



Searchlight Pictures and Indian Paintbrush Present
an American Empirical Picture by Wes Anderson

THE FRENCH DISPATCH

LIBERTY, KANSAS EVENING SUN

Starring:

Benicio Del Toro	Adrien Brody	Tilda Swinton	Léa Seydoux
Frances McDormand	Timothée Chalamet	Lyna Khoudri	Jeffrey Wright
Mathieu Amalric	Stephen Park	Bill Murray	Owen Wilson
Christopher Waltz	Edward Norton	Jason Schwartzman	Anjelica Huston

Directed by.....Wes Anderson
 Screenplay by..... Wes Anderson
 Story by..... Wes Anderson & Roman Coppola & Hugo Guinness & Jason Schwartzman
 Produced by Wes Anderson, Steven Rales, Jeremy Dawson
 Executive Producers.....Roman Coppola, Henning Molfenter, Christoph Fisser, and Charlie Woebcken
 Co-Producer.....Octavia Peissel
 Line Producer..... Frédéric Blum
 Director of Photography.....Robert Yeoman, ASC
 Production Designer.....Adam Stockhausen
 Editor.....Andrew Weisblum, ACE
 Costume Designer.....Milena Canonero
 Music by.....Alexandre Desplat
 Music Supervisor..... Randall Poster
 U.K. Casting by..... Jina Jay
 French Casting by.....Antoinette Boulat
 U.S. Casting by..... Douglas Aibel, CSA

<https://press.searchlightpictures.com/>

Running Time: 1:47.30

Rating: R

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THE FRENCH DISPATCH

OF THE LIBERTY, KANSAS EVENING SUN

From the visionary mind of Academy Award® nominee Wes Anderson, THE FRENCH DISPATCH brings to life a collection of stories from the final issue of an American magazine published in a fictional 20th-century French city. It stars Benicio del Toro (SICARIO, TRAFFIC), Adrien Brody (THE PIANIST, THE GRAND BUDAPEST HOTEL), Tilda Swinton (THE GRAND BUDAPEST HOTEL, ISLE OF DOGS), Léa Seydoux (SPECTRE, OH MERCY!), Frances McDormand (THREE BILLBOARDS OUTSIDE EBBING, MISSOURI, FARGO), Timothée Chalamet (LADY BIRD, CALL ME BY YOUR NAME), Lyna Khoudri (Savages, THE SPECIALS, PAPICHA), Jeffrey Wright (Westworld, THE HUNGER GAMES), Mathieu Amalric (THE GRAND BUDAPEST HOTEL, SOUND OF METAL), Stephen Park (FARGO, The Mindy Project), Bill Murray (ISLE OF DOGS, LOST IN TRANSLATION) and Owen Wilson (FATHER FIGURES, MARLEY AND ME).

On the occasion of the death of its beloved Kansas-born editor Arthur Howitzer, Jr., the staff of The French Dispatch, a widely circulated American magazine based in the French city of Ennui-sur-Blasé, convenes to write his obituary. Memories of Howitzer flow into the creation of four stories: a travelogue of the seediest sections of the city itself from The Cycling Reporter; “The Concrete Masterpiece,” about a criminally insane painter, his guard and muse, and his ravenous dealers; “Revisions to a Manifesto,” a chronicle of love and death on the barricades at the height of student revolt; and “The Private Dining Room of the Police Commissioner,” a suspenseful tale of drugs, kidnapping and fine dining.

Searchlight Pictures and Indian Paintbrush present an American Empirical Picture, THE FRENCH DISPATCH, directed by Wes Anderson, screenplay by Wes Anderson from a story by Anderson & Roman Coppola & Hugo Guinness & Jason Schwartzman. The film also stars Liev Schreiber (Showtime’s Ray Donovan, SPOTLIGHT, ISLE OF DOGS), Elisabeth Moss (Hulu’s The Handmaid’s Tale, THE INVISIBLE MAN), Edward Norton (BIRDMAN, THE GRAND BUDAPEST HOTEL), Willem Dafoe (THE LIGHTHOUSE, SPIDERMAN), Lois Smith (LADY BIRD, Ray Donovan), Saoirse Ronan (LITTLE WOMEN, LADY BIRD), Christoph Waltz (DJANGO UNCHAINED, THE LEGEND OF TARZAN) Cécile de France (REBELS, DJANGO), Guillaume Gallienne (DOWN BY LOVE, CEZANNE ET MOI), Jason Schwartzman (RUSHMORE, MOONRISE KINGDDOM), (Tony Revolori (THE GRAND BUDAPEST HOTEL, SPIDER-MAN: HOMECOMING), Rupert Friend (Homeland, A SIMPLE FAVOR), Henry Winkler (Arrested Development, Barry), Bob Balaban (ISLE OF DOGS, The Politician), Hippolyte Girardot (MAMA WEED, Inside) and Anjelica Huston (ISLE OF DOGS, THE ADDAMS FAMILY) as the Narrator.

The creative team includes producers Wes Anderson, Steven Rales and Jeremy Dawson, executive producers Roman Coppola, Henning Molfenter, Christoph Fisser and Charlie Woebcken, co-producer Octavia Peissel, director of photography Robert Yeoman A.S.C., production designer Adam Stockhausen,

costume designer Milena Canonero, editor Andrew Weisblum, composer Alexandre Desplat and music supervisor Randall Poster.

THE MAGAZINE

Item: Arthur Howitzer, Jr. (Bill Murray), the revered founder and editor of The French Dispatch of the Liberty, Kansas Evening Sun, was found dead of an apparent heart attack in his offices located in the Printer's District, Ennui-sur-Blasé, France.

His hand-picked staff—including the Cartoonist (Jason Schwartzman), the Story Editor (Fisher Stevens), the Legal Advisor (Griffin Dunne), the Copy Editor (Elisabeth Moss), the Proofreader (Anjelica Bette Fellini) and a cheery Writer Wally Wolodarsky - who has haunted the French Dispatch offices for years but never written a single word - assembles over the body to collaborate on an obituary. They are led by Howitzer's beloved writers, who he coddled and encouraged, and dressed down and built up, earning him their devotion and their love:

There's Herbsaint Sazerac (Owen Wilson), the intrepid Cycling Reporter, drawn to the most unsettling and unsavory aspects of the far-flung cities he visits...J.K.L. Berensen (Tilda Swinton), the critic and chronicler on intimate terms with every side of the modern art world...Lucinda Krementz (Frances McDormand), the solitary essayist who guards her journalistic integrity as closely as her private passions...and Roebuck Wright (Jeffrey Wright), the lonely expatriate polymath with a typographic memory, discovered and rescued by Howitzer under humiliating circumstances.

In the pages of The French Dispatch, we can read the following:

- Sazerac's tour through Ennui-sur-Blasé itself, an aging city on a hill with its ancient cathedral towers, its narrow-cobbled streets winding through rows of aging stone structures, its charms and its degradations, with its nightlife and its lowlife, where all eras seem to dissolve into the timeless essence of France, flowing like the waters of the nearby Blasé River.
- Berensen's "The Concrete Masterpiece," in which the work of criminally insane painter Moses Rosenthaler (Benicio del Toro, and Tony Revolori as a young man) is discovered, ruthlessly promoted and sold for increasingly astronomical prices by art dealer Julian Cadazio (Adrien Brody) and his uncles (Bob Balaban and Henry Winkler)...and whose breathlessly anticipated, years-in-the-making masterpiece, inspired by his prison guard and muse Simone (Léa Seydoux), is unveiled with great fanfare to an impatient art world, including renowned Kansas art collector and likely buyer Upshur "Maw" Clampette (Lois Smith).
- Krementz's "Revisions to a Manifesto," a first-hand account of the grievances and the passions, political and sexual, that drive the romantically disenchanted youth of Ennui to go to war with their adult masters and initiate a tumultuous general strike that leads to the shutdown of the entire country. Krementz's charismatic hero and heroine are the star-crossed leaders of the movement, the dreamy Zeffirelli (Timothée Chalamet) and the hard-nosed Juliette (Lyna Khoudri).
- Roebuck-Wright's "The Private Dining Room of the Police Commissioner" is an assigned portrait of the legendary chef Nescaffier (Stephen Park)—who serves at the pleasure of Ennui-sur-Blasé's Commissaire (Mathieu Amalric)—that unexpectedly explodes into a nail-biting, ticking-clock suspense story when a group of thugs led by "The Chauffeur" (Edward Norton) kidnap the Commissaire's beloved

son and crime-solving protégé Gigi (Winsen Ait Hellal) and threaten to kill him unless the local crime syndicates recently arrested accountant (Willem Dafoe) is released from jail.

Four surprising, complex, immaculately crafted, richly detailed, unexpectedly funny and even more unexpectedly moving stories collected within the pages of a lovingly crafted magazine—The French Dispatch of the Liberty, Kansas Evening Sun.

It Started in Homeroom

THE FRENCH DISPATCH is many things—a bounty of stories within stories within memories within frameworks that converges into one organic whole, a cabinet of cinematic wonders of all shapes and sizes in constant dynamic motion, a love letter to the printed word in general and The New Yorker magazine in particular, to France and to French movies...a moving meditation on living far from home. And it is never just one of those elements at a time, but usually all at once. Best to say: a Wes Anderson movie.

Tilda Swinton describes the film concisely: “It’s Wes’ French love letter to internationalism, culture and the blessed art of independent journalism.”

Says Anderson, “I remember reading an interview with Tom Stoppard in which someone asked him where one of his plays came from and he said that it’s always two different beginnings of an idea for something that he puts together and that becomes the next play. That’s exactly what happens to me every single time. So this movie is actually three things: a collection of short stories, something I’ve always wanted to do; a movie inspired by The New Yorker and the kind of writer they’re famous for publishing; and, I’ve spent a lot of time in France over the years and I’ve always wanted to do a French movie, and a movie that was related to French cinema.”

For Anderson, The New Yorker has been a touchstone since high school. “When I was in tenth grade, my home room in Houston was in the library, and across from me were these wooden racks of magazines. There was one with illustration on the cover, and I started looking at it. I became a regular reader of The New Yorker in my home room waiting for school to begin. I started reading the back issues and picking up the names of the writers that appeared over and over again. So, I got really hooked.”

“When we were rooming together in college,” says Owen Wilson, “he was reading The New Yorker all the time, which was quite unusual. I can’t remember if he had a subscription—that might have been out of reach financially—but he was deep into it. What a thoughtful gift to all those writers.”

“It’s about the type of magazine article that you would read that would bring you somewhere, before Google and live streaming,” says producer Jeremy Dawson, “and it would really give you a sense of place—the smells and the taste and the character— through the words of somebody with this ability to evoke images in your mind.”

“It’s a film that celebrates the written word in a way that’s a healthy thing for our country now,” says Jeffrey Wright, “when we’ve lost an appreciation for language and for intelligence as expressed through language.”

“In this film, the relationship to the written word is occurring at many different levels,” adds Anderson. “There’s what you’re seeing on the screen, there are the subtitles, there’s the texture of the

magazine, and there's the value of the relationship to writers and to a kind of writing that people feel is being lost now. The hero of each story is a writer."

"I think it's hard to make the creative process compelling, to make it come alive," says Wilson, "but that's what he does in this movie."

The director's love affair with French cinema began when he was young. "French cinema begins when cinema begins, with the Lumière brothers and Georges Méliès. I love the directors of the thirties, Julien Duviour, Marcel Pagnol's Marseille stories, the films of Jean Grémillon, which I came to more recently. And then Jacques Tati, Jean-Pierre Melville, and the New Wave filmmakers—Truffaut, Louis Malle, Godard. And maybe at the center of it all is Jean Renoir." For the character of Rosenthaler, one particular film by Renoir was an inspiration. "We mentioned a French movie called *Boudu Saved from Drowning*," says Benicio del Toro, a 1930s movie with one of the great actors of all time, Michel Simon, as a hobo. I had seen it a long time ago and it's a great movie, and watching it again gave me an idea of what he had in mind for the character.

For the past several years, Anderson himself has been based in France, and *THE FRENCH DISPATCH* is also a love letter to his adopted country, and at the same time an artistic reflection from an outsider looking in. "The film is born out of his love for French cinema, literature, and culture and his experiences in France over the past decade or more," says his longtime editor Andrew Weisblum, "and I think that's what he wanted to reference and share in this movie."

"This movie is comprised of visions of France," says French-born composer Alexandre Desplat, "that have been a bit twisted because they went through Wes' brain. So, you can say that it's France, but it's a poetic France, with many details and references that sometimes are not true, but they seem true. Is it the real France? No, but somehow, it's French."

Putting the Issue Together

For Anderson, the filmmaking process is 100% organic from start to finish. That begins with the writing. "It's a real adventure to work on these things," says longtime collaborator Jason Schwartzman, who co-wrote the story with Anderson and Roman Coppola and plays the role of the magazine's cartoonist. "The stories are sort of concocted in real time. There's not some big outline or something that you're filling in. You're literally creating each moment as you get to it. It's sort of like building a bridge while you're *on* the bridge, and that's what's really exciting. When you wake up in the morning you really have no idea what could happen to the story, to the characters, and that is such an exciting place to be. It's free form but focused, and Wes is the captain of the ship."

The official name of the New Yorker-inspired magazine is, "The French Dispatch of the Liberty, Kansas Evening Sun," a publication inspired by the history of *The New Yorker* and the origins of two of the people who made it what it is: Harold Ross, the magazine's co-founder, and William Shawn, his successor, both inspirations for Bill Murray's character and both born in the Midwest. "Kansas seems to me like the most American place in America," says Anderson. "I mean really, in the end, *The French Dispatch* isn't publishing for the people of Kansas, they're publishing for America."

Owen Wilson's character, Herbsaint Sazerac, who takes his readers on a tour of Ennui-sur-Blasé, a fictional town that seems to embody the poetic heart of France itself, is in the spirit of writers like Joseph Mitchell, whose pieces were collected in the book Up in the Old Hotel, and Luc Sante, whose The Other Paris is one of Anderson's favorites.

The first extended story, "The Concrete Masterpiece," is framed within a lecture given at a Kansas arts center by the writer of the story, J.K.L. Berensen (Tilda Swinton), inspired by the lecturer and writer Rosamond Bernier. "Many years ago, I wrote a script about a painter—it's something I was always drawn to, and some of this comes from that. The New Yorker pieces that became S.N. Behrman's great book *Duveen*, about the art collector Joseph Duveen, were central. We have some aspects of Emile de Antonio's film, *Painters Painting*. And then there's the Scorsese section of *New York Stories*, "Life Lessons"—that's a major influence on this thing, too." Anderson also had the chance to satisfy a longstanding desire to work with Benicio del Toro, who plays the role of the incarcerated artist Moses Rosenthaler (played as a younger man by THE GRAND BUDAPEST HOTEL's Tony Revolori), and to reunite with the French actress Léa Seydoux who plays Rosenthaler's muse (Dawson: "We used Philippe Decouflé, a well-known French choreographer, to help us figure out some of these crazy poses that Léa does as Simone"), in addition to Anderson regulars Adrien Brody as Julien Cadazio, the art dealer inspired by Duveen, and Bob Balaban and Henry Winkler, a newcomer to Anderson's world, as his uncles. Rosenthaler's magnum opus, a series of abstract frescoes painted on the prison walls, were done by the artist Sandro Kopp, Tilda Swinton's partner in life. "Making the Rosenthaler paintings was the most challenging and also the most satisfying thing I have done in my life so far," says Kopp. "I arrived in Angouleme knowing that I had two-and-a-half months to create ten massive paintings that had to look like a genius had worked on them for three years." Anderson: "The paintings aren't really understood by many of the characters...I don't even know what it means to understand them. But I did want them to be genuinely good: when you see them, they grip you. You can project onto them what you want."

"It's funny," says production designer Adam Stockhausen, "because there was a huge story point about how the paintings are permanently affixed to the building, when in reality we were trying desperately to get those paintings to stay on the walls: the paint was really heavy, it was a struggle to get the things to cure properly, and they were threatening at all times to come popping off." "In some places the texture on the paintings is over an inch thick," adds Kopp, "therefore I had to work on them horizontally most of the time to stop the wet paint from sliding off. I had a time-window of about 30 minutes to work each layer before the marks started to dry and the subtleties of the surface began to be compromised. Most of the work focused on texture, with color becoming the primary concern only at the end. The orange areas came last and were painted out in white and then covered with a special orange glaze to create the most luminous color."

To create the story's striking still-life passages, Anderson actually asked the actors to freeze in place. "It's a game I play with my daughter," says del Toro, "it's probably one of the earliest things that I remember playing as a kid, and suddenly... we're *doing* it, every actor from Tilda Swinton to Henry Winkler, all these legends, all playing the game. And it's contagious. It's really nice to see actors going back to their childhood and playing Simon says. There's something very freeing about it. And I felt like it added to the film in another way. We could have frozen the action digitally, but there's something about the actors actually freezing that makes it...you can feel it, you can touch it, and the audience can feel the joy behind it."

“Revisions to a Manifesto” is Anderson’s refracted version of one of the central events in 20th century French history, the events of May ’68, when student protests led to a massive movement that shut down the entire country. The storyline is loosely inspired by student leader Daniel Cohn-Bendit’s call for sexual freedom at the French university in Nanterre, but for Wes, it really begins “less than a block away from our apartment in Paris, near Montparnasse where Mavis Gallant lived,” referring to the Canadian writer who inspired Frances McDormand’s character, Lucinda Krementz. “She had so many great pieces and short stories that were published in *The New Yorker* over the years, often set in Paris. And she wrote about the events of May ’68 from the point of view of our neighborhood. She was there for all of it and she kept a journal, and she wrote day-by-day about exactly what was going on. Our story is really intended as a kind of homage to her.”

“Wes sent all these references over,” says Timothée Chalamet, who plays Zeffirelli, the leader of the student movement. “Magazines, photos, film references—*The 400 Blows* by Truffaut, films by Jean-Luc Godard.” Inspired by films from the French New Wave, the visual style of the story recalls Godard films like “*Masculine Feminine*” and “*La Chinoise*.” A cover version of Christophe’s 1965 hit “*Aline*” playing on the jukebox at the Cafe Le Sans Blague also evokes the time period with delightful specificity.

Anderson recalls, “I went to a party in Paris about 20 years ago at an old nightclub called Castel. I was seated next to a small, I thought, slightly birdlike man with a white beard. He wore blue-tinted sunglasses. He didn’t speak much English, and I didn’t speak much French. But we shared a warmly abstract, blurry conversation through dinner, and then someone appeared over his shoulder and whispered something to him, and he wandered over to a Yamaha keyboard and turned it on and started playing a song, and at the chorus the entire nightclub exploded in unison singing along with him -- and I realized the kind, birdlike man was a legendary French pop icon. The song was “*Aline*”, and Christophe died after we made our movie but before we could release it. The duet between him and Jarvis Cocker was not to be. Our character of Tip-Top is an homage to him and Jacques Dutronc and Françoise Hardy and Serge Gainsbourg and a generation of unforgettable French musical stars unlike those of any other nation.”

Anderson also uses an Arabian Nights-like structure of stories within stories, by way of a play based on the memoirs of a youth who becomes radicalized and deserts the army. While set in the 1960s, it’s impossible not to see similarities to other protests throughout history and especially those happening today, led largely by the nation’s youth. Anderson juxtaposes the perspectives of old and young through Juliette and Lucinda’s characters as they argue over Zeffirelli’s role in the “*Chess Board Revolution*,” while Lucinda does her best to maintain journalistic neutrality.

The third and perhaps most densely packed section, “*The Private Dining Room of the Police Commissioner*,” is framed within the recitation of the story by its author Roebuck Wright (Jeffrey Wright) on a Dick Cavett/David Susskind-style talk show hosted by Liev Schreiber. Anderson: “Jeffrey’s part is a bit of James Baldwin, quite a bit of A.J. Liebling, a bit of Tennessee Williams in the way he talks and some mixture of all three in the way he writes. There’s a Baldwin story or essay—a memory, really—called “*Equal in Paris*,” which is about him being arrested and thrown into jail for several days for something he didn’t do: stealing sheets in a hotel. It’s a wonderful piece and it made me start thinking about and served as an inspiration for this story, which is mixed with food, a Liebling specialty.” The story proper, about a brilliant police commissioner (Anderson alumnus Mathieu Amalric) and his renowned personal chef (Stephen Park), which takes an unexpected turn when the commissioner’s son Gigi (Winsen Ait Hellal) is kidnapped, carries strong overtones of French crime dramas of the 30s, 40s and 50s. At a crucial juncture the story shifts to animation reminiscent of French comic books. “*Angoulême*, where we shot the film, is the capital of comic

books and you can see it all over the city,” says Anderson. Adds Dawson: “The annual comic book, or ‘Bande-dessiné,’ festival literally takes over this town of thirty thousand people—it’s invaded by several hundred thousand more people for a week. So, we had to build our shooting schedule around vacating for that week and then coming back.”

“There’s some kind of homage to comic books on every block,” adds Anderson, “there are literally statues of comic book characters, and there are schools and animation studios. The sequence was all animated in Angoulême by people who lived and studied there. In fact, some of the people who worked on the animation were extras in the movie.”

Goings On About Town

Wes Anderson’s approach to making movies is like no one else. He searches for one city or town that will serve as a base of operations where everything and everyone is within either walking, biking or golf-cart-riding distance and cast and crew can live and work communally. “Working with Wes is like embarking on a life changing adventure,” says longtime DP Robert Yeoman. “Whether cruising on a ship off the coast of Italy, riding an old train through India, or chasing down a narrow street in Angoulême, you are in for a ride that encompasses your entire life and is not limited to your time on the set. Your focus is entirely swept up by the movie.”

“It’s a very family experience to be in a Wes movie,” says Bob Balaban. “Everyone eats together. It’s not like there’s some line far away where you sit and wait and it’s cold and you get bad food. It’s friendly, and Wes is a strong father, a very kind and understanding and a very patient father. You never want to go home and you’re quite happy if you’re shooting at four in the morning, it just doesn’t matter.”

“It’s always a universe of pleasure and breathtaking industry and invention,” adds Swinton. “A collection of old friends come together from all corners into all departments, this time in provincial France, mixed with many new comrades. not to mention the participation, as enthusiastic and unfailingly good-natured extras, of pretty much every other citizen of Angoulême: we pinched ourselves every day.”

“I love the closeness and the intimacy of the working experience that Wes creates,” says Adrien Brody, another Anderson regular. “We’re a troupe, a real ensemble, and I love that.” Adds Owen Wilson: “I don’t know why more people don’t try to do it this way.”

“From DARJEELING LIMITED on,” says Jeremy Dawson, “we started working with not really having any trailers for the actors, trying to have as few trucks as possible, trying to find a place that sort of functions simultaneously as a studio and as a location. I think that has a lot of psychological benefits, because we all really feel like we are living in the movie. So, for THE FRENCH DISPATCH, we found Angoulême.”

THE FRENCH DISPATCH is set in one fictional city, Ennui-sur-Blasé, that stands in for all of France across time. After considering the possibility of stitching the city together in the cutting room from multiple locations, Anderson and his team settled on Angoulême in the “department” of Charente in the southwestern region of Nouvelle Aquitaine. “Angoulême had the right kind of age and architecture,” says production designer Adam Stockhausen, “but more specifically it had twists and turns and stairways and little viaduct crossovers and all this really interesting and unique vertical stacking of interesting spaces. That made for beautiful frames, and it also suggested certain areas of Paris, Lyon and other French cities. The great variety of different ramps and stairways and turns that Angoulême provided was pretty amazing.”

“It’s a beautiful old town that’s a little bit sleepy,” says Dawson, “with some empty spaces that we could work with. We almost turned the city into a backlot, in a way, so that we were using both interior spaces and exterior spaces that we were sometimes redressing and building up.”

“The town is a mix of very young people there to study comic books and a lot of retirees,” says Tony Revolori. “It’s away from Paris and the big cities, and it was pretty much taken over by Wes and company.”

Anderson and his team found an old factory that they converted into a miniature studio. “We took over an old felt factory and that became a de facto film studio in the center of town,” says Dawson. “It had three or four warehouses where we had a construction shop, a model-making shop and a couple of shooting stages.”

“Wes has a great history of finding alternate studio spaces in these towns where we’ve worked,” says Stockhausen. “The felt factory was a pretty amazing space right outside of town. We had all of our workshops there, all of our storage there, and it really became an actual film studio, totally from scratch, without even electricity when we walked in the door.”

For Schwartzman, arriving on the set was a moving experience. “We were working on this for so long, really inventing this town and these characters,” says Schwartzman, “and when I arrived in Angoulême I really got choked up, looking at all the sets and things. You know, I’d see a wall of keys and you think, ‘Wow! I remember we had that idea about the keys when we were having toast one morning...’ It’s very moving to be connected so deeply to something, and to see that Wes loves it so much that he’s taken this much care in bringing it to life with his team.”

“For Wes,” says Dawson, “part of the making of the film is the discoveries that happen not only when you’re scouting but when you’re watching reference or finding locations: you start to collect not only good places to shoot but people and faces that you like, and local artisans and ideas. It suddenly seems like, ‘Well, we’re meant to be here. That feeling, that kind of magic that happens, filters its way into the film, and it gives everybody the feeling that the film is more than just something we shot here, it’s something that organically grew within that place at that time.” Local artisans created the pottery made by the prisoners in the first story, and Anderson also incorporated a local specialty into the action: slippers. “One of the things this town was famous for,” adds Dawson, “was making Charentaises, which are the classic French slippers that everybody’s grandfather wears.”

“They’re felt slippers,” adds Anderson. “All of our prisoners in the movie wear them.” “The first night I got to Angoulême,” recalls Liev Schreiber, “Wes invited me to what I think was called the ‘company dinner.’ I was instructed to go first to my room at this quaint, tiny little French bed and breakfast. And I walked in and there were these very nice, plush plaid slippers. I put them on and...they’re very cool but I wasn’t sure if everyone else would be wearing them. But I went down and sure enough, there they all were in their plaid slippers, having cocktails and waiting for a great dinner.”

“I loved our dinners together after wrap at the hotel we were staying at,” says Stephen Park. “One amazing actor after another would arrive and we’d all meet at dinner and hear about the day. It was very casual and fun, with so many amazing stories!”

“We all pretty much stayed in the same hotel,” says del Toro, “and when I went to dinner, there were all these celebrities and actors that I look up to. I mean, there’s Henry Winkler sitting down and...you’re just hanging out with the Fonz. So, it was a lot of fun, sort of like the Golden Globes without the pressure, the speeches or the cameras.”

“The visual base of the film, the costumes, the sets, everything...it’s all informed by research,” adds Anderson. “Even though it’s a kind of confection and it’s sort of invented stuff with a fantasy element to it, it is basically all grounded by reference.”

“Most good directors care about research,” says Costume Designer Milena Canonero. “Wes is no exception.”

Illustrations and Layout

Over the years, Wes Anderson’s films have become increasingly complex, more excitingly varied and alive in the richness of visual and narrative detail packed into every frame. In *THE FRENCH DISPATCH*, the visuals might shift suddenly from black and white to color or from widescreen to Academy ratio, subtitles might arrive in any corner of the frame and the emotional register can turn on a dime from comedy to lyricism to the deepest yearning. “I think Wes’ evolution as an artist has been interesting because with each movie, he keeps pushing himself,” says Dawson. “This is his tenth feature and it’s richer and more complex and more of a tapestry than anything he’s ever done. He really understands how all these pieces fit into a whole, and I think that’s what he’s been able to perfect over the years. There’s a maturity to the work now where he’s able to say so many things at one time.”

When Anderson made his first animated film, *FANTASTIC MR. FOX*, he used animatics, or animated storyboards, for the first time, and it has since become part of his creative process. “I think the films have gotten more explicitly graphic in style,” says Weisblum, “and I think that’s partly due to animatics. For Wes, it’s a way to organize creatively what the scenes need to do and how. It’s a creative tool and it’s also an extremely efficient organizational tool. By the time we did *ISLE OF DOGS*, the animatic process had kind of become second nature, and it carried through to *THE FRENCH DISPATCH*.”

Says Dawson: “Animatics has allowed Wes to think about his shots and his camera movements and everything very specifically—it allows him to pre-visualize and create exactly the film that he wants. He also got a lot of experience with miniatures on the animated films, so they’ve crept more and more into the live-action films, too.”

“With animatics,” says Randall Poster, “Wes has a whole new level of precision and control of absolutely every element of what goes into the frame. There’s nothing that escapes his attention and there’s no detail that’s small enough to overlook.”

“The way that he frames his films, they’re like living dioramas,” says Wright. “And in some ways, in this film it feels like the pages of a magazine. But there’s so much vivid detail within the frame and there’s so much attention to not only language and words but also the specificity of composition that each frame is in and of itself a story within the story.”

“When I read the script for *THE FRENCH DISPATCH*,” remembers Weisblum, “it was clear to me in the first thirty pages that every sentence was an entirely new set. That came directly from animation,

where every shot really is its own set and there's a constant attention to microscopic visual detail. Of course, I immediately spoke to him and said, 'How do we do that?'"

"I think there were something like one hundred and thirty different sets in this film, more one-off sets and setups than in any film he's ever done," says Dawson. "Each had its own whole look, and the only way to make that economical was to keep things really close to each other, reuse things where you could and be clever about that...and just have an insanely talented production design team led by Adam Stockhausen and his amazing French crew, all these artisans and sign painters and opera background painters—they did amazing work."

"I mean, it started with substantial panic," remembers Stockhausen, laughing, "and a realization that yes, that's exactly what this was going to be: each shot meant a new set. And then it was just a process of diving in. We did the animatic process, then we worked out the basic physical needs of the different pieces of the story, then the scouting process. And now when Wes locked in and said, 'Okay, this is the place for this or that scene,' then all these things started to click together. And then, even though every shot meant a different set for huge chunks of the film, it was all within the context of this one place which became a palette for the story."

Like all of Anderson's previous work (with the exceptions of his animated films), *THE FRENCH DISPATCH* was shot on film. "Not only does he prefer the look that film brings," says Yeoman, "I think he likes the process of shooting film better than digital. Originally, we planned to shoot most of *THE FRENCH DISPATCH* in color. During prep we shot tests and we were all drawn to the look of the black and white stock—the grain, the contrast, and the overall feeling were really striking, and Wes decided to use it more than originally planned. So quite often, we used color for emphasis. For instance, when Rosenthaler reveals his paintings for the first time, we switched to both color film and an anamorphic lens to give the shot a much stronger impact."

"I was intrigued and excited by this project," says Canonero, "because it was going to be a mixture of color and black and white, which meant that we had to think very carefully about the colors and the textures of the costumes, as well as the hair and makeup. I studied black and white movies and I read how they created certain effects in black and white with certain colors."

"What makes him so different as a director," says Revolori, "is that he shoots these amazing things that feel almost like a student film—he still kind of has that. It's like, 'How could we shoot this in an inventive, cool and fun way as economically as possible?' Which is really interesting and very cool to be a part of."

"At a certain point, I just decided I'm going to do whatever I want," says Anderson, "and that if I wanted to do a sequence that's black and white widescreen hand-held, then that's what we were going to do. Can we do this part as just a cartoon? Yeah, we can, so I think we will. When I first started doing movies, it was always: 'Can we do this?' I feel like I don't even bother to say that anymore. But of course, it all has to gel and come together, and that's why it's important to have such a great team, led by Adam Stockhausen, Milena Canonero (costume designer), Bob Yeoman (DP), Sanjay Sami (key grip and Steadicam operator, Alexandre Desplat (composer)."

The Players

For Anderson's actors on *THE FRENCH DISPATCH*, this unusual level of planning and care and teamwork opened the way to a unique sense of freedom during filming, from newcomers like Timothée Chalamet to regulars like Bob Balaban and Fisher Stevens. "It's an extremely well-oiled machine," says Chalamet, "nothing is wasted, every screw and every wire function, and everyone is working together, from Sanjay to Bob Yeoman to Milena to Adam Stockhausen and their teams. And, of course, Wes, who is always inspiring—it's a little daunting, his captain hood, because the atmosphere is a kind of communal Bohemian circus, but absolutely everything runs like clockwork—everyone is united behind Wes' vision and everyone contributes to making it happen."

"Working with Wes felt more like playing," says Park. "He's very open and collaborative, and he's also extremely specific about everything, which I love. Every member of his crew was incredible, and they all knew each other well so everything was very fluid and easy."

"If I could find a way to describe life on Wes' set," says Lyna Khoudri, "I remember it as a mix of 'abstract' and 'concrete.' It's colorful, it's like a children's playground, it's concentration, it's joy, it's intelligence, it's full of love, it's like being at home but it's work."

"Everybody is on their game for Wes," says Stevens, "you want to really show up, and even if it's just one line, you've got to be ready to go. It's such a creative atmosphere and you want to help bring Wes' vision to life. And the thing about Wes that I've noticed is he knows exactly what he wants but he'll allow you as the actor to kind of do your things a few times, and then he says, 'Okay, great—now this is what I want.' So, it's the best of both worlds—he allows you the freedom to get where he needs you to be."

"From an acting standpoint, it's a very fun aesthetic to be a part of," says Revolori. "Everything has a rhythm and a musicality to it, so you get into that rhythm, which is very interesting." Says Anderson veteran Mathieu Amalric: "It's like an athlete thing, you just go right into the take. But in fact, it's never just one take because Wes puts a big 35mm magazine on the camera and he doesn't stop rolling until the film runs out and it's time to load another magazine. It creates a sort of attention that I love. You just keep doing it and putting back your props and doing it again and again, and this sort of animal feeling emerges within a very formal aesthetic. He creates this perfect box in which things can get wild, and that's really what he's searching for. You hear him laugh, you hear him scream and be happy, sometimes he slows the pace to see what that gives, and then he accelerates it to see how that changes things. That's how he creates the life and the movement of the characters."

"The first thing that impresses you about Wes," says Balaban, "is that his focus and his concentration is unflappable. He's like a laser beam, and it helps bring everyone on the set and around the set instantly into the same kind of quiet. He's focused, he's kind, he's patient, and he is unbelievably persistent at getting exactly what he wants without pushing too hard—he's a gentle force of nature. In some of the scenes where there are multiple characters and only one shot, and the camera is moving and the characters are moving, you might end up doing maybe thirty or forty takes where everybody has to be doing the right thing physically, emotionally and otherwise, because there are no cuts. And because he's such a brilliant communicator, he'll find different ways of communicating with you to get you doing the thing that he wants you to do. I've never worked with anybody who is so good at pushing me around

and pushing the entire cast around without ever making them feel pushed—on the contrary, you feel like you’re in somebody’s painting, and you want to fulfill his idea, his dream.”

Says Wright, “The relationship between actor and director is trust. Without it? Chaos. Wes is incredibly driven and relentless in his pursuit of the film that he imagines in his head. It’s really wonderful, because off-screen he’s somewhat reserved, somewhat hesitant, kind of self-effacing in a genuine way, and then there’s a dash of shyness thrown in. But when he gets onto a film set? He’s like one of the generals that landed at Normandy. He is so unbelievably clear and tireless and driving and exacting and demanding in the best way, and that’s what you want because at the end of the day a director’s role is many things but it is primarily about leadership and he is a wonderful leader.”

“As an actor, I found that there’s a specific pace that you have to learn and understand when you work with Wes,” says Léa Seydoux. “And he is tireless, and extremely attentive to the finest details, He will do a scene over and over until he gets the smallest nuance that makes the difference, and always with great humor!”

“There was one shot that lasted about 4 seconds, where I pinned a piece of paper to a wall and walked to a jukebox. I think we did 45 takes,” says Chalamet. “At a certain point, I thought: ‘Really?’ But I got it. Those moments are inspiring because he’s pushing himself, he’s chasing something extremely refined, and what to me seemed random at the time was to him the finest edges of something very deeply thought out. If generality is the enemy of art, then Wes deserves a statue.”

The Summing Up

“As I learned long ago Wes will set the stage for whatever the frame is or whatever the grammar is of the scene,” says Weisblum, “and within that framework he can play with his actors for a long time on a lot of different improvisations, or what we call ‘series,’ where the camera will just keep going until the roll runs out and we switch to the next one. Wes will keep playing out an experiment with the actor until they’re happy and he’s happy and there’s enough material to explore. He shoots a lot of footage. We also, unsurprisingly, have a pretty meticulous process in terms of how we get through that footage. It gives us a lot of room to experiment. So, it starts in a very rigid way and then it explodes from there.”

“We spent a lot of time on THE FRENCH DISPATCH,” adds Weisblum, “just playing and experimenting, and I think that’s because we had so many different characters to play with. It did flow and come together organically, and everything is kind of open in our process until the movie is really done. On another film you work on a cut and then you hand it off to the sound department and the composer, and then you go into the mix and do visual effects and color. But on a Wes project everything runs concurrently. We have our sound designer working with us from the first assembly on, and sometimes during the shoot. On the music we worked with Alexandre Desplat very early on— we’ll share sequences with him and he’ll give us sketches, and from those sketches we start a dialogue where we build up the score editorially from his pieces, and then he’ll give us different instrument splits so that we can expand and contract it to fit what we’re doing. And that then becomes a blueprint for Alexandre to create the final score.”

“Each time,” says Desplat, “we’ve made very strong choices and settled on a limited number of types of instruments, which gives a distinctive color to each score. So here we had to find something that belonged to THE FRENCH DISPATCH, that had nothing to do with GRAND BUDAPEST or ISLE OF DOGS. It’s really like watching a strange tree growing, branch by branch. And there is never just a wash or a flow of music. It’s always full of changing colors, and it always stops and starts at the most unpredictable moments. If you listen carefully to when and how the music starts, it’s really, really different from any other director.”

Poster is also part of the ongoing, endlessly flowing creative process. “A lot of the work gets done between the movies,” he says. “I’m involved on a certain level when these things are germinating—in this case, the film is oriented around books and articles that Wes and I have been discussing and music we’ve been exchanging over 20 years. So, for me, as these movies are shot and come into being, it’s almost like the return of a family member—we’ve been talking about them and talking about them and then suddenly there they are.”

“It’s an organic process that’s part of our editorial process,” says Weisblum, “not something that happens after the fact. There’s a constant conversation going on with all the collaborators.”

“You can look at any given frame of any film by Wes and immediately know that it’s his,” says Wright as a way of summing up the unique quality of Anderson’s art. “There’s something in his films that I think is connected to a childlike appreciation of being told a story. It’s framed in a kind of heightened way, the way that I think a child begins to view the world, where the colours are slightly richer and more pleasant and the light is slightly heightened, and there’s a kind of presentational quality to it almost as if it’s theatre on film, but at the same time it’s very much a cinematic experience. And all of these things bring out that childlike wonder that lives within all of us around storytelling.”

“I would say that THE FRENCH DISPATCH is a masterpiece from a great filmmaker,” says Adrien Brody of the finished product. “And to have experienced that filmmaker’s evolution on an intimate level has been remarkable. In many ways, it’s like a painter’s evolution, with that kind of complexity and richness. And in every frame, there’s the soul of a true artist.”

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Filmmaker Bios

Wes Anderson (Director, Writer, Producer)

Wes Anderson was born in Houston, Texas. His films include Bottle Rocket, Rushmore, The Royal Tenenbaums, The Life Aquatic with Steve Zissou, The Darjeeling Limited, Fantastic Mr. Fox, Moonrise Kingdom, The Grand Budapest Hotel and Isle of Dogs. His new film, The French Dispatch, will be released in Fall 2021.

Roman Coppola (Story by)

Roman Coppola is an American filmmaker, screenwriter, producer, and entrepreneur. With the 2012 film Moonrise Kingdom, he and co-writer Wes Anderson were nominated for the Academy Award for Best Original Screenplay. In 2016, his television series Mozart in the Jungle won the Golden Globe Award for Best Television Series – Comedy.

Mr. Coppola grew up in the world of filmmaking and has developed his directing skills by working in multiple capacities – from sound recordist to cinematographer, from writer and producer, to inventor. He began his directing career with visual effects direction and second-unit direction on Bram Stoker's Dracula, which garnered a BAFTA Award nomination for Best Special Effects. His first feature film, C.Q., world-premiered at the Cannes International Film Festival and was well-received critically. He has lent his talents as second-unit director to, among other films, Sofia Coppola's Lost in Translation and Marie Antoinette; and Wes Anderson's The Life Aquatic with Steve Zissou. His most recent feature as director and writer was A Glimpse Inside the Mind of Charles Swan III, starring Charlie Sheen, Bill Murray, and Jason Schwartzman.

He is also the founder and owner of The Directors Bureau (TDB), an award-winning production company. It is through TDB that Mr. Coppola has directed highly acclaimed and influential music videos, for such bands as The Strokes and Green Day; and commercials, for such clients as Coca-Cola, Honda, Prada, and The New Yorker. His work has earned him various industry honors, including a Grammy Award nomination and two MTV Video Music Awards. His stream-of-consciousness music video for Phoenix's "Funky Squaredance" track was invited into the permanent collection of the Museum of Modern Art.

Mr. Coppola is a founding partner of the Photobubble Company, which markets a patented inflatable film enclosure; details can be viewed at www.photobubblecompany.com.

He is president of the pioneering San Francisco-based film company American Zoetrope. Among his producing credits are Sofia Coppola's The Bling Ring and Somewhere (also for Focus Features), which won the top prize, the Golden Lion Award, at the 2010 Venice International Film Festival. He also produced On the Road, directed by Walter Salles, based on Jack Kerouac's iconic novel. Mr. Coppola executive-produced Ms. Coppola's A Very Murray Christmas, sharing with his fellow producers the show's Emmy Award nominations for Outstanding Television Movie. In addition to Moonrise Kingdom, Mr. Coppola was a producer and co-writer on Anderson's film The Darjeeling Limited. He was a co-writer on Anderson's recent film "Isle of Dogs."

Mr. Coppola was an executive producer of Amazon's hit series Mozart in the Jungle, and shared with his colleagues from the program a Golden Globe Award for Best Television Series [Comedy or Musical]. He has written and directed several episodes of the show, the most current being season four, which premiered in February 2018.

Most recently, he co-wrote and executive produced The French Dispatch, Anderson's most recent film, and executive produced On the Rocks, Sofia's latest film that will be distributed by A24 and Apple.

Hugo Guinness (Story by)

Hugo Arthur Rundell Guinness is a British artist, illustrator, and writer. He is known for his illustrations in *The New York Times* and his bold, graphic black-and-white block prints, many of which have appeared in films and publications.

Guinness attended Eton College. Prior to turning to a career as an artist and writer, he served as a copywriter at the advertising agency Collett Dickenson Pearce, an investment banker with Guinness Mahon, and the founder of Coldpiece Pottery.

Guinness depicts every day and eclectic objects or phrases in a simplistic but humorous way. His works have appeared in publications including *The New Yorker*, *The New York Times*, and *Vogue*. Guinness has also designed apparel for clothing company *Pussy Glamour* and a range of leather goods for *Coach New York*. Guinness's works have been collected by people including magazine editor Anna Wintour, actor Heath Ledger, actresses Amanda Peet, Natalie Portman, and Michelle Williams, artist Jack Pierson, and most notably director Wes Anderson, with whom Guinness has collaborated on several films.

Guinness's collaboration with Anderson includes artwork in the films *The Royal Tenenbaums* (2001) and *The Life Aquatic with Steve Zissou* (2004), and providing the voice of Nathan Bunce in *Fantastic Mr. Fox* (2009). Most recently, Guinness worked with Anderson on the story for *The Grand Budapest*

Hotel (2014), which garnered him a shared nomination for the Academy Award for Best Original Screenplay.

In 2015, Guinness created an animated short film for J Crew to raise awareness of ivory poaching. Guinness also contributed to the BBC *Storyville* documentary *Hi Society – The Wonderful World of Nicky Haslam*.

Jason Schwartzman (Story by) See “cast bios”

Steven Rales (Producer)

STEVEN RALES founded Santa Monica-based production company Indian Paintbrush Productions in 2006. Films include: LIKE CRAZY; ME EARL AND THE DYING GIRL; JEFF WHO LIVES AT HOME; LABOR DAY; THE DARJEELING LIMITED; FANTASTIC MR. FOX; MOONRISE KINGDOM AND THE GRAND BUDAPEST HOTEL.

Jeremy Dawson (Producer)

JEREMY DAWSON most recently produced Alfonso Gomez-Rejon’s ME AND EARL AND THE DYING GIRL, which won both the Grand Jury Prize and the Audience Award at the 2015 Sundance Film Festival, and Wes Anderson’s THE GRAND BUDAPEST HOTEL for which he was nominated for an academy award for best picture and won the 2015 Golden Globe for Best Motion Picture, Comedy or Musical. Previously, Dawson served as a producer on MOONRISE KINGDOM, which won a Gotham Award for Best Film and went on to be nominated for multiple awards including an Academy Award for Best Original Screenplay and a Golden Globe Award for Best Motion Picture. Additionally, he produced FANTASTIC MR. FOX, which was nominated for two Academy Awards and a Golden Globe Award and co-produced THE DARJEELING LIMITED for Anderson. Dawson began his continuing association with Wes Anderson when he served as visual effects supervisor on THE LIFE AQUATIC WITH STEVE ZISSOU.

Douglas Aibel, CSA (Casting)

DOUGLAS AIBEL has cast over 90 films, for such directors as Wes Anderson, James Gray, M. Night Shyamalan, Noah Baumbach, Karen Ciorrre, Kenneth Lonergan, Gillian Robespierre, Antonio Campos and Ramin Bahrani. Casting work for Wes Anderson includes THE GRAND BUDAPEST HOTEL, THE ROYAL TENENBAUMS, THE LIFE AQUATIC, and MOONRISE KINGDOM. Other notable credits include MARRIAGE STORY, MANCHESTER BY THE SEA, SPLIT, DEAD MAN WALKING, FRANCES HA, KINSEY, LITTLE ODESSA, THE SQUID AND THE WHALE, SIGNS, GRANDMA, FRESH, LIMITLESS, 99 HOMES, UNBREAKABLE and TWO LOVERS. Upcoming films: THE MANY SAINTS OF NEWARK, OLD. Television credits include MOZART IN THE JUNGLE (Amazon), SUCCESSION (HBO), SERVANT (APPLE) and the upcoming THE STAIRCASE (HBO MAX) and SCENES FROM A MARRIAGE (HBO).

Mr. Aibel received numerous Artios awards for his film work, an Emmy nomination for SUCCESSION, a first-ever BAFTA nomination for casting for MARRIAGE STORY, also receiving the Independent Spirit “Robert Altman” award for the latter film. He was singled out by Hollywood Reporter as one of the most influential casting directors working in the entertainment world today.

Mr. Aibel is also the Artistic Director of the Vineyard Theatre in NY, one of America’s most prestigious non-profit theatre companies. He produced the premieres there of two Pulitzer prize dramas- Edward Albee’s THREE TALL WOMEN and Paula Vogel’s HOW I LEARNED TO DRIVE – and the Tony Award winning musical AVENUE Q. He is the recipient of special OBIE, Drama Desk and Lucille Lortel Awards for his contribution to the American theatre. He is a graduate of Vassar College.

Milena Canonero (Costume Designer)

Milena Canonero grew up in Genova before moving to England to finish her studies. In London she learnt about costume making and design.. Milena’s film career started with Stanley Kubrick, designing the costumes of three of his films: Clockwork Orange (1971), Barry Lyndon (1975), winning her first of three academy awards, and The Shining (1980).

Milena has worked with Alan Parker, *Midnight Express* (1978), Hugh Hudson, *Chariots of Fire* (1981) her second Oscar. Francis F. Coppola, *Cotton Club* (1984), *Godfather |||* (1990), Sydney Pollock, *Out of Africa* (1985), Louis Malle, *Damage* (1992), Warren Beatty, *Dick Tracy* (1990) and *Bulworth* (1998) Julie Taymor, *Titus* (1999) Roman Polanski, *God of Carnage* (2011), and the legendary director, Manoel De Oliveira, *Belle Toujours* (2006), Sofia Coppola, *Marie Antoinette* (2006) brought her third Oscar.

She has also production designed Barbet Schroeder's *Single White Female* (1992) and Leonardo Guerra Seragnoli's *Last Summer* 2014 and designed costumes for opera productions at La Scala, The Vienna opera House, The Metropolitan Opera and the Guarnier Opera de Paris. She was also a producer on *Romeo and Juliet* (2013)

Canonero has collaborated with Wes Anderson on *The Life Aquatic with Steve Zissou* (2004), *The Darjeeling Limited* (2007), *The Grand Budapest Hotel* (2014) and *The French Dispatch* (2021).

Alexandre Desplat (Music by)

Two-time Oscar-winning composer Alexandre Desplat is one of the most respected film composers in the world today. Desplat is noted for his collaborations with some of the world's top filmmakers: Greta Gerwig, Wes Anderson, Guillermo del Toro, George Clooney, Kathryn Bigelow, Stephen Daldry, David Fincher, Stephen Frears, Tom Hooper, Ang Lee, Terrence Malick and Angelina Jolie. To date, he has received eleven Academy Award nominations and two Oscars.

Desplat first captivated American ears with *The Girl With The Pearl Earring* and *Birth*. The two-time Oscar and Golden Globe winner has since scored a range of acclaimed films, eleven of which have been Oscar-nominated: *The Queen*, *The Curious Case Of Benjamin Button*, *The Imitation Game*, *The King's Speech*, *Argo*, *Philomena*, *The Painted Veil* for which he received a Golden Globe and Wes Anderson's *Fantastic Mr. Fox*, *Isle of Dogs*, and *The Grand Budapest Hotel* which won the 2015 Oscar for Best Score. Desplat's thematic score to Guillermo Del Toro's film, *The Shape of Water* won the 2018 Academy Award for Best Original Score and garnered a 2018 Golden Globe, a BAFTA, a 2019 Grammy nomination. Most recently, Desplat scored Greta Gerwig's *Little Women* which was nominated for a 2020 Golden Globe and an Academy Award for Best Original Score.

Desplat's work includes Angelina Jolie's *Unbroken*, his second collaboration with Tom Hooper *The Danish Girl*, *Godzilla*, directed by Gareth Edwards, Illumination Entertainment's box office smash hit, *The Secret Life Of Pets* as well as the sequel *The Secret Life of Pets 2*, *Florence Foster Jenkins* starring Meryl Streep, *Zero Dark Thirty* directed by Kathryn Bigelow, *Twilight Saga: New Moon*, directed by Chris Weitz, *Harry Potter and the Deathly Hallows, Pts. 1 & 2*, Jacques Audiard's *Rust and Bone* and *The Sisters Brothers* starring Joaquin Phoenix and Jake Gyllenhaal, *The Shape of Water* directed by Guillermo Del Toro, George Clooney's comedy crime feature, *Suburbicon* and Fox Searchlight's animation adventure-comedy *Isle of Dogs* directed by Wes Anderson.

Born to a Greek mother and French father, Desplat grew up in France with a budding love for Hollywood film music, and broke into the French film industry in the 1990s. "I was in a car with a friend who had offered me a double vinyl of *Star Wars*," Desplat remembers. "It might have been '78. He gave me this record, and I remember having said to him, "Hmm. 'Music composed and conducted by John Williams.' That's what I want to do." And that's what I'm doing." With a penchant for lyricism, elegant orchestrations, and precise dramatization, Desplat has quickly joined the pantheon of all-time greats.

Andrew Weisblum, ACE (Editor)

Weisblum previously collaborated with Wes Anderson on such films as *ISLE OF DOGS*, *MOONRISE KINGDOM*, *FANTASTIC MR. FOX*, (all three of which were nominated for American Cinema Editors (ACE)/Eddie Awards) as well as *The Darjeeling Limited*.

Mr. Weisblum has also worked regularly with Darren Aronofsky on the films *MOTHER!*, *NOAH THE WRESTLER* and *BLACK SWAN*, for which he was nominated for an Academy Award for Best Editing. His

work on that film was also recognized with, among other honors, BAFTA and Eddie Award nominations, and the award for best film editing from the Boston Society of Film Critics. He previously worked with Mr. Aronofsky as visual effects editor on *The Fountain*.

His other credits as film editor include James Bobin's *Alice Through the Looking Glass*; Zal Batmanglij's *The OA* and *The East*; Jason Reitman's *Young Adult* (ACE Eddie nominated); Zoe Cassavetes' *Broken English*; Amy Hobby's *Coney Island Baby*; Nevil Dwek's *Undermind*; and the pilot episode of the television series *Smash* (ACE Eddie nominee), directed by Michael Mayer.

As an Assistant Editor for over a decade, he worked in the editorial department on such films as John Waters' *A Dirty Shame* and Cecil B. DeMented; Brian De Palma's *Femme Fatale* and *Snake Eyes*; Allison Anders' *Grace of My Heart*; Richard Linklater's *The School of Rock*; and Rob Marshall's multi-Academy Award-winning *Chicago*, on which Mr. Weisblum served as visual effects editor."

Adam Stockhausen (Production Designer)

ADAM STOCKHAUSEN is an award-winning production designer who has worked with directors such as Wes Craven, Charlie Kauffman and Wes Anderson.

Some of Adam's credits include *ASH TUESDAY*; *THE DARJEELING LIMITED*; *MARGOT AT THE WEDDING*; *SYNECHDOCHE*, *NEW YORK*; *STATE OF PLAY*; *8*; *EVERYDAY*; *THE SWITCH*; *MY SOUL TO TAKE*; *SCREAM 4*; *MOONRISE KINGDOM* and *12 YEARS A SLAVE* for which he received his first nominations for an Academy Award, a BAFTA Award and an ADG Award.

He has also collaborated with Steven Spielberg on *BRIDGE OF SPIES* (for which he received nominations for an Academy Award, a BAFTA Award and an ADG Award), *READY PLAYER ONE* and *WEST SIDE STORY*, which will be released in December 2021.

Adam's work with Wes Anderson has led to him receiving an Academy Award, a BAFTA Award and an ADG Award for his work on *THE GRAND BUDAPEST HOTEL* as well as a second ADG Award for his work on *ISLE OF DOGS*. Most recently they worked together on *THE FRENCH DISPATCH*, which will be premiering at the Cannes Film Festival.

Today Adam can be found working on both Wes Anderson's next (currently untitled) feature and the upcoming *INDIANA JONES PROJECT* with director James Mangold.

Robert Yeoman, ASC (Director of Photography)

Robert Yeoman was born in Pennsylvania and grew up in a suburb of Chicago. He received a BA from Duke University and an MFA in Film Production from the University of Southern California.

Robert's first break into the film business was shooting second unit on William Friedkin's *TO LIVE AND DIE IN LA*. This led to a series of indie films, most notably Gus Van Sant's *DRUGSTORE COWBOY* (for which Robert received an Independent Spirit Award). Other indies include Noah Baumbach's *THE SQUID AND THE WHALE*, Wes Craven's *RED EYE*, Bill Pohlad's *LOVE & MERCY*, and Roman Coppola's *CQ*. Larger studio films include Paul Feig's *BRIDESMAIDS*, *SPY*, and *GHOSTBUSTERS*, Peyton Reed's *YES MAN*, Nick Stoller's *GET HIM TO THE GREEK*, and Ol Parker's *MAMMA MIA! HERE WE GO AGAIN*.

Robert is perhaps best known for his collaboration with Wes Anderson, having shot *BOTTLE ROCKET*, *RUSHMORE*, *THE ROYAL TENENBAUMS*, *THE LIFE AQUATIC*, *THE DARJEELING LIMITED*, *MOONRISE KINGDOM* (Spirit nomination), *THE GRAND BUDAPEST HOTEL* (Academy Award nomination, ASC nomination), and *THE FRENCH DISPATCH*. Robert lives in Santa Monica, California. He is an avid basketball and soccer fan.

Cast Bios

Benicio Del Toro

BENICIO DEL TORO has earned critical accolades throughout his career, winning an Academy Award for Best Supporting Actor for his role in Steven Soderbergh's *Traffic* as well as an Oscar nomination for his work in Alejandro Gonzales Iñárritu's *21 Grams*. Del Toro re-teamed with Soderbergh to star in the biography of Che Guevara, *Che*. The performance won him a Palme d'Or for Best Actor at the Cannes Film Festival in 2008, and a Goya award (Spain's main national film award) for Best Actor.

Del Toro will next be seen in Wes Anderson's *The French Dispatch*, starring alongside an all-star cast that includes Bill Murray, Adrien Brody, Tilda Swinton, Frances McDormand, Léa Seydoux, Timothée Chalamet and Owen Wilson. He also stars in Steven Soderbergh's crime thriller *No Sudden Move* for HBO Max.

Del Toro was last seen in the Showtime miniseries *Escape at Dannemora* alongside Patricia Arquette and Paul Dano and directed by Ben Stiller in which he received an Emmy nomination for Lead Actor in a Limited Series. In 2018, he starred in Stefano Sollima's *Sicario: Day of the Soldado*, the follow up film to Denis Villeneuve's 2015 *Sicario* in which he starred opposite Emily Blunt and Josh Brolin and received a BAFTA Award nomination. He also appeared in Walt Disney Pictures/Marvel Enterprises *Avengers: Infinity War* reprising his role as The Collector from James Gunn's 2014 action film, *Guardians of The Galaxy*, and in 2017, he appeared in Rian Johnson's *Star Wars: The Last Jedi*.

Del Toro's previous works include Fernando Leon de Aranoa's drama *A Perfect Day* with Olga Kurylenko and Tim Robbins, Andrea Di Stefano's *Escobar: Paradise Lost*; Paul Thomas Anderson's *Inherent Vice*; Arnaud Desplechin's *Jimmy P*; Joe Johnston's *The Wolfman*; Oliver Stone's *Savages*; the film adaptation of Frank Miller's graphic novel *Sin City*, directed by Robert Rodriguez; Peter Weir's *Fearless*; George Huang's *Swimming with Sharks*; Mark Osborne's animated drama, *The Little Prince*; Abel Ferrara's *The Funeral*; Guy Ritchie's *Snatch*; Sean Penn's *The Indian Runner* and *The Pledge*; Christopher McQuarrie's *The Way of the Gun*; William Friedkin's *The Hunted*; Susanne Bier's *Things We Lost in the Fire* starring opposite Halle Berry and as Dr. Gonzo in Terry Gilliam's *Fear and Loathing in Las Vegas*.

Del Toro made his motion picture debut in John Glen's *License to Kill* opposite Timothy Dalton's James Bond and has earned critical acclaim for his performances ever since. In addition to winning an Academy Award® for Best Supporting Actor in Steven Soderbergh's *Traffic*, his performance also garnered a Golden Globe, a Screen Actors Guild Award and BAFTA Awards, the Silver Bear Award at the Berlin International Film Festival, as well as citations from the New York Film Critics Circle, the National Society of Film Critics, and the Chicago Film Critics Association. His work in *21 Grams* also earned Del Toro the Audience Award for Best Actor at the 2003 Venice International Film Festival. He earned Independent Spirit Awards for his performances as Fred Fenster in Bryan Singer's *The Usual Suspects*; Benny Dalmau in Julian Schnabel's *Basquiat* and most recently for best ensemble in Paul Thomas Anderson's *Inherent Vice*.

Born in Puerto Rico, Del Toro grew up in Pennsylvania. He attended the University of California at San Diego, where he appeared in numerous student productions, one of which led to his performance at a drama festival at the Lafayette Theater in New York. Del Toro studied at the Stella Adler Conservatory under the tutelage of Arthur Mendoza.

Adrien Brody

Adrien Brody recently wrapped production on Searchlight's untitled murder mystery feature opposite Saoirse Ronan and Sam Rockwell. Next, he stars in Wes Anderson's upcoming "The French Dispatch," making its world debut at Cannes 2021; HBO's untitled drama series about the Los Angeles Lakers in the 1980s, in which he'll play legendary basketball coach Pat Riley; Netflix's "Blonde"; the television series "Chapelwaite" for Epix, based on a Stephen King novel; and the action-thriller "Clean," which he co-wrote, scored and produced under his Fable House banner, premiering at Tribeca Film Festival 2021. Recently announced, he will be featured in the highly anticipated third season of HBO's hit show,

“Succession.” Brody won a best actor Academy Award for his role in Roman Polanski’s “The Pianist.” Past credits include “King Kong” and “The Grand Budapest Hotel.”

Tilda Swinton

Tilda Swinton started making films with the director Derek Jarman in 1985 with *Caravaggio*. Her second film was Peter Wollen’s *Friendship’s Death*. She and Jarman made seven more films together, including *The Last of England*, *The Garden*, *War Requiem*, *Edward II* (for which she won the Best Actress award at the 1991 Venice International Film Festival) and *Wittgenstein*, before Jarman’s death in 1994. She gained wider international recognition in 1992 with her portrayal of Orlando, based on the novel by Virginia Woolf under the direction of Sally Potter.

She has established rewarding ongoing filmmaking relationships with Jim Jarmusch - including *Only Lovers Left Alive* and *The Dead Don’t Die*, Joel and Ethan Coen, Lynne Ramsay (*We Need to Talk About Kevin*), Luca Guadagnino (*I Am Love*, *A Bigger Splash*, *Suspiria*), Joanna Hogg (*The Souvenir Parts 1 and 2*) and Bong Joon Ho (*Snowpiercer* and *Okja*). Tilda also worked with the Hungarian master Béla Tarr (*The Man from London*) and has featured in the critically acclaimed comedy *Trainwreck* by Amy Schumer directed by Judd Apatow. In 2020 she made *The Human Voice* with Pedro Almodóvar.

She received both the BAFTA and Academy Award for Best Supporting Actress of 2008 for Tony Gilroy’s *Michael Clayton*. In 2020, she was the recipient of both a BFI Fellowship and a Leon d’Oro at the Venice film festival for her lifetime’s work.

Tilda finished shooting *Memoria* with Apichatpong Weerasethakul in 2019, as well as Joanna Hogg’s *The Eternal Daughter*. She just finished shooting *Three Thousand Years of Longing* in Australia with George Miller. *The French Dispatch* is her fourth film with Wes Anderson.

Tilda is the mother of twins and lives in the Highlands of Scotland.

Léa Seydoux

Léa Seydoux will reprise her role as ‘Madeleine Swann’ in the upcoming James Bond franchise, *NO TIME TO DIE*, opposite Daniel Craig, Rami Malek, and Lashana Lynch. The story follows ‘James Bond’ (Craig), who after retiring from the secret service, returns to rescue a kidnapped scientist, however the mission is far more dangerous than expected. Universal Pictures International will release the film internationally and in the UK on September 30, 2021 and United Artists Releasing will launch the picture in the US on October 8, 2021.

Currently, Seydoux is in production on Mia Hansen-Løve’s *UN BEAU MATIN*, for which she will co-star opposite Pascal Greggory, Nicole Garcia, and Melvil Poupaud. The romance film follows the story of a woman and her family as they navigate the struggles of finding a place for her father to live as he suffers from a neurodegenerative disease.

Upcoming, Seydoux will soon begin production on the David Cronenberg-written and –directed sci-fi thriller, *CRIMES OF THE FUTURE*, opposite Viggo Mortensen and Kristen Stewart. Neon is set to release the film.

Seydoux most recently wrapped production on *DECEPTION*. Directed by Arnaud Desplechin and based on Philip Roth’s 1990 novel of the same name, the film follows an American novelist living in London who converses with his wife, mistress, and other female characters that he may have dreamed up. The film will have its world premiere at the *74th Annual Cannes Film Festival* in July 2021 and will be released by Le Pacte in September 2021.

Seydoux will next star in the upcoming Wes Anderson film, *THE FRENCH DISPATCH* alongside Timothée Chalamet, Saoirse Ronan, Willem Dafoe, and Bill Murray, among others. The story centers on a love letter to journalists set in an outpost of an American newspaper in a fictional 20th-century French city that brings to life a collection of stories published in “The French Dispatch” magazine. The film will have its

world premiere at the 74th Annual Cannes Film Festival on July 12, 2021 and Searchlight Pictures will release the film on October 22, 2021.

Additionally, Seydoux will co-star in director Bruno Dumont's ON A HALF CLEAR MORNING. The film revolves around a celebrity journalist (Seydoux), constantly juggling her busy career and personal life, who's life is overturned by a car accident. Further, Seydoux will take on the role of 'Lizzy' in director Ildikó Enyedi's upcoming drama THE STORY OF MY WIFE, opposite Gijs Naber, Louis Garrel, Josef Hader, Sergio Rubini, and Jasmine Trinca. Based on the novel of the same name, the story follows a sea captain who makes a bet with a friend that he will marry the first woman who walks inside. Both films will have their world premieres at the 74th Annual Cannes Film Festival in July 2021.

Seydoux was previously seen in Drake Doremus' ZOE opposite Ewan McGregor, and Thomas Vinterburg's KURSK opposite Colin Firth and Matthias Schoenaerts. Additionally, she starred alongside Marion Cotillard, Vincent Cassel and Gaspard Ulliel in Xavier Dolan's film, IT'S ONLY THE END OF THE WORLD, winner of the Grand Prix and the Ecumenical Jury Prize at Cannes. Other credits include Mosco Boucault's French Drama, OH MERCY! Sam Mendes' SPECTRE, Benoît Jacquot's DIARY OF A CHAMBERMAID, and Yorgos Lanthimos' THE LOBSTER, opposite Rachel Weisz, Colin Farrell and John C. Reilly, which won the Jury Prize at Cannes.

In 2014, Seydoux starred in several films including Bertrand Bonello's SAINT LAURENT, which was nominated for several awards at Cannes; Wes Anderson's THE GRAND BUDAPEST HOTEL opposite Ed Norton, Ralph Fiennes, Adrien Brody and Billy Murray, which went on to win four Oscars; Christophe Gans' BEAUTY AND THE BEAST alongside Vincent Cassel, winning the César Award for "Best Production Design.

In 2013, Seydoux starred opposite Adèle Exarchopoulos in Abdellatif Kechiche's BLUE IS THE WARMEST COLOR. The French romantic coming-of-age drama was the first film to have the Palme d'Or awarded to both the director and the lead actresses, with Seydoux and Exarchopoulos becoming the only women (apart from director Jane Campion) to have ever won the award.

Seydoux's other credits include Brad Bird's MISSION: IMPOSSIBLE - GHOST PROTOCOL opposite Tom Cruise; Quentin Tarantino's INGLOURIOUS BASTERDS opposite Brad Pitt, Christoph Waltz and Michael Fassbender; Ridley Scott's ROBIN HOOD opposite Russell Crowe and Cate Blanchett.

Seydoux is currently featured as one of the faces of Louis Vuitton.

Frances McDormand

Frances McDormand received a Master's in Fine Arts from the Yale School of Drama, and has since established a worldwide audience with roles in a variety of films, television shows and theater productions.

On stage, she received the Tony Award®, Drama Desk and Outer Critics Circle Award for her performance in David Lindsay-Abaire's Good People directed by Daniel Sullivan. Other theatre credits include; her Tony-nominated performance as 'Stella' in A Streetcar Named Desire; The Country Girl directed by Mike Nichols; Caryl Churchill's Far Away directed by Stephen Daldry at NY Theatre Workshop; The Sisters Rosenzweig directed by Daniel Sullivan at Lincoln Center Theatre; The Swan at The Public Theatre; A Streetcar Named Desire (this time as 'Blanche') at the Gate Theatre in Dublin; Awake and Sing! and Dare Clubb's Oedipus at the Blue Light Theater Company opposite Billy Crudup. With The Wooster Group, she performed in To You, The Birdie!, North Atlantic and Early Shaker Spirituals. Recent stage appearances include the Berkeley Repertory Theatre's production of Macbeth and a collaboration and performance at national museums with the conceptual artist Suzanne Bocanegra on a performance piece, Bodycast.

McDormand can next be seen in A24's The Tragedy of Macbeth, directed by Joel Coen and co-starring Denzel Washington; and Sarah Polley's Women Talking for Orion Pictures, which she is also producing. Additional film credits include her Academy Award winning performances in Chloé Zhao's Nomadland,

Joel and Ethan Coen's *Fargo*, and Martin McDonagh's *Three Billboards Outside Ebbing, Missouri*; *Missing*, *Burning*, *Almost Famous* and *North Country*, all of which earned McDormand an Academy Award nomination; *Short Cuts*; *Hidden Agenda*; *Lone Star*; *Paradise Road*; *Wonder Boys*; *Laurel Canyon*; *Friends With Money*; *Miss Pettigrew Lives for a Day*; *Burn after Reading*; *Something's Gotta Give*; *City by the Sea*; *Madeline*; *Primal Fear*; *Palookaville*; *Chattahoochee*; *This Must Be The Place*; *Moonrise Kingdom*; *Promised Land*; *Madagascar 3: Europe's Most Wanted*, *Transformers: Dark of the Moon*, *The Good Dinosaur*, *Darkman*, *Beyond Rangoon* and *Isle of Dogs*; McDormand has appeared in five additional collaborations with the Coens; *Hail, Caesar!*, *Burn After Reading*, *The Man Who Wasn't There*, *Raising Arizona*, and *Blood Simple*.

With her company Hear/Say, McDormand produced *Nomadland*, *Every Secret Thing* and *Olive Kitteridge*, the latter of which was nominated for 13 Emmys- receiving eight of the awards including two for herself as Outstanding Lead Actress in a Limited Series and for Outstanding Limited Series (as an Executive Producer), as well as a Screen Actors Guild Award for Outstanding Actress in a Limited Series. Additional television credits include; *The Good Old Boys*, directed by Tommy Lee Jones; *Talking With...*, directed by Kathy Bates; *Crazy in Love*, directed by Martha Coolidge; *Hidden in America* (Emmy Award nomination), opposite Jeff Bridges and directed by Martin Bell; and Neil Gaman's adaptation of *Good Omens*. McDormand is a proud board member, and active participant with The 52nd St. Project in New York City's Hell's Kitchen.

Timothée Chalamet

Timothée Chalamet will next be seen starring in the highly anticipated film *DUNE*, directed by Denis Villeneuve. *DUNE* tells the story of Paul Atreides (Chalamet), a brilliant and gifted young man born into a great destiny beyond his understanding, who must travel to the most dangerous planet in the universe to ensure the future of his family and his people. Co-written by Villeneuve, Jon Spaihts and Eric Roth, *DUNE* is based on the novel of the same name written by Frank Herbert which was originally published in 1965. *DUNE* will be released in Fall 2021 by Legendary Pictures and Warner Bros.

Chalamet will also star in the Wes Anderson film *THE FRENCH DISPATCH*, opposite Frances McDormand and Lyna Khoudri. The film brings to life a collection of stories from the final issue of an American magazine published in the fictional 20th century French city. *THE FRENCH DISPATCH* will debut at the Cannes International Film Festival in July and Searchlight Pictures will release the film on October 22nd. Later this year, Chalamet has a supporting role in the Adam McKay, Netflix film *DON'T LOOK UP*, alongside Leonardo DiCaprio and Jennifer Lawrence.

Chalamet is currently in production on Luca Guadagnino's romance-horror film *BONES AND ALL*, alongside Taylor Russell. He will soon begin production on the Warner Bros and Roald Dahl Story company original tale, *WONKA*. *WONKA*, directed by Paul King and written by Simon Farnaby, will focus on a young Willy Wonka (Chalamet) and his adventures prior to opening the world's most famous chocolate factory.

In 2019, Chalamet starred in Greta Gerwig's six-time Oscar-nominated film *LITTLE WOMEN*, playing Laurie opposite Saoirse Ronan. In 2018, Chalamet starred opposite Steve Carell in Felix Van Groeningen's film *BEAUTIFUL BOY* in which he was nominated for a Golden Globe, Screen Actors Guild and BAFTA Award for his performance.

In 2017, Chalamet had his breakout performance in Luca Guadagnino's *CALL ME BY YOUR NAME* written by James Ivory and adapted from the book written by Andre Aciman. For this performance, Chalamet received Golden Globe, SAG Award, BAFTA Award and Academy Award nominations. Chalamet was the youngest Best Actor Oscar nominee since 1939. He won the Independent Spirit Award for Best Actor and received Best Actor Awards from the New York Film Critics, the Los Angeles Film Critics and numerous other critics groups. That same year, he was seen in Greta Gerwig's *LADY BIRD* opposite Saoirse Ronan, which won the Golden Globe for Best Motion Picture Musical or Comedy, and in Scott Cooper's *HOSTILES*

opposite Christian Bale. Previously, he appeared in David Michod's THE KING, Christopher Nolan's INTERSTELLAR and starred in Julia Hart's MISS STEVENS.

Chalamet's television work includes a leading role on season two of the acclaimed series HOMELAND opposite Damian Lewis and Claire Danes, which won the SAG Award that year for Best Ensemble in a Drama Series. His theatre credits include the off-Broadway production of John Patrick Shanley's PRODIGAL SON, for which he won the Lucille Lortel Award and was nominated for Drama Desk and Clive Barnes Awards for Best Actor.

Lyna Khoudri

Born in Alger and raised in France, Lyna Khoudri came onto the scene in Sofia Djama's THE BLESSED for which she won the best actress award at the Venice Film Festival.

Since then, she played the Canal plus series SAVAGES by Rebecca Zlotowski, in Olivier Nakache & Eric Toledano's comedy THE SPECIALS alongside Vincent Cassel screened at the closing ceremony of the 2019 Cannes film Festival, as well as in PAPICHA by Mounia Meddour also presented at the Cannes Film Festival for which she won the César of Best Upcoming Actress.

Lyna can next be seen playing in English in Wes Anderson's new film THE FRENCH DISPATCH alongside Benicio Del Toro, Timothée Chalamet, Bill Murray, Saoirse Ronan and many others as well as in the French comedy LA BEAUTE DU GESTE (The Gesture's Beauty) alongside Nathalie Baye.

Jeffrey Wright

Jeffrey Wright is a Tony, Emmy, AFI and Golden Globe Award-winning actor who has enjoyed an illustrious career, spanning the worlds of theatre, film and television. Wright was most recently seen playing the critically acclaimed role of 'Bernard Lowe' in HBO's "Westworld," for which he has earned two Emmy nominations. Also, in 2021, he can next be seen reprising his role of CIA agent 'Felix Leiter' in the next James Bond installment, titled No Time to Die to be released October 8, 2021. Wright also can be seen in an all-star ensemble cast in Wes Anderson's The French Dispatch (October 22, 2021).

Wright recently finished shooting the latest installment of the Batman franchise in London. Wright is making history being the first African American to portray the iconic character of 'Commissioner Gordon.' The film, titled, The Batman stars Robert Pattison as the new caped crusader and is directed by Matt Reeves (Dawn of the Planet of the Apes) and is set to release March 4, 2022.

His recent projects also include lead roles in Netflix's Hold the Dark and HBO's O.G., which premiered at the 2018 Tribeca Film Festival, where he won the award for Best Actor in a U.S. Narrative Feature Film and in 2019 he appeared in the lead role of 'Hobie' in Warner Brothers' The Goldfinch and the Sundance darling All Rise (formerly Monster). He also had a strong supporting role in Netflix's The Laundromat and voices the character of 'McWinkle' in the Netflix series, Dr. Seuss' "Green Eggs and Ham."

Wright broke onto the big screen in 1996 with a harrowing performance in the feature Basquiat, portraying the gifted late painter Jean Michele Basquiat. Since then he's appeared in such productions as Syriana, The Manchurian Candidate, The Hunger Games, Casino Royale, series, HBO's "Boardwalk Empire."

Wright made his Broadway debut in 1993 in the landmark play "Angels in America: Millennium Approaches," playing three parts. He returned to his roles in the continuation of the story, "Angels in America: Perestroika," winning a Tony Award and a Drama Desk Award for his performance. Ten years later, Wright became the only original member of the Broadway cast to star in the HBO adaptation of "Angels in America," for which he won Golden Globe and Emmy Awards.

Born in Washington, D.C., Wright graduated from Amherst College and received a B.A. in political science. He later earned a doctorate of humane letters from his alma mater. He resides in Brooklyn, New York, with his family.

Mathieu Amalric

French director and actor, born in 1965.

At 19, starts to work on films as a trainee, assistant-director, props, assistant-editor, (for instance Goodbye Children from Louis Malle), all jobs that would learn him how to direct his own first short films. When he turns 30, Arnaud Desplechin invents him as an actor in My sex life... or How I Got Into an Argument and since, he does both:

Mange ta soupe; Wimbledon Stage; On Tour (Best director at the Cannes Festival 2010), The Blue Room (Certain Regard); Barbara (Louis Delluc and Jean Vigo Award 2017) and documentaries, mostly musical... (John Zorn, Barbara Hannigan)

As an actor, you maybe saw him in Munich (Steven Spielberg), as a James Bond villain (Quantum of Solace); in The Diving Bell and The Butterfly (Julian Schnabel) or Budapest Hotel or The French Dispatch (Wes Anderson)... but more frequently in French films (several films with the Larrieu brothers, (including their last one Tralala), with Arnaud Desplechin, Alain Resnais, Roman Polanski, or in Le Grand Bain from Gilles Lellouche... etc...)

He's showing his new film as a director at Cannes Première 2021: Serre moi fort (Hold Me Tight)

Stephen Park

Stephen Park was born in Brooklyn, New York to Korean immigrant parents. He began his career as a stand-up comedian in New York City and soon after started acting in the theater. His first film role was as the market owner in Do the Right Thing which led to his next role in Quick Change. Upon moving to Los Angeles, he became a cast member of the sketch comedy television series In Living Color during the 1991-1992 season where he met fellow cast member Kelly Coffield, who eventually became his wife. Stephen has been in such iconic movies as the Coen Brothers' Fargo and A Serious Man, as well as Bong Joon-ho's Snowpiercer.

Bill Murray

BILL MURRAY (Arthur Howitzer, Jr.) portrayal of 'Herman Blume' in Wes Anderson's RUSHMORE brought him the New York Film Critics Circle Award, National Society of Film Critics Award, Los Angeles Film Critics Association Award, and Independent Spirit Award for Best Supporting Actor. He has acted in all of Mr. Anderson's subsequent features, including THE ROYAL TENENBAUMS, THE LIFE AQUATIC WITH STEVE ZISSOU, THE DARJEELING LIMITED, FANTASTIC MR. FOX (in voiceover), MOONRISE KINGDOM, THE GRAND BUDAPEST HOTEL and ISLE OF DOGS (in voiceover).

Born in Chicago, he began his acting career there with the improvisational troupe Second City. He joined the cast of NBC's "Saturday Night Live" in the show's second season, and shortly thereafter won an Emmy Award as one of the show's writers. He later authored the book Cinderella Story: My Life in Golf.

After making his screen debut in Ivan Reitman's MEATBALLS, Murray reteamed with the director on STRIPES, GHOSTBUSTERS, and GHOSTBUSTERS II. His film credits also include Harold Ramis' CADDYSHACK and GROUNDHOG DAY; Art Linson's WHERE THE BUFFALO ROAM; Sydney Pollack's TOOTSIE; John Byrum's THE RAZOR'S EDGE (1984); Richard Donner's SCROOGED; Frank Oz's WHAT ABOUT BOB?; John McNaughton's MAD DOG AND GLORY and WILD THINGS; Tim Burton's ED WOOD; Peter and Bobby Farrelly's KINGPIN; Jon Amiel's THE MAN WHO KNEW TOO LITTLE; Tim Robbins' CRADLE WILL ROCK; Michael Almereyda's HAMLET; Gil Kenan's CITY OF EMBER; Aaron Schneider's GET LOW, for which he received Spirit and Satellite Award nominations; Mitch Glazer's PASSION PLAY; Roman Coppola's A GLIMPSE INSIDE THE MIND OF CHARLES SWAN III; George Clooney's THE MONUMENTS MEN, Theodore Melfi's ST. VINCENT, Cameron Crowe's ALOHA, Jon Favreau's THE JUNGLE BOOK, Jim Jarmusch's THE DEAD DON'T DIE, and Jason Reitman's GHOSTBUSTERS: AFTERLIFE.

He has starred for Jim Jarmusch in the “Delirium” segment of COFFEE AND CIGARETTES; in BROKEN FLOWERS, for which he was nominated for a Satellite Award for Best Actor; and in THE LIMITS OF CONTROL.

For his performance as Bob Harris in Sofia Coppola’s LOST IN TRANSLATION, Murray received the Golden Globe, BAFTA, Independent Spirit, and New York, Los Angeles, and Chicago film critics’ Awards, among others, for Best Actor. He also was nominated for the Screen Actors Guild and the Academy Award for Best Actor. Most recently, he starred as Felix Keane in Sofia Coppola’s ON THE ROCKS, where he was nominated for a Golden Globe and a Critics Choice Award for Best Supporting Actor.

Owen Wilson

Owen Wilson is one of contemporary cinema’s most successful actors, having won great acclaim for his memorable turns in mainstream and independent films.

Wilson joined the MSU and currently can be seen in the critically acclaimed hit series LOKI for Disney+. He stars as Mobius M. Mobius, a TVA (Time Variance Authority) agent, opposite Tom Hiddleston who reprises his role as the God of Mischief. Kate Herron directs, and Michael Waldron is the show creator and executive producer for the series.

Later this summer, Wilson begins shooting Secret Headquarters, a high concept family action movie about a young child who discovers the headquarters for the most powerful superhero are hidden beneath his house. Jerry Bruckheimer will produce the film which is set for release in August 2022 by Paramount Pictures.

Wilson next appears in Wes Anderson’s film, The French Dispatch, a comedy drama which is set to premiere at the Cannes Film Festival this July. The film, set in an outpost of an American newspaper in a fictional 20th century French city, is a love letter to journalists and brings to life the collection of stories published. He stars with Benicio Del Toro, Frances McDormand, Jeffrey Wright, Adrien Brody, Timothée Chalamet, Lea Seydoux, Tilda Swinton, and Bill Murray. Searchlight will release the film on October 22nd. Wilson recently completed shooting Paint, an independent comedy written and directed by Brit McAdams. Wilson portrays a veteran painter who teaches the craft on a local public television show that falls into a career rut and is forced to confront his fears. The film also stars Michaela Watkins, Wendi McLendon-Covey, and Steven Root. Peter Brant and Sam Maydew will produce with Owen serving as executive producer.

Timed to Valentine’s Day, Wilson will star opposite Jennifer Lopez in Universal’s upcoming romantic-comedy, Marry Me. Based on the graphic novel by Bobby Crosby, the story centers on a pop star who moments before marrying her rock star fiancé at Madison Square Garden (Maluma), decides to marry a random stranger from the audience instead after finding out her fiancé cheated on her. The film also stars Sarah Silverman and Latin music sensation, Maluma. Jennifer Lopez, Elaine Goldsmith-Thomas and Benny Medina serve as producers.

Wilson appeared opposite Salma Hayek in Mike Cahill’s sci-fi romance, Bliss, about a recently divorced man who falls for a homeless woman who believes they live in an alternative world simulation inside of reality. The film was shot in Los Angeles and Croatia and premiered on Amazon Prime earlier this year. In 2017, Wilson starred in an adaptation of Raquel J. Palacio’s novel Wonder, alongside Julia Roberts and Jacob Tremblay. He was also featured in Warner Bros and Lawrence Sher’s Father Figures alongside Ed Helms, Christopher Walken, J.K. Simmons, and Glenn Close. Wilson starred in the American comedy film Lost In London, written, directed and also starring Woody Harrelson. The film was shot and screened live in real time in select theatres across the world in January 2017

Wilson’s string of box office successes also include Little Fockers, the third installment of the blockbuster Fockers series, opposite Ben Stiller and Robert De Niro; Marley & Me, with Jennifer Aniston, based on the popular memoir by John Grogan; the Night At The Museum franchise opposite Robin Williams and Ben

Stiller; the smash hit comedy *Wedding Crashers*, opposite Vince Vaughn; the romantic comedy *You, Me And Dupree*; and as the voice of Lightning McQueen in Disney's *Cars*, *Cars 2* and *Cars 3*.

Wilson has collaborated with director Wes Anderson eight times, including the Academy Award nominated *The Grand Budapest Hotel*; *The Life Aquatic with Steve Zissou*, co-starring Bill Murray and Anjelica Huston; *The Royal Tenenbaums*, for which he and Anderson were nominated for an Academy Award and BAFTA for Best Original Screenplay; *Rushmore*, which Wilson co-wrote and co-executive produced; and Anderson's directorial debut, *Bottle Rocket*, which Wilson starred in and co-wrote. Wilson has lent his voice to Anderson's Academy Award-nominated animated feature *Fantastic Mr. Fox*. Wilson also starred opposite Adrien Brody and Jason Schwartzman in Wes Anderson's critically acclaimed film *The Darjeeling Limited*, about brothers taking a spiritual journey through India to rekindle their bond. In 2011, he starred in Woody Allen's Academy Award-nominated feature *Midnight in Paris*, alongside Rachel McAdams and Marion Cotillard. Wilson's performance as screenwriter and aspiring novelist Gil Pender garnered him a Golden Globe nomination in the category of Best Actor in a Motion Picture Musical or Comedy.

Wilson's additional acting credits include *Masterminds*, *No Escape*, *She's Funny That Way*, Paul Thomas Anderson's *Inherent Vice*, *The Internship*, *The Big Year*, *Hall Pass*, *How Do You Know*, *Night at the Museum*, *Wedding Crashers*, *Starsky & Hutch*, *Shanghai Knights*, *I Spy*, *Behind Enemy Lines*, *Zoolander I & II*, *Meet the Parents*, *Anaconda*, and *The Cable Guy*.

Liev Schreiber

Heralded as "the finest American theater actor of his generation" by the New York Times, Liev Schreiber's repertoire of resonant, humanistic, and oftentimes gritty portrayals have garnered him praise in film, theatre, and television.

Schreiber starred in the title role in Showtime's critically acclaimed hit series *Ray Donovan*, for seven seasons. His performance garnered five Golden Globe® Award nominations in the category of Best Actor in a Television Series Drama and three Primetime Emmy® nominations as Outstanding Lead Actor in a Drama Series. He is currently producing and shooting the Showtime Special *Ray Donovan* movie which he wrote alongside showrunner David Hollander.

On the film side, he just wrapped *ACROSS THE RIVER AND INTO THE TREES* directed by Paula Ortiz. The film is an adaptation of Ernest Hemingway's last full-length novel published during his lifetime. Through his production company Illuminated Content, Schreiber recently starred in Marc Meyers' *HUMAN CAPITAL* alongside Alex Wolff.

Schreiber narrated *Inside The Manson Cult: The Lost Tapes*, a two-hour true crime special on Fox about Charles Manson and his loyal followers. He also voiced the character 'Spots', in Wes Anderson's stop-motion-animated film *Isle of Dogs*. He was recently seen in IFC's *Chuck* which he also co-produced and co-wrote. The biopic tells the story of Chuck Wepner, the liquor store salesman and heavyweight boxer given the opportunity to fight Muhammad Ali as an underdog and was the inspiration for the film *Rocky*. The film also stars Naomi Watts, Ron Perlman, and Elisabeth Moss.

In 2015, Schreiber was seen in *SPOTLIGHT*, an award-winning film about the true story of when The Boston Globe uncovered the scandal of child molestation within the Catholic Church. Schreiber played Marty Baron, the editor-in-chief of The Boston Globe who assigned the journalists to the task. The film won several awards including an Oscar® for Best Picture, a Golden Globe® for Best Motion Picture – Drama, and an Independent Spirit Award® for Best Picture. It was also listed on the American Film Institute's Top Ten Films of 2015.

Schreiber's many feature credits include Sony's *The 5th Wave*; Ed Zwick's *Pawn Sacrifice*; The Good Lord Bird Lee Daniels' *The Butler*; Larry David's *Clear History*; *Fading Gigolo*; *The Reluctant Fundamentalist*; *Salt* with Angelina Jolie; *X-Men Origins: Wolverine*; *Defiance* with Daniel Craig; *Repo Men*; *The Painted Veil*; *The Manchurian Candidate*, opposite Meryl Streep and Denzel Washington; *The Sum of All Fears*; *Ang*

Lee's Taking Woodstock; Kate & Leopold; Goon; Every Day; Michael Almereyda's Hamlet; Spring Forward; The Hurricane; A Walk on the Moon with Diane Lane; The Daytrippers; Nora Ephron's Mixed Nuts; and Wes Craven's Scream trilogy.

His portrayal of Orson Welles in Benjamin Ross' RKO 281 brought Schreiber Emmy® and Golden Globe® Award nominations.

As one of the documentary medium's foremost narrators, he has lent his voice to such works as Mantle: 03 from Gold; A City on Fire: The Story of the '68 Detroit Tigers; Nova; and Nature. Additionally, he has lent his vocal talents to HBO Sports' HARD KNOCKS and numerous installments of COUNTDOWN.

In 2010, Schreiber received his third Tony® nomination for his role in Arthur Miller's A View from the Bridge alongside Scarlett Johansson. His performance as Ricky Roma in the 2005 Broadway revival of David Mamet's Glengarry Glen Ross, directed by Joe Mantello, earned him his first Tony Award. He was again a Tony nominee for his portrayal of Barry Champlain in the 2007 Broadway revival of Eric Bogosian's Talk Radio, directed by Robert Falls. Other stage work includes Les Liaisons Dangereuses in the lead role opposite Janet McTeer, the Public Theater's Shakespeare in the Park production of Macbeth, in the lead role opposite Jennifer Ehle, directed by Moisés Kaufman; Othello; Hamlet; Henry V; and Cymbeline.

In 2005, Schreiber made his feature directorial debut with Everything is Illuminated, which he also adapted from Jonathan Safran Foer's best-selling novel of the same name. The film, starring Elijah Wood and Eugene Hutz, was named one of the year's 10 Best by the National Board of Review.

Schreiber currently serves on the Board of Advisors at the Yale School of Drama where he is also an alum.

Elisabeth Moss

Elisabeth Moss can currently be seen starring in the Emmy Award-winning Hulu drama series "The Handmaid's Tale" on which she also makes her directing debut this season. Among the many honors and accolades she has received for her performance on the show are an Emmy and Golden Globe Award for Best Actress in a Drama Series. She has also received the same awards in the Best Drama Series category as an Executive Producer on the show.

She is currently in production on "Shining Girls," a metaphysical thriller based on Lauren Beukes' 2013 best-selling novel *The Shining Girls*, in which she will star and executive produce under her Love & Squalor Pictures banner for Apple TV+. She will also direct a pair of episodes of this eight-episode series.

On the film side, she most recently starred opposite Michael Stuhlbarg in SHIRLEY, which she also produced, from director Josephine Decker. She will next appear opposite an all-star cast including Bill Murray, Tilda Swinton and Frances McDormand in the upcoming Wes Anderson film, THE FRENCH DISPATCH, and in the Taika Waititi film, NEXT GOAL WINS, which also stars Michael Fassbender. She also has joined the cast, led by Oscar Isaac and Jake Gyllenhaal, in Barry Levinson's upcoming film about the making of *The Godfather*, in which she will play Eleanor Coppola, Francis Ford Coppola's wife.

Her additional film credits include the critical and commercial hit thriller THE INVISIBLE MAN, directed by Leigh Whannell; HER SMELL (Independent Spirit Award and Gotham Award nominations), directed by Alex Ross Perry, which Moss also produced; THE KITCHEN with Melissa McCarthy and Tiffany Haddish; Jordan Peele's blockbuster hit US, with Lupita Nyong'o; THE SEAGULL, based on the classic Chekov play, directed by Michael Mayer and starring Annette Bening and Saoirse Ronan; the Academy Award-nominated foreign film THE SQUARE, from Danish director Ruben Ostlund, which also won the Palme d'Or at the 2017 Cannes Film Festival; HIGH-RISE, directed by Ben Wheatley also starring Tom Hiddleston; TRUTH, with Cate Blanchett and Robert Redford; QUEEN OF EARTH (which she produced), written and directed by Alex Ross Perry; THE ONE I LOVE, in which she starred with Mark Duplass; LISTEN UP PHILIP, directed by Alex Ross Perry and starring Jason Schwartzman; plus THE OLD MAN AND THE GUN, MAD TO BE NORMAL, TOKYO PROJECT, CHUCK, ON THE ROAD, GET HIM TO THE GREEK, THE MISSING, GIRL INTERRUPTED, and VIRGIN (Independent Spirit Award nomination).

Her production company, Love & Squalor Pictures, is in development on several additional projects including "Candy," a true crime drama series, at Hulu; a film adaptation of ex-congresswoman Katie Hill's memoir *She Will Rise* with Blumhouse; and the feature MRS. MARCH, a psychological thriller also with Blumhouse. She also produced the critically acclaimed feature film LIGHT FROM LIGHT, starring Marin Ireland and Jim Gaffigan, which made its premiere at the 2019 Sundance Film Festival.

Moss's additional television credits include Jane Campion's highly-acclaimed miniseries TOP OF THE LAKE, for which she received Golden Globe and Critics Choice TV Awards for Outstanding Lead Actress in a Movie or Miniseries as well as Emmy and SAG Award nominations in the same category, and its follow-up TOP OF THE LAKE: CHINA GIRL; the award-winning series "Mad Men," for which her performance as 'Peggy Olson' earned her six Emmy Award nominations, a Golden Globe nomination, and two Screen Actors Guild Award nominations, and Aaron Sorkin's critically-praised and award-winning drama, "The West Wing," on which she played 'Zoey Bartlett,' daughter to Martin Sheen's president.

Moss starred on Broadway in The Heidi Chronicles, a Broadway revival of Wendy Wasserstein's Pulitzer and Tony Award-winning play, for which Moss's performance as the title character earned her Tony nomination, Drama League and Outer Critics Circle Award nominations. Moss's additional theater credits include The Children's Hour in London's West End opposite Keira Knightley, the Broadway revival of David Mamet's Speed the Plow opposite William H Macy and her New York theater debut at the Atlantic Theater Company in Franny's Way.

Edward Norton

EDWARD NORTON has acted in the films "Primal Fear," "Everyone Says I Love You," "The People vs. Larry Flynt," "American History X," "Rounders," "Fight Club," "Keeping the Faith," "The Score," "Death to Smoochy," "Frida," "Red Dragon," "25th Hour," "The Italian Job," "Down in the Valley," "Kingdom of Heaven," "The Illusionist," "The Painted Veil," "The Incredible Hulk," "Pride and Glory," "Leaves of Grass," "Stone," "Moonrise Kingdom," "The Bourne Legacy," "The Grand Budapest Hotel," "Birdman or (The Unexpected Virtue of Ignorance)," "Sausage Party," "Collateral Beauty," and "Isle of Dogs."

Norton has been nominated for three Academy Awards, for "Primal Fear," "American History X" and "Birdman," and won a Golden Globe along with numerous other awards for his performances.

Norton made his directorial debut with the film "Keeping the Faith," which he also produced. He also served as producer on "Down in the Valley," "The Painted Veil," "Leaves of Grass," "Thanks for Sharing" and the documentaries "By the People: The Election of Barack Obama" and "My Own Man," a Netflix Original. Norton most recently wrote, acted in, directed and produced the film "Motherless Brooklyn." "The French Dispatch" is his fourth film with Wes Anderson.

Willem Dafoe

Having made over one hundred films in his legendary career, Willem Dafoe is internationally respected for bringing versatility, boldness, and dare to some of the most iconic films of our time. His artistic curiosity in exploring the human condition leads him to projects all over the world, large and small, Hollywood films as well as Independent cinema.

In 1979, he was given a role in Michael Cimino's *Heaven's Gate*, from which he was fired. Since then, he has collaborated with directors who represent a virtual encyclopedia of modern cinema: James Wan, Kenneth Branagh, Kathryn Bigelow, Sam Raimi, Alan Parker, Walter Hill, Mary Harron, Wim Wenders, Anton Corbijn, Zhang Yimou, Martin Scorsese, David Lynch, William Friedkin, Werner Herzog, Lars Von Trier, Spike Lee, David Cronenberg, Scott Cooper, Anthony Minghella, Robert Rodriguez, Phillip Noyce, Hector Babenco, Zack Snyder and Dee Rees.

Dafoe has been recognized with four Academy Award nominations: Best Actor in a Supporting Role for Oliver Stone's *Platoon*, E. Elias Merhige's *Shadow Of The Vampire* (for which he also received Golden Globe and Screen Actors Guild nominations), and Sean Baker's *The Florida Project* (also Golden Globe and

Screen Actors Guild nominations) as well as Best Leading Actor for Julian Schnabel's *At Eternity's Gate* (also a Golden Globe nomination). He has also been awarded by the New York Film Critics Circle and the National Board of Review, as well as twice by the Los Angeles Film Critics Association. Additionally, he is the recipient of two Independent Spirit Awards, the Venice Film Festival Volpi Cup and a Berlinale Honorary Golden Bear for Lifetime Achievement.

He and his wife, director Giada Colagrande, have made three films together: *Padre, A Woman*, and *Before It Had A Name*.

His natural adventurousness is evident in roles as diverse as Thomas Wake in Robert Eggers' *The Lighthouse*; Marcus, the elite assassin who is mentor to Keanu Reeves in the neo-noir *John Wick*; in his voice work as Gil the Moorish Idol in *Finding Nemo*; as the notorious filmmaker in Abel Ferrara's *Pasolini*; as Paul Smecker, the obsessed FBI agent in the cult classic *The Boondock Saints*; and as real life hero Leonhard Seppala, who led the 1925 Alaskan dog sled diphtheria serum run in *Togo*. That adventurous spirit continues with upcoming films including Wes Anderson's *The French Dispatch*, Abel Ferrara's *Siberia*, Paul Schrader's *The Card Counter*, Robert Eggers' *The Northman* and Guillermo Del Toro's *Nightmare Alley*.

Dafoe is one of the founding members of The Wooster Group, the New York based experimental theatre collective. He created and performed in all of the group's work from 1977 thru 2005, both in the U.S. and internationally. Since then, he worked with Richard Foreman in *Idiot Savant* at NYC's Public Theatre, with Robert Wilson on two international productions: *The Life & Death of Marina Abramovic* and *The Old Woman* (opposite Mikhail Baryshnikov) and developed a new theatre piece, directed by Romeo Castellucci, based on Nathaniel Hawthorne's *The Minister's Black Veil*. He recently completed work on Marina Abramovic's opera *7 Deaths of Maria Callas*.

Lois Smith

Lois Smith recently appeared at the Barrymore Theater on Broadway in Matthew Lopez's play *THE INHERITANCE*. She appears in Greta Gerwig's film *LADYBIRD*, and played onstage in Jordan Harrison's play *MARJORIE PRIME* at both the Taper in LA and Playwrights Horizons in NYC, and in Michael Almereyda's film adaptation. She also appeared at the Signature in Annie Baker's *JOHN*, for which she received a Lucille Lortel nomination; Tony Kushner's *THE ILLUSION*; and Horton Foote's *THE OLD FRIENDS* and *THE TRIP TO BOUNTIFUL*, winning many awards for the latter. Other favorite stage roles include *THE GRAPES OF WRATH* and *BURIED CHILD* (Tony nominations for both), Broadway productions originating at Steppenwolf Theater in Chicago, and Amy Herzog's *AFTER THE REVOLUTION* at Playwright's Horizons. Her first film was *EAST OF EDEN*. Many others followed, including *THE COMEDIAN*, *FIVE EASY PIECES*, *MINORITY REPORT*, *TWISTER*, *DEAD MAN WALKING*, *HOW TO MAKE AN AMERICAN QUILT*, *FOUR FRIENDS*, and *PLEASE GIVE*. Numerous television credits include, most recently, *SNEAKY PETE*, *YOUNGER*, *BLACKLIST*, *THE AFFAIR*, *GRACE & FRANKIE*, *THE AMERICANS*, and *TRUE BLOOD*.

Saoirse Ronan

Four-time Oscar nominee Saoirse Ronan broke into Hollywood at just 13-years-old with her critically acclaimed performance as Briony Tallis in *ATONEMENT*, opposite Keira Knightley and James McAvoy. The role garnered her Golden Globe, BAFTA and Oscar nominations.

Up next, Ronan will make her UK stage debut as Lady Macbeth in the Shakespeare tragedy *MACBETH* at London's Almeida Theatre, opposite James McArdle. This past Spring, Ronan wrapped production on Searchlight Pictures' and Tom George's untitled murder mystery 'whodunnit' film, in which she will star alongside Sam Rockwell, and later this year, she will appear in Wes Anderson's much-anticipated *THE FRENCH DISPATCH*, also for Searchlight Pictures.

Last year, Ronan starred in the critically acclaimed independent historical drama *AMMONITE*, alongside Kate Winslet. Written and directed by Francis Lee (*GOD'S OWN COUNTRY*) and inspired by the life of fossil hunter Mary Anning (Winslet), the film was released last fall by Neon.

In 2019, Ronan starred as Jo March in Sony and Greta Gerwig's Oscar nominated film, *LITTLE WOMEN*, alongside Meryl Streep, Laura Dern, Florence Pugh and Timothée Chalamet. The film is based on Louisa May Alcott's novel by the same name. Ronan's performance garnered her BAFTA, Golden Globe, and Oscar nominations for Lead Actress.

In 2018, Ronan starred as the title character, Mary Stuart, in *MARY QUEEN OF SCOTS*, directed by Josie Rourke, written by Beau Willimon and released by Focus Features. The film chronicles Mary's life, before and after being condemned to years in prison and execution for allegedly attempting to overthrow her cousin Queen Elizabeth I (Margot Robbie). That same year, Ronan won a Golden Globe award and earned Oscar, Screen Actors Guild, BAFTA, Critics' Choice and Independent Spirit award nominations for her performance in Greta Gerwig's Golden Globe winning *LADY BIRD*. The Scott Rudin produced A24 film released the year prior and earned 197 nominations, including Oscar and Screen Actors Guild.

In 2017, Ronan appeared in the Oscar and Golden Globe nominated *LOVING VINCENT*, an illustrated feature film about the life and death of Vincent Van Gogh; Dominic Cooke's *ON CHESIL BEACH*, based on Ian McEwan's novel by the same name; and an adaptation of Anton Chekhov's *THE SEAGULL*, directed by Michael Mayer.

In 2016, Ronan made her Broadway debut as Abigail Williams in Ivo van Hove's Tony nominated revival of Arthur Miller's *THE CRUCIBLE*, alongside Ben Whishaw, Sophie Okonedo and Ciaran Hinds at the Walter Kerr Theater.

In 2015, Ronan starred as Eilis in Fox Searchlight's *BROOKLYN*, directed by John Crowley and written by Nick Hornby. Her portrayal of a young Irish woman in the 1950s, forced to choose between two men and two countries, earned her Oscar, Golden Globe, and BAFTA nominations in the Lead Actress category. The film was also nominated for Best Motion Picture of the Year.

In 2014, Ronan appeared in Wes Anderson's critically-acclaimed *THE GRAND BUDAPEST HOTEL*, which details the adventures of a legendary concierge at a famous European hotel between wars. The film also starred Ralph Fiennes, Adrien Brody, Jude Law, Bill Murray and Edward Norton.

Ronan's other credits include Joe Wright and Focus Features' action-thriller *HANNA*, in which she played the title character, a teenage girl trained from birth to be an assassin; *THE LOVELY BONES*, directed by Peter Jackson and based on the popular novel by the same name (honored by the Santa Barbara International Film Festival and nominated for a BAFTA Award in the Leading Actress category for her performance); *THE WAY BACK*, directed by Peter Weir and starring Ed Harris, Colin Farrell and Jim Sturgess; *LOST RIVER*, Ryan Gosling's directorial debut which premiered at the 2014 Cannes Film Festival; Open Road Films' *THE HOST*; *CITY OF EMBER*, starring Bill Murray, Tim Robbins, and Toby Jones; Amy Heckerling's *I COULD NEVER BE YOUR WOMAN*, starring Michelle Pfeiffer and Paul Rudd; Bill Clark's *THE CHRISTMAS MIRACLE OF JONATHAN TOOMEY*; Gillian Armstrong's *DEATH DEFYING ACTS*, starring Catherine Zeta-Jones and Guy Pearce; and *STOCKHOLM, PENNSYLVANIA*, opposite Cynthia Nixon and directed by Nikole Beckwith.

Christoph Waltz

Christoph Waltz is a multi-Academy Award winning actor. In 2009, Waltz received the Academy, SAG, BAFTA, Golden Globe and Cannes Film Festival awards for his portrayal of Nazi Colonel Hans Landa in Tarantino's "*Inglorious Bastards*". Waltz won his second Academy Award for his performance in Quentin Tarantino's "*Django Unchained*." The role of Dr. King Schultz also garnered him Best Supporting Actor honors at the 2013 Golden Globe and BAFTA awards. On December 1, 2014, Waltz was honored with a star on the Hollywood Walk of Fame.

Other notable work include his performances in “Alita: Battle Angel,” “Downsizing,” “The Legend of Tarzan,” “Spectre,” “Big Eyes,” “The Zero Theorem,” “Carnage,” and “Water for Elephants,” among others.

In 2013, Waltz directed the Richard Strauss opera, “Der Rosenkavalier”. His production premiered in December 2013 at the Vlaamse Opera in Antwerp with musical direction by Dmitri Jurowski and Philipp Pointner. In 2017, Waltz directed Giuseppe Verdi’s “Falstaff,” also with the Vlaamse Opera.

Waltz’s work in European television, film and theatrical productions spans three decades. His motion picture credits include “Gun-Shy”, the Berlin Film Festival entry “Lapislazuli”, “Dorian”, “She, Falling Rocks”, “Ordinary Decent Criminal”, “Our God’s Brother”, “The Beast”, “Berlin Blues”, and “Angst”. On television, Waltz appeared in the Adolf Grimme Award-winning films “Der Tanz mit dem Teufel - Die Entführung des Richard Oetker” and “Dienstreise - Was für eine Nacht Dienstreise.” For his work in “Du Bist Nicht Allein” – “Die Roy Black Story,” Waltz garnered Bavarian and German TV awards and the RTL Golden Lion.

Cécile de France

Cecile de France was born in Namur on July 17, 1975. At 17, out of love for the theater, she decided to leave her hometown and try her luck in Paris. In 1995, she was received at the National School of Theater Arts and Techniques. In 2000, Richard Berry offered her first role in his film *The Art (delicate) of Seduction*.

The success, in 2002, of Cédric Klapisch's film *The Spanish Inn* confirmed her status as a rising star of French cinema. Her performance earned her, in 2003, the César for best female hope. She would take over the role of Isabelle twice, still under the direction of Cédric Klapisch. First in *Russian Dolls* (2005), for which she won the César Award for Best Actress in a supporting role, then in *Chinese Puzzle* (2013). In 2003, she changed her register by playing in *High Tension*, a horror film by Alexandre Aja. The following year she starred alongside Jackie Chan in the film *Around the World in Eighty Days*. In 2005, Gilles Jacob, president of the Cannes Film Festival, asked Cécile to be the master of ceremonies for the 58th edition. She was then seen in several great films – in particular *When I Was a Singer* with Gérard Depardieu and *Chairs D'Orchestre* by Danièle Thompson in 2006, as well as *A Secret* by Claude Miller in 2008, three films for which she was nominated for the César in 2007 and in 2008, she also shot *Mesrine: the Death Instinct* with Vincent Cassel the same year. In 2011 Clint Eastwood asked her to play alongside Matt Damon in *Beyond*. She then returned to Europe for the film *Le Gamin au Vélo* by Jean-Pierre and Luc Dardenne. In 2012, she acted alongside Kad Merad in *Xavier Giannoli’s Superstar*. And in 2013, in *Möbius*, she shared the screen with Jean Dujardin, and she was chosen that same year to present the 39th Cesar ceremony. The following year, she was found on stage in the musical *Anna*, written by Gainsbourg for Anna Karina and Jean-Claude Brialy. In 2015, she starred in the romance *La Belle Saison*, bringing her a César nomination for the film written and directed by Catherine Corsini, co-starring Izïa Higelin and Noémie Lvovsky. She then turned to series, where she played a fictional version of herself in an episode of *Ten Percent*, under the direction of Cédric Klapisch, and she joined the cast of the American series *The Young Pope*, created and written by Italian Paolo Sorrentino. In 2017, she co-starred in the Django biopic with Reda Kateb, directed by Etienne Comar; then that of the dramatic comedy *Remove Me From a Doubt* with François Damians.

2018 started with the Berlinale, where she was a member of the jury chaired by the German director Tom Tykwer. The year ended with her in the historic comedy *Mademoiselle de Jonquières* by Emmanuel Mouret, a performance rewarded with a new nomination for the Césars. In early 2019, she returned to comedy, six years after *Casse-tête Chinois*, leading the female trio of *Rebelles* with Yolande Moreau and Audrey Lamy, then she starred in *A World More Grand* by Fabienne Berthaud, which was released in October 2019.

She'll next be seen in *The French Dispatch*, Wes Anderson's latest film in theaters 2021 and Xavier Giannoli's period film *Human Comedy* alongside Xavier Dolan.

Guillaume Gallienne

At the age of 18, Guillaume Gallienne decided to simultaneously study theatre and History. Having trained at the Cours Florent for four years, he joined the Conservatoire national supérieur d'art dramatique (Paris Conservatory) following courses taught by Daniel Mesguich, Dominique Valadié and Stéphane Braunschweig. When he was an intern at the Théâtre du Vieux-Colombier in 1996, Daniel Mesguich entrusted him with the role of Arcas in Racine's *Mithridate*. [Claude Mathieu](#) was playing Queen Monime in the same play and inspired him to join the House of Molière. Guillaume Gallienne replaced an injured actor while working as an understudy in Shakespeare's *The Tempest* directed by Mr Mesguich at the Comédie-Française. That same evening in July 1998, he was named pensionnaire in order to play in Brecht's *Mother Courage and Her Children* under the direction of Jorge Lavelli. In 2005, he became the 513th sociétaire of the Comédie-Française. As part of the company, he has performed in a number of plays including the following: Molière's *Les Femmes savants* directed by [Simon Eine](#); Feydeau's *Un fil à la patte* under the direction of Jérôme Deschamps (for which he won the Molière Award for best supporting role); Chekhov's *Three Sisters* and Goldoni's *La Trilogie de la villégiature* staged by Alain Françon; Gontcharov's *Oblomov* directed by Volodia Serre, which he subsequently adapted for Arte Television in 2017; Musset's *Fantasio* directed by [Denis Podalydès](#) who later entrusted Gallienne with the title role in Hugo's *Lucrezia Borgia*; and Visconti's *The Damned* staged by Ivo van Hove.

As part of his activities outside the theatre company, he staged Sartre's *Behind Closed Doors (Huis-Clos)* at the Tessenkai Noh Theatre in Tokyo. Further, he collaborated on the synopsis and wrote the dramaturgy for *Caligula*, a ballet by Nicolas Le Riche at the Opéra national de Paris, as well as the dramaturgy for Alexei Ratmanský's *Lost Illusions* at the Bolshoi. In 2017, he directed Rossini's *La Cenerentola* at the Opéra national de Paris as his first lyrical piece. Between 2008 and 2010, his sketch comedy series parodying the cinema industry and entitled *Les Bonus de Guillaume* enjoyed great popularity on the small screen. Since September 2009, he has hosted *Ça peut pas faire de mal*, a weekly show on France Inter Radio where he reads great literary texts. In 2018-2019, he taught theater for one semester at Princeton University as Council in the Humanities Belknap Long-Term Fellow and Visiting Lecturer in French and Italian.

As a child, Guillaume Gallienne could imitate his mother to perfection. He would develop this first great performance to its full potential in an autobiographical play entitled *Les Garçons et Guillaume, à table !*, directed by Claude Mathieu in 2008 (for which he won the Molière Award for best male newcomer in 2010). This critical and popular success was further confirmed in 2013, when the film version garnered an audience of three million and scooped up five César Awards amongst which Best Actor and Best Film. He has also played in a number of feature films, such as Fabien Onteniente's *Jet Set*; Sofia Coppola's *Marie-Antoinette*; Danièle Thompson's *Fauteuils d'orchestre* and *Cézanne et moi*; Niels Arestrup's *Le Candidat*, Diane Kury's *Sagan*; Pascal Thoma's *Ensemble, nous allons vivre une très grande histoire d'amour*; Jalil Lespert's *Yves Saint-Laurent*; and Pierre Godeau's *Eperdument. Maryline*, the second film written and directed by Guillaume Gallienne opened in cinemas in November 2017. He will be in movie theatres in July in Wes Anderson's *The French Dispatch*.

He holds the honors of Chevalier of the National Order of Merit and Officer of the Order of Arts and Letters.

Jason Schwartzman

Jason Schwartzman will Star opposite Chris Rock and Ben Wishaw in the fourth chapter of the critically acclaimed series FARGO. He appears in Wes Anderson's THE FRENCH DISPATCH, a story which he co-wrote with Anderson and Roman Coppola. The film is their seventh collaboration. Schwartzman also has completed Gia Coppola's upcoming film MAINSTREAM, which stars Andrew Garfield and Maya Hawley.

This year voiced the role of Jesper Johansson in the Academy Award-nominated animated film KLAUS. He appeared in Amy Poehler's directorial debut WINE COUNTRY and Zach Galifianakis' BETWEEN TWO FERNS THE MOVIE, and the critically acclaimed comedy MEDICAL POLICE. Schwartzman co-created the Emmy- and Golden Globe-winning Amazon series MOZART IN THE JUNGLE with Roman Coppola, Alex Timbers, and Paul Weitz. His additional film work includes ISLE OF DOGS (of which he is co-story writer); THE DARJEELING LIMITED, THE FANTASTIC MR FOX, THE GRAND BUDAPEST HOTEL, LISTEN UP PHILIP, GOLDEN EXITS, POLKA KING, WET HOT AMERICAN SUMMER, THE OVERNIGHT, BIG EYES and FUNNY PEOPLE.

Tony Revolori

TONY REVOLORI first came to the attention of audiences and critics alike with his breakout performance as "Zero, the Lobby Boy" in Wes Anderson's Oscar-winning THE GRAND BUDAPEST HOTEL. On the big screen he will next be seen working with Wes Anderson again in THE FRENCH DISPATCH. Revolori is also well known for playing "Flash Thompson" in hit Marvel films, SPIDER-MAN: HOMECOMING and SPIDER-MAN: FAR FROM HOME, both directed by Jon Watts. Other film credits include Rick Famuyiwa's DOPE, Hannah Fidell's THE LONG DUMB ROAD, the Sundance Audience Award-winning drama UMRKA J. Blakeson's THE FIFTH WAVE (for Sony), Jeffrey Blitz's TABLE 19 (for Searchlight) and Ricardo de Montreuil's LOW RIDERS (for Blumhouse/ Universal). On the small screen Revolori can currently be seen in M. Night Shyamalan series SERVANT for Apple. Next you will see him in the Quibi series ROYALTIES with Darren Criss.

Rupert Friend

Rupert Friend is best known for his role as "Peter Quinn" on Showtime's HOMELAND. He played the role for five seasons and was nominated for an Emmy.

Rupert recently wrapped filming Antoine Fuqua's INFINITE. Before that, he was in production on Tim Kirkby's WALDO opposite Charlie Hunnam and Mel Gibson, as well as Wes Anderson's upcoming THE FRENCH DISPATCH. Rupert will next be seen starring in William Brent Bell's genre feature SEPARATION.

In addition, he can be seen in Paul Feig's A SIMPLE FAVOR starring opposite Anna Kendrick and Blake Lively, Julian Schnabel's AT ETERNITY'S GATE opposite Willem Dafoe, as well as THE DEATH OF STALIN directed by Armando Iannucci, opposite Steve Buscemi, Simon Russell Beale and Michael Palin.

His lengthy film credits include THE YOUNG VICTORIA, THE BOY IN THE STRIPED PAJAMAS, CHERI, STARRED UP, PRIDE & PREJUDICE, HITMAN: AGENT 47 among many others.

Friend can currently be seen leading the CBS 'All Access series STRANGE ANGEL, now in its second season.

Henry Winkler

Henry Winkler co-stars as acting teacher Gene Cousineau on the hit HBO dark comedy, "Barry." In 2018, he won his first Primetime Emmy Award for Best Supporting Actor in a Comedy for his role on the series, which stars Emmy-award winning actor, Bill Hader. He also won the Television Critics Choice Awards for Best Supporting Actor in a Comedy Series and received nominations for a Golden Globe and SAG Award. He was nominated again for an Emmy this past September. The series returns for a third season in 2020.

Winkler has enjoyed over four decades of success in Hollywood and continues to be in demand as an actor, producer and director.

A 1973 audition in Los Angeles forever changed the life of the Yale School of Drama graduate when producer Garry Marshall and Tom Miller cast Winkler in the iconic role of Arthur Fonzarelli, aka "The Fonz," in the TV series "Happy Days." During his 10 years on the popular sitcom, he won two Golden Globe Awards, was nominated three times for an Emmy Award and was also honored with a star on the

Hollywood Walk of Fame. Both his famous leather jacket and Fonzie's lunch box became part of an exhibit at the Smithsonian Museum in 1980.

In recent years, Winkler appeared in a number of series, including "Medical Police," "Arrested Development," "Children's Hospital," "Royal Pains," "New Girl" and "Parks and Recreation." He also starred and co-executive produced the NBC Reality travel series, "Better Late Than Never," with William Shatner, Terry Bradshaw, George Foreman and Jeff Dye and is an executive producer of the new CBS "MacGyver" series.

His guest role in the ABC drama series "The Practice" earned him an Emmy Award nomination and he also starred in the CBS sitcom "Out of Practice." His guest-star roles have included "Numb3rs," "The Bob Newhart Show," "Third Watch," "Crossing Jordan," "Law and Order: SVU," and the Hallmark Channel holiday movie "The Most Wonderful Time of the Year." He has lent his voice to such shows as "Guardian of the Galaxy," "All Hail King Julien" on Netflix, "Puppy Dog Pals," "South Park," "King of the Hill," "Family Guy," "The Simpsons" and "Clifford: The Puppy Years," for which he received a Daytime Emmy Award. On the big screen, Winkler starred in "Night Shift," "Here Comes the Boom," "The Waterboy," "Click," "The Lords of Flatbush," "Heroes," "Holes" and "Scream."

Behind the scenes he has also made his mark as a producer and director. Winkler has executive produced or produced TV series and specials for 19 years, including "MacGyver," "So Weird," "Mr. Sunshine," "Sightings," "A Family Again," "All Kids Do It," (which won him a Daytime Emmy Award), "Ryan's Four," "Scandal Sheet" and the ABC documentary "Who Are the DeBolts and Where Did They Get 19 Kids?," which won the prestigious Humanitas Prize.

He directed several movies, including "Memories of Me," starring Billy Crystal and the late Alan King and "Cop and a Half," starring the late Burt Reynolds. On stage, Winkler has appeared on Broadway in "Neil Simon's The Dinner Party" (with the late John Ritter) and "The Performers."

Winkler has always been concerned about the quality of children's television programming. He has produced countless worthwhile projects for young audiences, including "Happily Ever After" for PBS and its sequel, "Two Daddies to Love Me." Additional specials include "Run, Don't Walk," and "All the Kids Do It," which was about teenage drunk driving (he also directed).

Winkler can add to his resume the title of New York Times best-selling author.

His first book, "Niagara Falls or Does It? Hank Zipzer the World's Greatest Under-Achiever," became a bestseller. The book was inspired by Winkler's struggle throughout his education due to his learning challenges.

To date, he and his co-author, Lin Oliver, have written 34 children's novels. Their latest book, Alien Superstar, the first in a series of three, was published last October and became a New York Times best seller. All the books are sold in bookstores and online across the United States and have been published around the world in nine languages, with more than 4 million copies sold.

Winkler has always believed in helping others and is especially passionate about children. He is a featured speaker at WE Day Celebrations promoting education and service for students. His work also includes Honorary Chairman of United Friends of the Children; Founding Member of the Children's Action Network; the first National Honorary Chairman of the Epilepsy Foundation of America; National Chairman of the annual Toys for Tots campaign; the National Committee for Arts for the Handicapped; the Special Olympics; and the Los Angeles Music Center's Very Special Arts Festival for children who are physically challenged; as well as participating in numerous teenage alcohol and drug abuse programs.

He has received a number of accolades from a variety of prestigious organizations, including B'nai B'rith, Peace Prize by the United Nations and Women in Film's Norma Zarky Humanitarian Award, presented to both Henry and his wife, Stacey, for their tireless efforts and devotion to the "improvement of the human condition."

He also received the Chevallier de l'Ordre des Artes et Lettres, the French government's highest honor. In addition, Winkler was one of 10 individuals

honored by AARP with their 2010 Inspire Award.

Of all the titles he has received, the ones he relishes most are husband, father and grandfather. Winkler and his wife, Stacey, have three children, Jed, Zoe and Max and five grandchildren. They reside in Los Angeles with their two dogs.

Bob Balaban

BOB BALABAN has appeared in over a hundred movies including *Midnight Cowboy*, *Catch 22*, *Absence of Malice*, *Close Encounters of the Third Kind*; all five of Christopher Guest's improvised movies; *George Clooney's Monuments Men*; *Wes Anderson's Moonrise Kingdom*, *The Grand Budapest Hotel*, *Isle of Dogs* and the soon to be released *The French Dispatch*.

Broadway appearances include *A Delicate Balance*, *The Inspector General* (Tony Award nomination), and *Speed-the-Plow*. Off-Broadway credits include: *Marie and Bruce* and *The Basic Training of Pavlo Hummel* at the Public Theater/New York Shakespeare Festival; *The Three Sisters* at Manhattan Theatre Club; and *Some Americans Abroad* at Lincoln Center Theater. He was the original "Linus" in *You're a Good Man Charlie Brown*.

Bob's television credits include HBO's *Show Me A Hero* and *Recount* (Emmy nomination), as well as *Seinfeld*, *The Good Wife*, *Broad City*, and *Girls*. He can be seen currently in AT&T's *Condor* and the Netflix series *The Politician*.

Bob was a producer, creator and co-star in Robert Altman's Academy Award-winning *Gosford Park*, which won BAFTA, SAG, Golden Globe, and New York Film Critics Awards as well. He directed the cult film *Parents*, starring Randy Quaid, Sandy Dennis and Mary Beth Hurt.

He produced and directed the HBO movie *Bernard and Doris*, starring Susan Sarandon and Ralph Fiennes, which earned ten Emmy nominations, three Golden Globe nominations, and two Screen Actors Guild Award nominations, as well as PGA and DGA nominations. He directed the multi-award-nominated Lifetime film *Georgia O'Keeffe*, starring Joan Allen and Jeremy Irons.

Balaban produced and directed the hit Off-Broadway play *The Exonerated* starring Richard Dreyfuss and Jill Clayburgh (Drama Desk Award, New York Times #1 Play, Outer Critics Circle Award, Court TV's Scales of Justice Award, Defender of Justice Award from the National Association of Criminal Defense Lawyers), as well as the National Tour and a film adaptation starring Susan Sarandon, Danny Glover, Aidan Quinn and Brian Dennehy.

He wrote a series of best-selling children's books for Scholastic called "McGrowl." The diary he kept during the filming of *Close Encounters of the Third Kind* was published under the title, "Spielberg, Truffaut, and Me."

A Chicago native, Bob's roots are in the entertainment world: his uncle was long-time president and Chairman of the Board of Paramount, and his grandfather headed production at MGM for many years during the golden age of movie musicals. He currently lives in Bridgehampton, N.Y.

Hippolyte Girardot

Hippolyte Girardot is a French actor, screenwriter and director. After a first appearance in *La femme de Jean*, a film by Yannick Bellon, he played in *Le Destin de Juliette*, a film by Aline Issermann which made him want to pursue his career as an actor. In the 80s, he played more and more consistent roles: he stood out in particular in *Manon des sources* where he played the teacher who fell in love with Emmanuelle Béart. He was nominated for the César for Most Promising actor for his role in *The Good Pleasure* in 1985. But it is his role as Hippo, a wacky and endearing character in the film by Eric Rochant in 1990, *Love Without Pity*, that allows him to further raise his profile. In 1997, he tried his hand at comedy with *Vive la République*. After a few years of absence from the film sets, Hippolyte Girardot made a remarkable comeback in the film, *Le tango des Rashevski*, in 2003. Again very popular, he then plays various and quite original roles such as in *Later you will understand*, *d 'Amos Gitai* or the film *Caos Calmo* by Antonello

Grimaldi. In 2009, he went behind the camera and co-directed with Nobuhiro Suwa, the film *Yuki and Nina*. He then began his career as a director while playing a few roles in politically engaged films, such as *Hands in the Air*, anticipating a return of fascism in Italy, or *The Conquest* in which he played Claude Guéant, the advisor of the candidate Sarkozy to the Presidency. Hippolyte Girardot was then hired by Alain Resnais in his dramatic comedy *You Haven't Seen Anything Yet* (2012). They reunited two years later in *Love, Drink and Sing*, the filmmaker's final achievement.

Since 2019, he has been seen in *Mama Weed* by Jean-Paul Salomé, *Je ne rêve de vous An Irrepressible Woman* by Laurent Heynemann, *The French Dispatch* by Wes Anderson, in competition in Cannes (2021). Since 2015, he has been a columnist on the radio show "If you listen, I cancel everything" on France Inter.

Anjelica Huston

Academy Award-winning actress and director Anjelica Huston continues her renowned family's legacy in film, which began with her grandfather, Walter Huston and her father, John Huston.

Throughout her career, Huston has received a multitude of awards for her work, including many honors from the National Society of Film Critics, two Independent Spirit Awards, the Los Angeles and New York Film Critics Awards and an honor from Women in Film.

Huston received a Best Supporting Actress Oscar® for her role as Maerose Prizzi in the black comedy "Prizzi's Honor," in which she starred opposite Jack Nicholson and Kathleen Turner. In 2005, Huston received a Golden Globe Award® for her role in HBO's original movie "Iron Jawed Angels," in which she starred opposite Hilary Swank and Julia Ormond.

Other film credits include memorable turns in Summit's feature film "50/50," alongside Joseph Gordon-Levitt, Bryce Dallas Howard, and Seth Rogen as well as Wes Anderson's "The Darjeeling Limited," "The Life Aquatic with Steve Zissou" and "The Royal Tenenbaums." Additional credits include Frances Ford Coppola's "Gardens of Stone," Woody Allen's "Manhattan Murder Mystery" and "Crimes and Misdemeanors," Paul Mazursky's "Enemies: A Love Story," Nic Roeg's "The Witches," Stephen Frears' "The Grifters," Barry Sonnenfeld's "Addams Family" and "Addams Family Values," Mira Nair's "The Perez Family," Sean Penn's "The Crossing Guard," Vincent Gallo's "Buffalo '66," Andy Tennant's "Ever After," Clark Gregg's "Choke," Bobby Miller's "The Cleanse," and Theresa Rebeck's "Trouble" opposite Bill Pullman and David Morse, which Huston executive produced. Recent credits include Liongate's "John Wick: Chapter 3- Parabellum" with Keanu Reeves and Halle Berry and "Waiting for Anya," based on the novel by Sir Michael Morpurgo opposite Noah Schnapp and Jean Reno. She also collaborated with her director/father on his final film, "The Dead."

Her directorial debut was an unflinching adaptation of Dorothy Allison's best-selling memoir, "Bastard Out of Carolina," which garnered Huston critical acclaim. She received an Emmy Award nomination for her work on the controversial drama, as well as a Directors Guild Award nomination. Huston directed, produced and starred in "Agnes Browne," which was presented at the Directors' Fortnight at the 2000 Cannes Film Festival.

Huston starred as Broadway producer Eileen Rand in the Golden Globe-nominated television series "Smash" on NBC. In addition, Huston's television credits include Robert Ludlum's "Covert One: The Hades Factor," a recurring role on Showtime's original series "Huff", an Emmy-nominated guest-starring role on "Medium," Lifetime's "The Watcher In The Woods," "Angie Tribeca" on TBS, and a recurring role on Amazon's acclaimed series "Transparent." Huston received additional Emmy nominations for her performances in "Buffalo Girls," "Lonesome Dove," "Family Pictures" and "The Mists of Avalon." She has contributed voices to Disney's "Tinker Bell" franchise, the Fox animated series "American Dad," and the Netflix animated series "BoJack Horseman," "All Hail King Julien," and Guillermo Del Toro's "Troll Hunters."

Huston serves on the Board of Directors at the National University of Ireland Galway's John Huston School of Film and Digital Media. She is a member of the Film Foundation's Artists Rights Council, an

Ambassador for the California Arts Council, a member of the Save the Chimps advisory council, and on the Honorary Board of Directors for PETA.

Huston is also a *New York Times* bestselling author. Her memoir *A Story Lately Told: Coming of Age in Ireland, London, and New York* was published by Scribner in November 2013. *A Story Lately Told* ends as she launches her Hollywood life. The second part of her story—*Watch Me*—opens in Los Angeles in 1973 and was published in Nov 2014.

Huston currently stars in Gucci's Bloom fragrance campaign and will next be featured in Searchlight Picture's *The French Dispatch* directed by Wes Anderson.

Fisher Stevens

Academy Award winning director, actor and producer, Fisher Stevens, is one of today's most influential documentarians and has received accolades for his work as a filmmaker. Most recently, Stevens directed the feature film, PALMER, starring Justin Timberlake and Juno Temple, which premiered with record viewership on Apple TV.

His feature-length documentary AND WE GO GREEN, which he produced alongside frequent collaborator Leonardo DiCaprio, had its premiere at the Cannes Film Festival. Stevens won an Academy Award for THE COVE, and his documentary feature BRIGHT LIGHTS: STARRING CARRIE FISHER AND DEBBIE REYNOLDS, which he produced and directed for HBO, earned him multiple Emmy nominations and a place in competition for the Cannes Film Festival L'Oeil d'or prize. He received another Emmy nomination and a Critics' Choice Documentary Awards nomination for his film BEFORE THE FLOOD and was also Emmy nominated for RACING EXTINCTION, a groundbreaking look at the effects of climate change. Stevens also directed "The Confidence Man", an honest look at Donald Trump's business career, for Netflix's hit docuseries, DIRTY MONEY.

Stevens is an established actor and can currently be seen on the HBO hit show SUCCESSION and on NBC's long-running series, THE BLACKLIST. He will be next be seen on the big screen in Wes Anderson's highly anticipated feature THE FRENCH DISPATCH. He was recently seen in MOTHERLESS BROOKLYN, written and directed by Edward Norton. He played recurring roles on the HBO Emmy Award nominated series VICE PRINCIPALS and the CBS series THE GOOD FIGHT. Stevens has also appeared in Wes Anderson's THE GRAND BUDAPEST HOTEL opposite Jude Law, Willem Dafoe, Bill Murray, Edward Norton and Tilda Swinton, and voiced a character in Anderson's Academy Award nominated animated feature, ISLE OF DOGS. He was also seen as 'Sal the Pharmacist' on HBO's THE NIGHT OF, as 'Marvin Gerard' in a recurring arc on NBC's THE BLACKLIST and in the Coen brothers' film HAIL CAESAR!.

Other film credits include: John Badham's SHORT CIRCUIT, HACKERS opposite Angelina Jolie, L.O.L. opposite Demi Moore and Miley Cyrus, ONE FOR THE MONEY opposite Katherine Heigl, ONLY YOU, UNDISPUTED and ANYTHING ELSE. TV credits include ELEMENTARY, NBC's LAW & ORDER: SVU, FX's hit show DAMAGES opposite Glenn Close, CALIFORNICATION, THE MENTALIST, UGLY BETTY, NUMB3RS, LOST, MEDIUM and EARLY EDITION.

Stevens made his feature directorial debut with STANDUP GUYS starring Christopher Walken, Al Pacino, Alan Arkin, and Julianna Margulies. He had his Broadway directorial debut with GHETTO KLOWN starring John Leguizamo. Stevens's recent documentary feature, TAKEN BY THE TIGER, premiered at Sundance.

Griffin Dunne

A mainstay in Hollywood for over four decades, actor, director, and producer, Griffin Dunne, has solidified his place among the industry elite for his work in front of, and behind, the camera. In 2017, the documentary he directed and produced, Joan Didion: The Center Will Not Hold, about his "Aunt Joan" premiered at the New York Film Festival followed by a global release by Netflix.

His other credits include: David Michod's satirical war film, War Machine, opposite Brad Pitt; Dallas Buyers Club opposite Matthew McConaughey; and Martin Scorsese's After Hours.

In 1997, Dunne made his directorial debut with the comedy, *Addicted to Love*, starring Meg Ryan and Matthew Broderick. The following year, he directed *Practical Magic*, starring Nicole Kidman and Sandra Bullock.

On television, Dunne currently stars on the critically acclaimed NBC drama series, *This Is Us*. He also starred in Joey Soloway's *I Love Dick* opposite Kevin Bacon and Kathryn Hahn for Amazon.

This fall, he will be seen in Wes Anderson's *The French Dispatch*.

His other television credits include Amazon's *Goliath*, HBO's *Girls*, Showtime's *House of Lies*, opposite Don Cheadle and Kristen Bell, FOX's *Red Band Society* opposite Octavia Spencer, and the WGN series, *Manhattan*.