working on this project with my parents has been a joy."

On making a film that is inspired by your own family, Bryan says:

"It wasn't really until we were on set in Amsterdam that it dawned on me how challenging this film might be - because as much as it is a representation of our family on screen, it also kind of isn't as well. And it's those differences that were the challenge. But that settled when we were in post and I was, for example, able to view the character of Harry, which Dan Henshall plays beautifully, as a version of me – and he's much warmer and more friendly than I consider myself to be!" Bryan says.

"And seeing Olivia bring life to the character of Hannah, who is inspired by Sophie, was amazing. I thought Olivia was just doing her thing, but then I'd notice certain mannerisms and realised she was a very astute observer of Sophie. She has brought things which are very much like Sophie to the role of Hannah, which is beautiful to see."

ABOUT THE CAST

Olivia Colman and John Lithgow

Sophie Hyde says having Olivia Colman play Hannah and John Lithgow play Jimpa, Hannah's father, was 'a dream come true'. Sophie had wanted Olivia to be in the film for some time. Eventually Olivia read the script and the two then met by zoom with Olivia agreeing quickly to take on the role and filming confirmed to take place in Adelaide, Australia, and Amsterdam just a few months later to fit in with her busy filming schedule.

Director Sophie Hyde says: "Olivia is incredible; she's so warm and she's so emotionally present all the time. As a character, Hannah has a kind of restraint. But we needed an actor to bring a huge amount of warmth into that as a mother navigating the views shared between her child and her parent, and to navigate that with an emotional power. Olivia just surprises you every moment that she's on screen."

For Olivia Colman the opportunity to work with Sophie was the main attraction to the role. Meeting Sophie and talking about the film was, she says, "heaven".

"Sophie has the most extraordinary ability to make everybody trust each other, be kind to each other and really open up to each other. She insists on rehearsals. Rehearsals really pay off if you do them well, as Sophie does."

Liam Heyen says: "It sounds cliché but Olivia was always our first choice for the lead role of Hannah. I think the moment she signed on was the moment I knew the film was actually happening, deep in my bones. And it sets the bar high - once you have an actor like Olivia leading the film, brokering a conversation with someone like John Lithgow to play Jim, becomes a lot easier."

John Lithgow joined the cast for the Amsterdam and Helsinki shoots and was astounding in his transformation into the character of Jimpa, with a beard, jewellery and tattoos. The

tattoos replicate those that the real Jim had. An American, John also spent time with dialect coach Jenny Kent to perfect an Australian accent.

John tells of the Jimpa script arriving with a letter from Sophie that he describes as remarkable.

“Sophie singled me out as the person she wanted to play this part which flattered me no end, of course. I had already seen her wonderful film, *Good Luck to You, Leo Grande*, and was so impressed by her work—her vision, and the tone of her films,” John says.

“In her letter, Sophie wrote at length about why she wanted to make this film. It was a deeply personal project for her. She spoke about what her father meant to her—a complicated man with a complicated story that impacted her life deeply, and yet she was completely devoted to him, and her child, Aud, was devoted to him too. The film is about the complicated dynamics among these three generations but the very heart of it are these people who are deeply important to each other and devoted to each other, and who honour and respect these bold decisions they've made.”

John continues: “Sophie has written it and directed it with such honesty and commitment to the truth of these emotions. That's why I was dying to be in this film.”

“John is just such a force and so generous,” Sophie says. Bryan Mason says: “John's version of Jim is quite a bit different to how I remember the real Jim but, in his essence, he just nailed something fundamental, which is amazing to see.”

Liam Heyen recalls John's first day on set, which was in Amsterdam. By that time, many of the cast and crew knew each other well but no-one, other than Olivia Colman who had briefly worked with him on *The Crown*, had ever met John before.

“The first scene that we shot with John was him dancing, and he took us all completely by surprise. His dancing felt both immaculately choreographed yet also completely free. It was magnetic to watch. There we were, all crying, as we watched the character of Jim come to life for the first time. It was day one of our Amsterdam shoot and I think our Dutch crew were a little worried that all of the Australians were going to cry every day! It's truly an honor to have Olivia and John play the roles that they did in the film,” Liam says.

Aud Mason-Hyde as Frances

Sophie says: “When we were writing the film, we always had the thought that Aud might play Frances, but we weren't sure if they would even want to. At the time, we didn't know if acting was something they wanted to pursue.

“When it came time to cast, we knew we wanted to do it authentically. Finding a young, nonbinary actor was essential—we weren’t going to approach it any other way. And for them to also be Australian? It just had to be Aud. Fortunately, they wanted to do it.”

Sophie continues: “Working with Aud is a dream for me. We share a lot of the same creative tastes, but they also bring fresh perspectives and new ways of thinking. Having grown up around filmmaking, they understand things instinctively that took me years to learn.

“Blending new actors with highly established, experienced ones doesn’t always work, but we made sure to foster that connection. We had a long rehearsal process, which was crucial. There are so many layers of characters in this film—the Dutch cast, and then John, Olivia, and Aud—all creating these different pockets of the world we needed to build. Everyone had their own space to inhabit, and it all came together beautifully. I couldn’t be more impressed with Aud and the whole cast”

The film’s Dutch producer Marleen Slot’s knowledge of local acting talent was essential when casting the Dutch cast. She says: “Of course we have the great Olivia Colman and John Lithgow. But we also have this beautiful range of young and upcoming Dutch actors and the older actors who play the Aunties, who are also coming from the Netherlands. This beautiful combination of actors coming from all our countries was something I really loved about the film.”

The Dutch and Australian ensemble cast

The film had two casting directors – Nikki Barret in Australia and Susanne Groen in The Netherlands.

Sophie says: “In the Netherlands, we were casting a group of young queer people and we found the most excellent group of young actors, and we wanted our three older gay characters, the Aunties, to also have experience of queer culture. We needed people who felt unique. We didn’t ever want to be going for a particular type. We needed to be open to who was there and how they might shift the characters we had imagined from afar. So that was wild. And we had just the most fun casting over there. The actors we chose to be the Aunties, Hans Kesting, Frank Saunders and Erle de Lanooi, all come from quite different performance backgrounds - Hans is a well known theatre actor and Frank an incredibly popular entertainer for instance - but they came together with John Lithgow to form this quartet of joy. They created a really deep and fun friendship that very much enhanced what we were doing.”

John Lithgow adds: “They are wonderful actors and Sophie so expertly cast them. Putting the four of us together as characters, you could just see our history. We would sit in a cafe and just bullshit all day long about absolutely everything, and invite Frances and Hannah

into our world, almost deliberately scandalizing them with how racy we were. These bawdy old men telling their own stories. Those were fun scenes to play.”

The Australian cast include Kate Box, who was in a youth theatre group in Adelaide, South Australia, with Sophie Hyde and Matthew Cormack and they’ve been friends ever since.

“Kate is such a fine actor. I think everyone in Australia knows that and putting her and Olivia in scenes together was quite electric,” Sophie says. “Dan Henshall is also amazing. He’s exceptional and warm and charming. And Eamon Farren, who was Nikki Barrett’s great suggestion to play Richard, is perfect in the role. He’s beautiful and slippery and delightful.”

Trans & Queer representation

Authenticity in the storytelling of *Jimpa* was critical in all aspects of the film, from conception and script, to casting, locations and the look and tone of the film.

Aud Mason-Hyde says: “It wasn’t until I saw another nonbinary person on screen talking about being nonbinary, that I was able to fully express myself and understand the feeling that I had inside of me and put language to that. So, for me, in my own personal journey, queer representation on screen has been super important. But more broadly, I think it’s so rare that we see characters like Frances and Jim, queer characters who live full happy lives and whose problems don’t arise solely from their queerness.”

The accurate representation of a loved and loving trans character was front of centre of Sophie Hyde’s creative thinking.

“At the beginning, I was so interested in putting a trans, nonbinary character on screen who was who was just living their life, being a teenager and being loved by their family. But it became increasingly clear over the period from when we started writing the film, that a divisive political culture around trans issues had kicked in. It has been interesting and distressing, to watch divisive culture become a mainstream idea. It became more and more important and more and more urgent to have characters on screen who are trans, whose parents speak to them with respect and love them, and whose grandparents speak to them with respect and love them, even though they get some things wildly wrong and are provocative and uncomfortable and challenging.”

The AIDS Crisis

While writing the screenplay, Sophie and Matthew came to realise that it was a story they couldn’t tell without addressing the legacy of the AIDS crisis. Sophie and her sister had grown up with a gay father at a time when AIDS was considered a death sentence.

Sophie says: "When my dad came out to us, not as gay, but as HIV positive, my sister and I thought that he was going to die; that we would have to nurse our father to his death within the next few years because we'd seen so many of his friends and our friends die at that time. I didn't ever imagine that he would meet my child. It's wild and amazing for me now to think that my Dad got to meet my child.

"When we started to write this film, it felt like we didn't talk very much about the huge health and cultural crisis that happened around AIDS, and how important it was to the characters in the film that we call the Aunties, Jim's friends, who had lived through this huge crisis and had formed a massively close connection because of it. They had watched their friends die but had created their own sense of family through this."

Sophie continues: ""The repercussions of that era still exist, and we wanted to make sure that we were not forgetting things. The act of remembering is something important in a time where these truths are in question. There was beautiful peer community support that happened around the AIDS crisis in Australia. When COVID was happening, I remember thinking, 'why are we not learning from what has gone before? Why are we not learning from the community response that was built at the time of the AIDS crisis?' It's important to me that passing down that conversation through the generations is something that we continue to aim for."

Filming in Amsterdam and Adelaide

Sophie Hyde and Bryan Mason are based in Adelaide, in South Australia, and many of their productions have been made there. The first two weeks shoot of *Jimpa* took place in Adelaide before the company headed to Amsterdam. They returned to Adelaide later in the year for another week long shoot of scenes from the past.

The character of Jim living in Amsterdam is fiction; a narrative device for the filmmakers to take their Australian family out into the world to a place where Frances, enchanted by its beauty and queer culture, would want to stay and live with their grandfather.

"That allowed us to look at how this family could negotiate something as difficult as having a teenager wanting to live away from their parents and with a mother who feels largely abandoned by her own father that's a rich concern.. The fiction that we started to play with, starts to weave into the story and takes on a life of its own; I think that's how the fictional elements start to brew," Sophie says.

"And Amsterdam is a beautiful city - people are riding bikes everywhere, everyone's lovely - and it has a very rich history of queer culture as well."

Producer Liam Heyen says: "Amsterdam is a university city (the character of Jim is an academic) but the city also has a history of political activism and as being a place where people go to find themselves, including queer people.

"It was an amazing experience to film around the canals. It's a logistically difficult place to film but it's such a beautiful, picturesque place. One of the highlights for me was filming a scene towards the end of the film where Hannah, played by Olivia Colman, takes herself off on a walk to process an important impending decision that is falling to her. The steadicam shots of Olivia showcasing the beauty of Amsterdam, and her performance, and shot in the famous Dutch summer evening light... there's just something magical about that scene."

The Australian and Dutch cast and crew learned to navigate cultural differences in the spirit of generous collaboration– including the Australians coming to terms with riding bikes to work – with the help of Dutch producer Marleen Slot, from Viking Film, who was critical in assembling the Dutch cast and crew. Marleen had met both Sophie and Liam at international film markets and they were keen to find ways to work together.

Marleen says: "It's very important, in these current times, that a film like *Jimpa* is set in Amsterdam. We used to be such an open-minded city, but I feel that things are changing, and that, for queer people, it can now be very difficult to live in the Netherlands. I think it's very good that we make a film that touches on those subjects and puts them in a broader perspective so it's not only about being queer or non-binary, but it's also about family and love. That's what I very much like about this film."

Creating the visual world

Amsterdam's palette – such as the water of the canals and colours of the stone buildings - greatly influenced the look of the film that Sophie developed with cinematographer Matthew Chuang and production designer Bethany Ryan.

"Bethany and I had spoken about not using much black in the colour palette for the film but, as soon we did our location recce in Amsterdam, that idea was totally transformed. Beth was very drawn to the variations of black, the textures of the streets, the tiles, the glass, which really elevated the design. Beth is exceptional to work with and I find it hard to imagine *Jimpa* without her visual style.

"Matthew Chuang, our cinematographer, really embraced those textures. We wanted a dirty, layered kind of look. We needed to roam across eras and have the look of the film reflect the layers of the story that we are telling. And that beautiful Amsterdam light. As Australians we are used to very harsh sunlight but, of course, it's not like that therein Amsterdam, where the light goes on forever into the night. And we wanted to film it in a way that felt true to Amsterdam, not just like a tourist commercial."

Matthew adds: "Amsterdam has a very distinct look and feel that we wanted to capture on film. And being in a real environment, filming on the streets and canals, you definitely feel

you're part of it, as are our characters. There's just so much life to the city, and you can feel it."

While we do see Amsterdam's famous canals and streets in the film, much of *Jimpa* is set in Jim's beautiful canal-side home and a nearby café.

"Jim's apartment was filmed in an incredible house. The amazing architecture and textures of that house already existed so we were able to draw those out and complement them with all of the work of the art department. And then we created the café in a little pop-up shop that just happened to be at an intersection of bridges and canals which created a beautiful panorama for us to film, which was really quite special," Bethany says.

The idea of love and kindness

Jimpa is a film about love and was made with a great deal of love by a filmmaking team and a cast with a deep commitment to telling the story.

"*Jimpa* is a very sincere film," Sophie says. "Hannah speaks in the film about her family operating from a place of kindness and not conflict. And truly, it is a very kind film, and it's a very loving film and that can be quite a difficult thing to put out in a world that can feel very cynical and difficult and upsetting.

"I hope that people feel the love in it and allow themselves to experience the emotion of watching a family trying really hard to be good to each other."

ABOUT THE CAST

OLIVIA COLMAN (she/her) as Hannah

Olivia Colman won the 2019 Academy Award® in the category of Best Performance by an Actress in a Leading Role in Yorgos Lanthimos's critically acclaimed *The Favourite*. 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 dystopian romantic comedy, *The Lobster*, for which Olivia 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.

In 2021, Olivia was seen in Maggie Gyllenhaal's directorial debut, *The Lost Daughter*, winning the Gotham Award in the category of Outstanding Lead Performance for the role and receiving nominations for an Academy Award®, Golden Globe®, SAG Award® and Critics Choice Award.

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*. The film also won the World Cinema Special Jury Prize for Breakout Performance at the Sundance international Festival the same year.

Olivia's other film credits include: Thea Sharrock's *Wicked Little Letters* which South of the River Pictures also produced; Paul King's *Wonka*; Sam Mendes' *Empire of Light*; Joel Crawford and Januel Mercado's *Puss in Boots: The Last Wish*; Stephen Donnelly's *Scrooge: A Christmas Carol*; Florian Zeller's *The Father* for which she received an Academy Award®, Golden Globe®, SAG and Critics Choice Award nomination; Eva Husson's *Mothering Sunday*; Will Sharpe's *The Electrical Life of Louis Wain*; Sarah Smith, Jean-Philippe Vine and Octavio E. Rodriguez Ron's *Gone Wrong*; Michael Rianda and Jeff Rowe's *The Mitchells vs the Machines*; Britt Poulton and Dan Madison Savage's thriller *Them That Follow*; Kenneth Branagh's *Murder On The Orient Express*; Phyllida Lloyd's *The Iron Lady* opposite Meryl Streep; Rufus Norris' *London Road*, Roger Michell's *Hyde Park On Hudson*; Steven Knight's *Locke*; James Griffiths' *Cuban Fury*; Edgar Wright's *Hot Fuzz*; and Dougal Wilson's *Paddington in Peru*.

Olivia recently finished filming Jay Roach's *The Roses* alongside Benedict Cumberbatch, written by Tony McNamara, as well as Alex Huston's *Fischer and Wicker*, which Alex Huston co-directed with Eleanor Wilson.

On television, Olivia has completed Season 3 of FX's award-winning series, *The Bear*. For her role in Season 2, she was nominated for an Emmy Award in the category of Outstanding Guest Actress in a Comedy Series. She will next be seen in the third season of BBC's *The Night Manager* opposite Tom Hiddleston, where she will reprise her role as 'Angela Burr'. For this performance in 2017, Olivia won the 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.

In 2021, Olivia won an Emmy® Award in the category of Outstanding Lead Actress in A Drama Series for her role as Queen Elizabeth II in Season 4 of *The Crown*, and, in 2019 she won a Golden Globe® Award in the category of Best Performance by an Actress in a Drama Television Series in 2019 also for *The Crown*. Across both seasons, she received nominations for a BAFTA, SAG and Critics Choice Awards. Previously 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*.

She garnered an Emmy® nomination for Best Supporting Actress and a Television BAFTA nomination in the category of Best Female Performance in a Comedy Programme for *Fleabag*, won a Television BAFTA for Leading Actress for *Broadchurch*; and a Television BAFTA nomination in the category of Best Female Performance in a Comedy for *Rev*.

On stage, Olivia's credits include *Long Day's Journey into Night* (Lyric Theatre), *England People Very Nice* (National Theatre), *Hayfever* (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 for her services to drama, and a BFI Fellowship.

JOHN LITHGOW (he/him) as Jim

John Lithgow has long been regarded as one of America's most distinguished performers. He has made an indelible impression on audiences with his work in film, television and the theatre. He is a prolific actor with two Tonys, six Emmys, two Golden Globes, three SAG Awards and two Oscar nominations.

Lithgow has appeared in a long list of critically acclaimed films, as far back as *The World According to Garp* and as recent as *Conclave*. He's recently been heard in the animated film *Spellbound* along with the voices of Rachel Zegler, Nicole Kidman, and Javier Bardem, and will soon be seen in *The Rule of Jenny Pen* with Geoffrey Rush. Lithgow has starred in the hit TV shows *3rd Rock from the Sun*, *Dexter*, *The Crown*, and the recent *The Old Man* on FX. On stage, he has appeared on Broadway twenty-five times, including award-winning appearances in *The Changing Room*, *M. Butterfly*, *Requiem for a Heavyweight*, and the musicals *Dirty Rotten Scoundrels* and *The Sweet Smell of Success*. In November he ended

the sold out run of *Giant*, a new play at London's Royal Court Theatre, playing the role of Roald Dahl. The hit production will soon transfer to the Harold Pinter theatre in London's West End.

At the start of his theatre career, Lithgow directed several major productions in regional theatre. Recently he returned to this role, staging *Everything's Fine*, a solo play written and performed by the late Douglas McGrath, at New York's Daryl Roth Theatre.

For children, Mr. Lithgow has written several best-selling picture books for Simon & Schuster. His recordings for kids have landed him four Grammy nominations, and he has appeared with a dozen major American orchestras in children's concerts that feature many of his own songs. He wrote the narration for the New York City Ballet's *Carnival of the Animals* in 2003 and even danced the role of The Elephant.

In 2011, a warm reception greeted Lithgow's memoir *Drama: An Actor's Education*, published by Harper Collins. Since 2019, he has written and illustrated the *Dumpty Trilogy*, three books of political satire from Chronicle Prism which achieved the remarkable feat of landing Lithgow on the New York Times non-fiction bestseller list for three consecutive years. Mr. Lithgow recently completed his term as co-chair of the Commission on the Arts of the American Academy of Arts and Sciences, producing authoritative reports on America's creative workforce and arts in education. The Commission's deliberations also spawned *Art Happens Here*, a PBS documentary which highlights the importance of all the arts in the lives of young people.

AUD MASON-HYDE (they/them) as Frances

Aud Mason-Hyde is a young queer trans actor and activist, living on unceded Kurna Yerta, with experience as an artist, public speaker, poet and workshop facilitator.

As an actor, Aud has appeared in several award-winning films and TV shows, including *F*cking Adelaide*, *52 Tuesdays* and *Right Here*. In 2023, they co-founded Transmedium, an arts organisation for young trans and gender diverse people, alongside filmmaker Claud Bailey, and are currently in production of Issue 02 of youth-run magazine *Dreamlife*.

Aud is a passionate activist artist, endeavouring to make work that creates change and uplifts their communities.

DANIEL HENSHALL (he/him) as Harry

Daniel Henshaw is an award-winning actor who has worked extensively both internationally and in Australia.

Daniel's upcoming credits include Bong Joon-Ho's sci-fi fantasy *Mickey 17* - the follow-up to his Oscar-winning *Parasite* - opposite Robert Pattinson and Mark Ruffalo, Sophie Hyde's family drama *Jimpa* opposite Olivia Coleman and John Lithgow, the third and final season of the critically acclaimed TV series *The Newsreader*, directed by Emma Freeman and

opposite Anna Torv, and the new ABC Australia drama series *The Family Next Door* opposite Teresa Palmer.

He will next be seen leading an all-star cast including Hugo Weaving, Agathe Rousselle and Damon Harriman in Nick Waterman's highly anticipated debut feature *How to Make Gravy*, an adaptation of Australian music legend Paul Kelly's iconic song of the same name.

Daniel won the AACTA award for best actor for his starring role in Justin Kurzel's acclaimed true crime drama *Snowtown*, a role which marked his film debut. He followed it up by appearing alongside Essie Davis in the internationally acclaimed horror film *The Babadook*, directed by Jennifer Kent. Daniel also starred in Thomas M. Wright's *Acute Misfortune* opposite Toby Wallace (AFCA and FCCA nominations for Best Actor), and Kitty Green's *The Royal Hotel*, alongside Julia Garner and Hugo Weaving.

His other credits include Bong Joon Ho's *Okja* with Tilda Swinton and Jake Gyllenhaal; *Ghost in the Shell* opposite Scarlett Johansson; Apple TV+ series *Defending Jacob* opposite Chris Evans; *Catch The Fair One* opposite Kali Reis, four seasons of AMC series *TURN: Washington Spies* Jamie Bell; and the Netflix series *Clickbait* alongside Zoe Kazan.

Daniel was nominated for a 2022 AACTA award for best supporting actor in The acclaimed ABC series *Mystery Road: Origins*, directed by Dylan Rivers, and story Mark Coles Smith. Some of his other local television credits include *Mr Inbetween*, *The Beautiful Lie*, *Fires*, *Bloom*, and *Lambs of God*.

KATE BOX (she/her) as Emily

Kate Box graduated from NIDA in 2003 and has since worked extensively in film, television, and theatre. In 2019, Kate was nominated for the AACTA Award for Best Supporting Actress in a television drama for her work in ABC series, *Les Norton*. In 2018, Kate starred as 'Marg McMann' in the tele-movie *Riot* (ABC, 2018 Logie Nomination for Most Outstanding Actress, and 2018 AACTA Winner for Best Lead Actress). Kate has appeared in all five series of *Rake* (ABC) as 'Nicole', (2015 Equity Ensemble Award, 2011 Equity Ensemble Award). In 2014 Kate received an AACTA Award nomination for Best Lead Actress for her role in feature film, *The Little Death*.

Kate's recent television work includes AACTA Award Winning series *Fires*, *Stateless*, *Wentworth*, *The Unlisted*, *Upright*, *Sheilas* (ABC), *Picnic at Hanging Rock* (Foxtel), *Wanted* (Netflix) and *F*cking Adelaide* (ABC) and *The Moth Effect* (Amazon Prime), *Boy Swallows Universe* (Netflix) and *Paper Dolls* (Amazon Prime). Other credits include *Soul Mates*, *Old School*, *Paper Giants: The Birth of Cleo*, *Offspring*, *My Place*, *False Witness*, *All Saints*, *Scorched*, *Tripping Over*, *Small Claims* and the web series *Let's Talk About*. Kate can most recently be seen in Amazon Prime's *Deadloch* for which she received an AACTA Award for Best Acting in a Comedy and SBS's *Erotic Stories* for which she received an AACTA Award Nomination for Best Lead in a Drama, and in ABC's *Ladies in Black*. Kate can next be seen in upcoming SBS series, *Four Years Later*.

Her film credits include Ben Elton's *Three Summers*, *The Daughter*, *Random 8*, *Oranges and Sunshine*, *Hush*, *You Cut, I Choose*, *The Black Balloon*, *Back of the Net*, and *Monolith*.

Theatre credits include *Jasper Jones*, *A Christmas Carol*, *Food*, and *The Business* (Belvoir); *Top Girls*, *Cloud Nine*, *Macbeth*, *The Wonderful World of Dissocia*, *Doubt* (Sydney Theatre Company); *Knives in Hens* (Malthouse Theatre); *Attempts on Her Life*, *Talk to Me Like the Rain* and *Let Me Listen*, *Hot Fudge*, *Central Park West* (State Theatre Company of South Australia); *Two Gentlemen of Verona*, *A Midsummer Night's Dream* (Bell Shakespeare); *A Rabbit for Kim Jong-Il*, *Tender* (Griffin Theatre Company); *Dolores* (Old Fitz Theatre); *The Clockwork Forest* (Brink Productions/Windmill Theatre); *4:48 Psychosis* (Brink Productions); *7 Blowjobs* (B Sharp); *Miss Julie* and *I've Got the Shakes* (Darlinghurst Theatre Company).

EAMON FARREN (he/him) as Richard

Eamon Farren graduated from the National Institute of Dramatic Art in 2007 and has worked steadily across Film, Television and Theatre ever since. In 2019 he was cast in the role of "Cahir" in the Netflix television series *The Witcher*. The phenomenal success and popularity of the series introduced Eamon to a worldwide audience, and he has filmed four seasons to date.

Eamon's film credits include *Mary* directed by DJ Caruso, *Addition* directed by Marcelle Lunam, *My First Film* by director Zia Anger, *T.I.M* by director Spencer Brown, *Lingua Franca* directed by Isabel Sandoval, *Winchester* directed by Michael and Peter Spierig. Eamon played the lead role of "Rabbit" in the US feature film *Chained* directed by Jennifer Lynch; and the role of "Patrick" in the John Duigan film *Careless Love*. He also filmed *Love is Now* written and directed by Jim Lounsbury and *Girl Asleep* - the feature film debut of renowned theatre director Rosemary Myers. Other Australian film credits include, *Lucky Country* and *Red Dog* both directed by Kriv Stenders, *Blessed* directed by Ana Kokkinos and *X* directed by Jon Hewitt.

Eamon played "Richard" in six episodes of the popular US series *Twin Peaks*, directed by David Lynch and he has starred in many Australian television series including the ABC telemovie *Carlotta* - for which he won an AACTA for Best Guest or Supporting Actor in a Television Drama. Eamon played "Alexander" in the UK miniseries *The ABC Murders* opposite John Malkovich and worked alongside Nicola Coughlin in her UK comedy series *Big Mood*.

Eamon has worked extensively in theatre. In 2012 he played the role of "Moses" in Belvoir's production of *Babyteeth*. Eamon has performed in *Mrs Warren's Profession*, *Romeo & Juliet*, *Mojo* and *Switzerland*. Eamon worked with Cate Blanchett and Richard Roxburgh in the Sydney Theatre Company's mounting of *The Present*, directed by John Crowley. In 2017 the production transferred to Broadway where it received rave reviews.

ZOË LOVE SMITH (she/her) as Isa

Zoë Love launched her acting career with a lead role in the successful Dutch series Skam NL . Following that, she starred in projects such as Mr. Lonely (David-Jan Bronsgeest), A Holiday From Mourning (Zara Dwinger), STUCKWITU (Timo Ottevanger), and portrayed the strong and intriguing Mona in Sergej Groenhart's Lightskin Mona With The Good Hair . She also landed featured roles in the Netflix Original Forever Rich (Shady El-Hamus), Het Gouden Uur (Bobby Boermans), Van der Valk (Chris Murray), and Hockeyvaders (Ties Schenk). Additionally, she starred as Evelien in the CBS series Bestsellerboy (Norbert ter Hall) and appeared in another Sergej Groenhart short, titled Wannabe Successful . Later this year, she'll be starring in a yet-to-be-released high-end drama series. Besides her work in front of the camera, Zoë Love also works as a multi-disciplined creative, engaging in photography, (art) direction, and writing, and she impresses with her gifted singing voice.

ROMANA VREDE (she/her) as Mirjam

Romana Vrede was born in Suriname and moved to The Netherlands at a young age. She played at the theatre with Onafhankelijk Toneel, Bogaerd/VanderSchoot, Bonheur, Artemis and the Noord Nederlands Toneel. In 2016 she made the play Who's Afraid of Charlie Stevens about her mentally handicapped and autistic son. Romana played in productions like Moordvrouw, Hiernamaals and Oom Henk . She's part of the ensemble of Het Nationale Theatre. With Eric de Vroedt she worked on plays like The Nation , for which she was nominated for a Colombina (Best Supporting Theatre Actress) and Race , for which she received a Theo d'Or (Best Leading Theatre Actress). For the last couple of years she has worked on Tijd Zal Ons Leren about the heroes during colonial Mmes, turning it into a podcast, talkshow, theatre play and television registration. The Dutch Theatre Jury has selected and nominated Tijd Zal Ons Leren as one of the most impressive productions of the past season. Additionally, Romana has been nominated for the Theo d'Or for the most groundbreaking stage performance. Romana recently worked on films like De Matchmaker, Anne+ and De Zitting . She also made the documentary Dit Is De Leven . For the feature film I Don't Wanna Dance by Flynn von Kleist she received a Dutch Academy Award nomination in 2021. She also worked on shows like Follow de Soa, Seef Spees and Santos . Next season she will play a lead in the second season of Arcadia and the new Disney+ show Nemesis . De Arbeiderspers published her book De Nobele Autist .

ERLE DE LANOOI (he/him) as Mark

Erle de Lanooi, born on the Caribbean island of Curacao, is a multi-talented actor and model who has captivated audiences with his charm, charisma, and versatile talent. He is a quadrilingual actor, effortlessly conversing in Papiamentu, Spanish, English and Dutch. At the age of 17, Erle left his native Curacao to pursue his studies Biological Basis of Behaviour and Spanish Literature at the University of Pennsylvania in Philadelphia. For several years, Erle made a name for himself as a successful model. His good looks allowed him to grace the pages of numerous magazines and walk the runways of some of the world's most prestigious fashion shows. However, even during his modelling career, Erle's heart remained set on pursuing a career in acting. Erle embarked on his acting journey at 'Theatreschool De Trap' in Amsterdam and further honed his craft with an

immersive course in the renowned Ivana Chubbuck Technique, under the guidance of the esteemed Romy Irene. This invaluable experience equipped him with a unique technique that he skilfully incorporates into his acting. He became a prominent figure in the world of advertising, appearing in commercials that aired globally. Erle had cameos in esteemed productions such as *The Way*, directed by Emilio Estevez and *Madame Jeanette* directed by Paula van der Oest. Over the last years he has appeared in numerous well-known Dutch series and classic soap operas. Recently he took on the role of 'Alphons' in the critically acclaimed series *Mocro Maffia*, directed by David Eilander and Hesdy Lonwijk.

HANS KESTING (he/him) as Uri

Hans Kesting (1960) has been performing with ITA (formerly TGA) since 1987. He appears in various productions each theater season. In recent years, he has been seen in his solo performance *Who Killed My Father*, *Judas*, *The Damned*, *A Little Life*, *Ibsen House*, and *Age of Rage*. Hans Kesting has won a Louis d'Or award for his roles as 'Richard III' in *Kings of War* and as 'Roy Cohn' in *Angels in America*. In addition to his work with ITA, he has starred in various films, including *Vincent and Theo* (directed by Robert Altman), *Character* (nominated for an Oscar for Best Foreign Language Film), *Nobody in the city* (directed by Michiel van Erp), *Do Not Disturb* (directed by Jude Law), and *Nr. 10* (directed by Alex van Warmerdam) in 2021. He has also toured the country as a live voice-over with Paul de Leeuw in *Busje Komt Zo* and has been playing the role of Sinterklaas in *Sint & De Leeuw* for many years. He has also appeared in television series such as *Baantjer*, *Intensive Care*, *Keyzer en de Boer Advocaten*, *CMC*, *DNA*, *Ares*, *Hoogvliegers*, *Het Klokhuis*, *The Welkom in... series*, *Een Van Ons* and *Sleepers*.

FRANK SANDERS (he/him) as Dede

Frank Sanders studied at the Academy of Cabaret and graduated in 1976. He made his debut in the musical *De Stunt*. He then played and danced in the musical *Sweet Charity*. From 1970 to 1973 he worked on *The Jasperina Show*. In 1972, he founded the cabaret group *Tekstpierement*. After seven cabaret programs, Frank Sanders made, produced and performed in seven musicals together with his partner Jos Brink – *Masquerade* (1979), *American* (1981), *Equator* (1983), *Madame Arthur* (1985), *Max Havelaar* (1987), *Cabaret program There is Sprinkling* (1989), *Revue Revue* (1991), *Zzinderella* (1995). In 1999, Frank Sanders founded the Frank Sanders Academy for Musical Theatre. To this day, he is associated with the Academy as artistic director, teacher and director. The Academy has been part of the R.O.C of Amsterdam since 1973. In addition to his work at the Academy, he developed five shows for his alter ego drag queen Lady Felice. Under the collective name *The Rozettes* he played and sang in a free musical setting with other drag queens, cabaret repertoire and pop songs from 2014 to 2024. Frank Sanders and Jos Brink were married and set an example for the gay community. Jos Brink died in August 2007, after which a biennial state prize was named after him. The state prize is awarded to individuals or institutions that have committed themselves to the LGBTQ community. Frank Sanders was also a teacher at the Academy of Cabaret for more than 15 years. He was also the initiator and director of the *Star Musical Working Group* for twenty years. A company for young people with passion and ambition for musical theatre. The company turned out to

be the cradle for a lot of new talent, both on stage and for a number of contemporary directors and writers.

JEAN JANSSENS (he/him) as Bis

Jean Janssens (°1999) grew up in Herentals (Belgium) and now lives in Antwerp. Jean studied Human Sciences in secondary school, then Military Sciences at the Military School in Brussels and then Psychology in Antwerp. Jean interrupted this training in 2018 to further develop the talent as an actor. You may know Jean from the TV series Campus 12, Lisa, Arcadia, Gamekeepers and Liefdestips aan mezelf . Besides acting, Jean plays football in competitions and is busy making music and photography. In 2021, Jean was announced as the ambassador of JEF festival, an annual festival in Antwerp dedicated to youth film.

TILDA COBHAM-HERVEY (she/her) as Actor Katherine

Tilda Cobham-Hervey is an actor, director, and writer whose powerful performances have earned her recognition and critical acclaim, including a Helpmann Award nomination for her performance in Andrew Bovell's play, Things I Know to be True . Tilda's portrayal of "Billie" in the feature film 52 Tuesdays was widely considered one of the breakout performances of the 2014 Sundance Film Festival. Her second feature was One Eyed Girl in which she played the titular character, followed by Girl Asleep which premiered at the Adelaide Film Festival. Tilda played Sally in Hotel Mumbai and Helen Reddy in the biopic I Am Woman. Tilda's other feature credits include the US films Burn and Flinch , as well as the Australian sci-fi thriller feature Lone Wolf and most recently the Disney+ biopic Young Woman and The Sea where she played Daisy Ridley's sister. Tilda's television credits include The Lost Flowers of Alice Hart for Amazon Prime , The Kettering Incident, ABC miniseries Barracuda , and the ABC web series, F**king Adelaide . Her latest project Apple Cider Vinegar directed by Jeffrey Walker will be released shortly. Tilda's creative talents shine through in the short film she wrote and directed A Field Guide to Being a 12-year-old Girl , which won the Crystal Bear at the 2018 Berlinale. She also wrote, co-directed and produced the animated short Roborovski , which premiered at the Adelaide Film Festival and won Best Short Animation at the 2021 Flickerfest International Short Film Festival. Tilda was cast in the renowned physical theatre company Force Majeure in the hit show The Age I'm In and was a founding member of the award-winning Circus company Gravity and Other Myths. She also created an immersive theatre experience at Adelaide's Museum of Discovery (MOD) entitled Two Strangers Walk into a Bar . In 2023 she performed on stage at the Sydney Opera House drama theatre in the production The Dictionary of Lost Words for the State Theatre Company and Sydney Theatre Company.

CODY FERN (he/him) as Actor Jim

Cody has recently wrapped production as a pivotal new lead in the third season of Apple TV's Foundation , based off Isaac Asimov's iconic book series. Previously, he can be seen on the American Horror Story spin-off American Horror Stories , as well as in the 10 th season of the franchise, AHS: Double Feature . Additionally, this past winter at Sundance Cody premiered his latest feature, the Sofia Coppola-produced Fairyland , in which he stars

alongside Emilia Jones, Adam Lambert, and Geena Davis. The film garnered overwhelmingly positive reviews, earning a 97% on Rotten Tomatoes. Cody can also be seen alongside Mark Wahlberg in the feature Father Stu ; the television series Eden , directed by John Curran; as well as portraying villain “Michael Langdon” in American Horror Story: Apocalypse on FX, a breakout performance in which he starred opposite Jessica Lange, Sarah Paulson, and Evan Peters. Other credits include starring roles in Season 6 of House of Cards , opposite Greg Kinnear and Diane Lane, as well as Ryan Murphy’s American Crime Story: Versace , with Penelope Cruz and Edgar Ramirez. DÉOBIA OPARÉI (he/they/them/she) as Stephen British-Nigerian actor DéObia Oparéi has starred in the iconic TV hits such as HBO’s Game of Thrones , Netflix’s Sex Education and Marvel’s Loki as well as cinematic blockbusters like Pirates of The Caribbean: On Stranger Tides, Jumanji: The Next Level and Moulin Rouge . They most recently starred in the Russo Brothers’ project The Gray Man for Netflix. DéObia began in theatre at The Royal Shakespeare Company and is a published Royal Court Theatre playwright. They recently released their debut short film G I A N T S to great acclaim.

BRYN CHAPMAN PARISH (he/him) as YOUNG JIM

Bryn Chapman Parish is quickly becoming one of Australia’s most renowned young actors. A graduate of the prestigious Western Australian Academy of Performing Arts, Bryn made his television debut in the third season of the hugely popular series Mr Inbetween. He then went on to star as ‘Spider’ in Netflix’s worldwide hit, Heartbreak High (S1 and 2). Bryn will next be seen in the third and final season of Heartbreak High, independent horror film Welcome Back To My Channel and playing ‘Young Jim’, to John Lithgow’s ‘Jim’, in Sophie Hyde’s feature film Jimpa starring Olivia Coleman. Jimpa will be premiering at Sundance 2025. Bryn will make his mainstage debut at Belvoir in 2025 in Big Girls Don’t Cry. Bryn won the Audience Choice award for Best Actor at the Australian Academy of Cinema and Television Arts Awards (AACTA) in 2022 and is also the frontman for popular punk band Mac The Knife, which has toured all over Australia.

ABOUT THE KEY CREATIVES

SOPHIE HYDE (she/they) – Director/Producer/Co-Writer

Sophie Hyde is a founding member of *Closer Productions* and social impact company *The Unquiet Collective*.

In 2022, Sophie directed Emma Thompson in the BAFTA and Golden Globe nominated comedy *Good Luck To You, Leo Grande*.

Her debut feature drama *52 Tuesdays* won the Directing Award at Sundance and the Crystal Bear at the Berlinale. She directed and produced feature comedy *Animals* based on the novel of the same name by Emma Jane Unsworth.

Sophie's television work includes *F*!#ing Adelaide* for ABC Australia, and *The Hunting* for SBS. She co-directed and produced feature documentary *Life in Movement* which won the Australian documentary prize at Sydney Film Festival.

Sophie believes strongly in nurturing the voices of other filmmakers and therefore also works as a producer and EP on various projects including feature documentaries *Shut Up Little Man!*, *An Audio Misadventure*, *Sam Klemke's Time Machine*, *In My Blood It Runs* and the Netflix original documentary *The Dreamlife of Georgie Stone*.

LIAM HEYEN (he/him) – Producer

Liam Heyen is a film and television producer based in Sydney, Australia with a fast growing body of work which focuses on elevating LGBTQI+ stories and filmmakers. In 2023 he produced AACTA-nominated anthology series *Erotic Stories* with Lingo Pictures for SBS and ITV Studios. Prior to this, also for SBS, Liam produced *Latecomers* which screened in Official Competition at Series Mania 2023, won numerous awards including an AACTA and a Screen Producers Award, as well as the SDIN award for its "groundbreaking portrayal of the cerebral palsy experience". Liam has produced an expansive catalogue of award-winning shorts including *Adult* (SXSW 2017), *You and Me Before and After* (TIFF 2021), *Strangers* (Iris Prize) and *Voice Activated* (Tribeca 2023). Liam started his career working at Goalpost Pictures on the producing teams of projects including *I Am Woman* (TIFF 2019), *Cleverman* (Berlinale 2016), *Top End Wedding* (Sundance 2019) and revisionist western *New Gold Mountain*, and is a graduate of AFTRS and Griffith Film School.

BRYAN MASON (he/him) – Producer / Editor

Bryan Mason is a founding member of *Closer Productions*. A multi skilled, award-winning editor, producer and cinematographer, Bryan has worked across feature drama, documentary and television. In 2022, he was cinematographer and editor for the BAFTA and Golden Globe nominated film *Good Luck to You, Leo Grande* directed by Sophie Hyde and starring Emma Thompson. His feature credits include the Sundance and Berlin award winning *52 Tuesdays* for which he won the Screen Editors of Australia award, Irish comedy

Animals and Iranian/Australian drama *My Tehran for Sale*. His documentary credits include Award nominated *The Defenders*, Australian Documentary Prize winner *Life in Movement*, as well as Sam Klemke's *Time Machine*, *Embrace*, *Mother With A Gun* and the acclaimed *In My Blood It Runs*.

He edited the Netflix original documentary *The Dreamlife of Georgie Stone*, which was nominated for a Peabody Award in 2023 and the Sundance hit *Shut Up Little Man! An Audio Misadventure* for which he won an Australian Academy Award for editing.

Bryan's television credits include the SBS series *The Hunting*, the ABC iView series *F*!#ing Adelaide* and the Australian Academy Award nominated comedy *Aftertaste*.

Matthew Cormack - Writer

Matthew is an AACTA and AWGIE-winning screenwriter. His writing credits include feature film *52 Tuesdays*, for which he won Best Original Screenplay at the AWGIE Awards and the Crystal Bear at the Berlinale Film Festival, writer and co-creator of limited series *The Hunting* for SBS which he won Best Screenplay for Television (Ep 3) at the AACTA Awards, and Best Miniseries at the AWGIE Awards and episodic series *Fucking Adelaide* for ABC. His upcoming features are *Jimpa*, a queer multi-generational family story starring Olivia Colman and John Lithgow, and *An Ideal Wife*, a biopic about Oscar Wilde's wife, Constance Lloyd, starring Emilia Clarke. Between 2009 and 2021, Matthew worked in development, production, and sales with Adelaide-based Closer Productions across such projects as feature documentaries *In My Blood It Runs*, *Shut Up Little Man! An Audio Misadventure*, *Life in Movement* and Sam Klemke's *Time Machine*, hybrid doco/drama *I Want to Dance Better at Parties*, co-creator of transmedia project *My 52 Tuesdays*. His debut short film *My Last Ten Hours With You*, also produced by Closer Productions won the Best Film at the Sydney Mardi Gras Film Festival, as well as Best Oz Short at the Melbourne Queer Film Festival. Matthew has also been script editor on various projects including feature drama *Animals* (2019) and ABC series *Aftertaste* (2021).

MARLEEN SLOT (she/her) – Producer

Since its establishment in 2011, Viking Film wants to create high-quality films for both the national and international market with a special focus on arthouse and animation films. Producer Marleen Slot has (co)produced feature films by outstanding filmmakers from around the world, including *JIMPA* (Sophie Hyde, Sundance Premiere 2025), *PEIXE DOURADO* (Gabriel Mascaro, Berlinale Competition 2025), *SILVER HAZE* (Sacha Polak, Berlinale Panorama 2023), *OINK* (Mascha Halberstad, Opening Film Berlinale Generation K+, 2022), *DIRTY GOD* (Sacha Polak, Sundance World Dramatic Competition and opening film IFFR, 2019), *ROJO* (Benjamin Naishtat, TIFF Platform and San Sebastian 2018), *NEON BULL* (Gabriel Mascaro, Venice Orizzonti and TIFF Platform 2015) and *ZURICH* (Sacha Polak, Berlinale Forum winner CICA Art Cinema Award 2015). Marleen worked as a producer at Lemming Film for many years. In 2007 she attended the EAVE producer's training and in 2009 she participated in ACE. In 2013 she was selected Producer on the Move during the Cannes Film Festival, in 2021 she was part of Inside Pictures. Besides her

work as a producer Marleen sees the importance of actively taking part in (inter)national film policy making. From 2016 until 2020 she has been chairman of the Netherlands Producers association and currently she is president of the board of ACE.

MATTHEW CHUANG, ACS (he/him) – Director of Photography

Matthew Chuang, ACS is known for his exquisitely crafted feature films, music videos and award-winning commercials . Blue Bayou tells the story of a Korean American father who faces deportation and subsequent separation from his wife and 3-year-old daughter. Starring writer and director Justin Chon, Academy award winner Alicia Vikander (Ex Machina , The Green Knight), Mark O'Brien (Arrival , Stop and Catch Fire) and Emory Cohen (The Place Beyond the Pines), Blue Bayou premiered "Un Certain Regard" at the Cannes Film Festival 2021. Film Independent Spirit Awards nominated Blue Bayou for 'Best Cinematography'. Focus Features' supernatural horror You Won ' t Be Alone , written and directed by Goran Stolevski and produced by Causeway Films (The Babadook, The Nightingale). The film stars Noomi Rapace (The Girl with the Dragon Tattoo , Prometheus), Alice Englert (Beautiful Creatures) and Anamaria Marinca (4 Months, 3 Weeks and 2 Days). You Won't Be Alone premiered in the 'World Dramatic Cinema Competition' at Sundance Film Festival 2022. Of An Age is the second collaboration with Writer/Director Goran Stolevski and Causeway Films. Focus Features released the film theatrically in the US in 2023. Matthew recently wrapped Chief of War. The APPLE TV+ series stars Jason Momoa (Aquaman, Game of Thrones) . Justin Chon (Blue Bayou) is directing the first two episodes, Brian Mendoza is directing episodes five and eight and Jason Momoa directed episode nine. Produced by Fifth Season and Chernin Entertainment. The series is set for release in 2025. Chuang works on short films, television series, music videos and feature length films alike. His credits as DP include: Dear Mama , a five-part documentary series from FX and Disney directed by Allen Hughes (The Defiant Ones, Menace II Society, The Book of Eli) that won the Independent Spirit Award for 'Best New Documentary Series'; Yo! My Saint , a short film for Kenzo from director Ana Lily Amirpour (The Bad Batch , A Girl Walks Home Alone at Night); and music video It's Alright by artist Fractures , shot in Chernobyl, Ukraine and nominated for both Best Music Video and Best Cinematography by the Camerimage International Film Festival of the Art of Cinematography in Poland. An accredited member of the Australian Cinematography Society, Chuang has been working behind the camera for more than a decade and is dedicated to bringing his creative eye and adaptable processes to each project he accepts. Born in Nantou, Taiwan, Chuang is an Australian filmmaker, who is now based in Los Angeles. His work takes him all over the globe. In 2024 Matthew was invited to join The Academy.

BETHANY RYAN (she/her) – Production Designer

Bethany Ryan is an Australian Production Designer. She has built an extensive list of credits, the most recent being The Fox with director Dario Russo, which is currently in production. Other credits include Talk to Me , for directors Danny and Michael Philippou and Causeway Films. The film had its World Premiere at the 2023 Sundance Film Festival, where it was picked up US distribution by art house favourite A24. In 2022 Bethany designed Of an Age , with director Goran Stoveski and Causeway Films. Of An Age had its

World Premiere at the Melbourne International Film Festival and was distributed in the US by Focus Features. In 2020, Bethany production designed *You Won't Be Alone* (Causeway Films, 2022), the feature film debut of writer direct Goran Stolevski. The film stars Noomi Rapace and Alice Englert in a tale that follows a young witch who is left to the woods by her isolated mountain village in 19th -century Macedonia. Bethany's work earned her an APDG award nomination for Best Production Design. The film had it had its World Premiere at the 2022 Sundance Film Festival where it was met with unwavering acclaim. In 2018 Beth travelled to Cambodia to design *Buoyancy* with Causeway Films and director Rodd Rathjen. At its World Premiere at the 2019 Berlinale, *Buoyancy* was awarded the Panorama Ecumenical Prize and nominated for GWFF Best First Feature and the Berlinale Amnesty Award. The film went on to be selected as Australia's 2019 submission for best international feature film at the Oscars and won the AACTA Award for Best Independent Feature. Bethany began work in Architecture after graduating with Honours in Interior Design from RMIT's prestigious Design School. In pursuit of a career in film she continued her studies at AFTRS, specialising in Production Design.

RENATE HENSCHKE (she/her) – Costume Designer

Renate Henschke is a costume, set designer and maker working in film, television and theatre. Currently based in Adelaide, South Australia, Renate spent 12 years working in Dublin, Ireland in costume departments for many international film and television series. The 2024 Adelaide Theatre Festival saw Renate create both the set and costume for the two sold out productions of *I Hide In Bathrooms* directed by Ingrid Voorendt and created by Astrid Pill and *Private View*, an immersive work created by Restless Dance Theatre. Renate has created work with many of South Australia's leading theatre makers such as State Theatre Company of South Australia (*That Eye the Sky*, *The Club*), Australian Dance Theatre (*Savage*), Gravity and Other Myths (*Pulse*, *The Mirror*), Patch Theatre (*Home*, *I Wish*, *Lighthouse*), Restless Dance Theatre (*Exposed*, *Shifting Perspectives*), Vitalstatistix (*The Photo Box*, *Cher*), Windmill Theatre Company, Restless Dance Theatre, Brink Productions (*Memorial*, *Barbican London*) *Is This Yours?* (*Angelique*), *The Border Project*, Sandpit & Google Creative Lab (*Ghost Toast* and *Things Left Unsaid*) and a collaboration with Dropbear Theatre and *The Seam*. Recent Australian screen work includes costume for the AACTA nominated Best Film *Sissy* and *Monolith* a stylish sci film which premiered at SXSW 2023. An ongoing collaboration with film collective Closer Productions has lead to costume designing for the acclaimed SBS 4 part drama *The Hunting* (Asher Keddie, Richard Roxborough) and the Irish Australian co production *Animals* (Holliday Grainger and Alia Shawkat), and the ABC/Screen Australia television series *F*!#ing Adelaide* and the Berlin Film Festival Crystal Bear Award winning short film *A Field Guide to Being a 12 Year Old Girl* created by Tilly Cobham-Hervey.

JENNIFER ROSSITER (she/her) – Make Up and Hair Designer

Jennifer Rossiter has worked on major feature films including *The Royal Hotel*, *Sweet Country*, *The Babadook*, *The Water Diviner*, *Storm Boy*, *Red Dog*, *Cargo*, *Oranges & Sunshine* and *Beautiful Kate*. Her career in television includes credits on *Bay of Fires* (Series 3),

Royal Flying Doctors (Series 3), Ladies in Black, First Day, Danger 5 and McLeod's Daughters.

STEVE FANAGAN (he/him) – Sound Designer

Steve Fanagan (MPSE, CAS) is a BAFTA (Normal People), BIFA (How To Have Sex) and EMMY -nominated (Game Of Thrones) sound designer, supervising sound editor, and re-recording mixer for Film and Television. In 2011 he won an MPSE Golden Reel Award for his work on Game Of Thrones. In 2016, he was nominated for an HPA Award (Hollywood Professional Association), an International Music+Sound Award and an MPSE Golden Reel Award for his work on Lenny Abrahamson's Oscar®-nominated drama, Room. He has also been recognised with 7 Irish Film and Television Awards for Best Sound for his contributions to Swan Song, Normal People, The Farthest, Room, Tomato Red, Albert Nobbs and Citadel. In 2023 he was nominated for an MPSE Golden Reel for his work on the Irish language, Academy Award® nominated An Cailín Ciúin. Steve is a member of The Academy®, BAFTA, the European Film Academy, Motion Picture Sound Editors' Guild, and the Cinema Audio Society.

NICK WARD (he/him) – Composer Multi-talented artist

Nick Ward's music transcends boundaries, weaving together elements of indie pop rock, emo, electronic and hip-hop to create a sound that is uniquely his own. Nick's artistry has attracted the attention of local and international tastemakers and press alike, including John Mayer, V Man, VOGUE, SideNote, PAPER, GQ, Wonderland, Notion, 10Magazine, NME, Junkee, and more. 2024 saw his debut album release, House With The Blue Door, to wide acclaim as well as touring Australia and New Zealand alongside Troye Sivan, festival appearances at Beyond The Valley and Lost Paradise and a showcase at SXSW.

KEY CAST CREDITS

Hannah – Olivia Colman
Jim – John Lithgow
Frances – Aud Mason-Hyde
Harry – Daniel Henshall
Emily – Kate Box
Richard – Eamon Farren
Isa – Zoë Love Smith
Mirjam – Romana Vrede
Stephen – DéObia Oparéi
Mark – Erle De Lanooi
Uri – Hans Kesting
Dede – Frank Sanders
Katherine - Deborah Kennedy
Actor Katherine – Tilda Cobham-Hervey
Actor Jim – Cody Fern
Young Jim - Bryn Chapman Parish

CREW CREDITS

Director/Producer/Co-Writer – Sophie Hyde
Writer - Matthew Cormack
Producer – Liam Heyen
Producer/Editor – Bryan Mason
Producer – Marleen Slot
Director of Photography – Matthew Chuang ACS
Production Designer – Bethany Ryan
Costume Designer – Renate Henschke
Make-Up and Hair Designer – Jennifer Rossiter
Sound Designer – Steve Fanagan
Composer – Nick Ward

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