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Presents



JURY PRIZE
FESTIVAL DE CANNES

THE LOBSTER

directed by Yorgos Lanthimos

(119 min., 2015)
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Distribution

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SYNOPSIS

A love story set in the near future where single people, according to the rules of The City, are arrested and transferred to The Hotel. There they are obliged to find a matching mate in 45 days. If they fail, they are transformed into an animal of their choosing and released into The Woods. A desperate Man escapes from The Hotel to The Woods where The Loners live and falls in love, although it is against their rules.

MAKING THE LOBSTER

The Lobster is the first English language film by Yorgos Lanthimos, whose second feature, *Dogtooth*, won numerous international awards including Le Prix Un Certain Regard at Cannes. It was also nominated for the Academy Award® for Best Foreign Language Film.

His third feature, *Alps*, won the Osella for Best Screenplay at the 2011 Venice Film Festival among other awards. *The Lobster* was co-written by Lanthimos and his long-time collaborator, award-winning writer Efthimis Filippou. It was shot entirely on location in Ireland.

BEGINNINGS

The genesis of the script for *The Lobster* evolved through a long process of observation and discussions between Lanthimos and Filippou, around life and people, relationships and behaviour. The two started developing this abstract starting point into a plot that they wanted to further explore. Lanthimos expands: "The idea for this film came from discussion about how people feel like they need to always be in a relationship; how other people see those who can't make it; how you're considered a failure if you can't be with someone; the lengths people go to in order to be with someone; the fear; and all those kind of things that follow us trying to mate."

"Everything has to do with observing friends and strangers," outlines Filippou, "And then thinking about how they live and how they react to different situations. The main need was to write something about love. So we tried to think what love means to humans right now; how it is connected to companionship and solitude."

This essence seemed the ideal focus for their third collaboration together; *The Lobster* describes two different worlds. Filippou expands: "One world where couples live, as opposed to a world where loners live. The main theme of the story is love. It tries to describe how it is to be a partner of someone and how it is to be by yourself in life."

Ed Guiney, Ceci Dempsey and Lee Magiday had been developing another project with Lanthimos until Lanthimos and Filippou presented them with their idea for *The Lobster*. Guiney outlines: "It is set in a parallel world, certainly not futuristic but it's not the world as we know it. In this world of *The Lobster* people who are single get sent to an institution which is quasi hotel, quasi prison, where they have a period of time to meet somebody else and form a couple with that other person."

Magiday adds: "It's a very interesting look at how we are as people. Being single, being alone or being involved with someone and the fears and constraints society puts on that. *The Lobster* portrays aspects of the human condition whilst being a truly original love story."

"It's a very particular world view", Guiney continues about the director. "Yorgos' films are modern day allegories about the human condition. He finds ways of tackling some of the big things in our lives in very refreshing, very surprising narrative insights. His films contain quite a difference in terms of tonality; so there's a lot of humour but there's great sadness, there's violence; so it's an incredibly rich environment that he creates and shows to the audience."

And Filippou too is an essential component says Dempsey: “He is obviously a brilliant writer and quite inspirational and provocative.”

For his part Filippou outlines the world that they wanted to create. “We tried to present something real, but not in a real way. For me it is very difficult to write or think in a realistic way - and I admire it when I see it but I don’t think I can do it. So when I try and tell a story I’m trying to pick a real theme and a real situation and a real need but to present it in a way that is easier for me, and most of the time it’s not realistic.”

CASTING

Dempsey talks about working with casting director Jina Jay. “It was a whirlwind and a casting dream at the same time. It was a fascinating process to observe, to be involved with. As you can tell by *The Lobster* cast, a lot of actors are very attracted to Yorgos’ work and to the way he works. He creates an environment of trust with the cast on set and the very special performances reflect that trust.”

Guiney continues that Lanthimos has a strong following in the acting community: “An awful lot of actors are big fans of his work, and *Dogtooth* really travelled. Actors are particularly drawn to his world and what he’s about and so when we went out to cast *The Lobster*, we just had a tremendous reaction. It was clear to us that there were a lot of interesting people who would like to be part of it.” He concludes, “And we just lucked out. We got a phenomenal cast led by Colin Farrell and Rachel Weisz.”

Magiday picks up the story: “We were thrilled when Colin fell in love with the story and that he was so passionate about working with Yorgos. Yorgos had decided very early on that he wanted both Colin and Rachel in the film and so we were incredibly fortunate that they, and our other cast, responded so strongly to the script. Yorgos manages to create such a unique connection with the cast and the material.”

Dempsey picks up the thread of David’s character: “Yorgos doesn’t lay it all out; he relies on the individual to figure it out. You do see the world of *The Lobster* through David’s eyes because he’s the one who is brought to The Hotel and he’s sort of an inscrutable individual, not in a calculated way, he just is. He’s portrayed as a simple individual but his actions can be quite sudden, unexpected and provocative. You have to stay with David, it’s his story. David is an enigma but also a sort of everyman as well, within this mysterious universe.

“I’ve never had less of an idea on a character’s back story than I do on this film”, Colin Farrell explains, “and that’s not a complaint.” He continues, “When I first talked to Yorgos it was pretty clear early on that he doesn’t have much of an interest in back story. Which is really cool, because the world is so complete in itself; it’s so far detached from any recognisable form of social structure. It does represent certain things that are of course existent in the world today, but it does it in such a particular and heightened fashion that it’s hard to draw parallels between any worlds I’ve known in my 37 years of being alive and the world that’s existent in this film.” He concludes, “There’s been this delightful air of uncertainty throughout.”

Farrell introduces his character, David: “In the first scene, when we meet David, he’s being dumped by his wife, so subsequently my guy’s suffering a very acute sense of loneliness.

Farrell outlines what separates David and makes him the leading character: “He’s the one character that takes the audience through the three different worlds; he’s the one character we meet in The City, we’re taken to The Hotel, then taken to the forest and then we end up going back to The City.”

THE HOTEL

Olivia Colman, who plays The Hotel Manager, observes: “For some reason we can’t cope that people want to be single and it’s gone that bit further in *The Lobster*.”

Ben Whishaw plays another new hotel resident, known by his defining character trait: Limping Man. Whishaw explains how he fits into the storyline. “His relationship with David is a relationship that also includes Lipping Man, played by John C. Reilly. David and Limping Man are new arrivals at The Hotel but they quickly form a friendship of sorts with Lipping Man. Whishaw concludes, “It’s been wonderful to work with Colin. I’m just really blown away by how beautifully he’s holding the centre of the film. He’s completely transformed himself and seems to be completely at ease in the oddness of this world.”

Entering The Hotel is a curious process for the new arrivals. Colman’s character may seem straightforward on the surface, but in fact, as Colman reveals, “She is sort of a prison officer.” The rules governing The Hotel are lengthy, complex and inflexible. All those detained are required to wear a certain uniform and follow a rigorous timetable. Everyone lives in fear of the dark repercussions if they aren’t able to conform. Colman further observes of her character, “She’s a bit ‘Nurse Ratched’. She’s the one that’s in charge of changing everyone to animals if they fail to hook up.”

THE WOODS

Colin Farrell picks up the storyline: “The ones that question the system are those that live out in the forest and have dedicated their lives to being everything that The Hotel isn’t; so they’ve dedicated their lives to being, as they call themselves, Loners. They listen to music, they dance but they dance to whatever’s in their own headset so that they’re not dancing with another person. If somebody’s in trouble they won’t help them out, you’re not allowed to flirt with anyone else, there’s no getting together, there’s no coupling of any sort.”

Perhaps surprisingly, the woodland setting plays host to an equally repressive and vicious regime. “You’d think to leave the kind of heavily doctinated system of The Hotel and go into the forest would mean freedom from all the rules and structure of The Hotel,” says Farrell. “You realise that any kind of dominating structure, any kind of hard and fast rules that’s imposed upon any human being exposes itself as unnatural at some stage. What is more, the world of The Loners is equally if not more brutal as the world of The Hotel.”

Léa Seydoux plays the highly dogmatic head of this complex group. “Loner Leader is a leader,” Seydoux explains. Her character seems arcane and unknowable. As Seydoux puts it, “I think it’s difficult to really understand her because she hides.”

It is in The Woods that David meets someone to whom he feels truly connected in Short Sighted Woman, played by Rachel Weisz. Weisz, who had been a huge fan of *Dogtooth* and who had been keen to work with Lanthimos for some time, arrived on set and was immediately immersed in the film without having prepared at all. As she remembers: “The only real preparation was learning my lines because I was not playing someone I could recognisably research.” Her enthusiasm about the process is palpable. “That’s part of the joy of it,” she continues. “It’s all in a sense very improvisational, not in terms of the words or the text, but in terms of what happens; I’m learning about the universe as I film it.”

The Lobster was filmed, for the most part, chronologically which made for a unique acting experience. Lee Magiday explains more: “Colin Farrell is the only person who’s in the film from beginning to end. Rachel Weisz arrived three weeks before the end of the shoot, just as we moved from The Hotel to The Woods. She hadn’t met Colin, didn’t know any of the other cast so it was fantastic to watch her embrace the whole process. It was as if she had been with us the whole time.”

Rachel Weisz gives her impression of *The Loners*: “They are people who are renegades, and who live in defiance of the rules of this world. They live as completely single people; so you’re allowed to have friendships and conversations but you’re not allowed to flirt or kiss or touch, you have to stay alone. The rule is you have to remain single; it’s a very rule bound universe.” Weisz concludes: “The whole film is bound by many, many rules.”

As the cast is so international, the decision was made that the actors were to use their own accents, as producer Magiday outlines: “It’s supposed to represent the world of *The Lobster*; it’s about a society where everybody is natural to whom they are as people. That was an important part of the process for Yorgos.”

Lanthimos was also keen to bolster his cast with local non-professionals as Magiday explains. “Each person Yorgos has cast feel like they could live in this world. He’s found something within each of them that he’s trying to articulate on the screen.”

Whishaw identifies what Lanthimos is aiming for the non-professional supporting cast to bring to the film: “He likes something about their quality of openness, in a way their carelessness. They just go in and do it - they don’t bring any baggage of ‘this is the way acting should be’. So he can create this very particular world where people behave in very particular ways, which is sort of like our world but slightly crooked, slightly off-kilter.”

And working with non-professionals proved a refreshing process for Farrell, as he outlines: “Sometimes the more acting you do the more habituated certain behaviours become, and you rely on certain tics and character traits. And so if anything I think you’re trying to return to a state of grace - which is a lack of the awareness you may have acquired through the years of experience, and you’re trying just to let go. We are awkward as human beings. We stutter, we hesitate, we cut off mid thought... So with that in mind, working with the lads and lasses that came in was cool, it was easy - there was no dividing line between the experienced and the non-experienced.”

There was a further sense of democracy experienced on set that John C. Reilly highlights, “We’re all dressed exactly the same and we’re all staying in this hotel together.” The setting for much of the film is the Parknasilla Hotel and Resort in County Kerry on Ireland’s South West coast. What is more, the location also provided accommodation for the majority of the cast and crew. Reilly concludes, enthusiastically: “It’s this great sort of summer camp for film actors.”

SHOOTING

So many aspects of the shoot defied standard practice. “Everything about this process is unconventional,” remarks Farrell. “The coverage is unconventional; the team move fast, which is great.”

The film couldn’t afford the luxury of lengthy rehearsals, which proved advantageous rather than a drawback. “Yorgos would be filming one take as a rehearsal and sometimes that take would work well,” explains Magiday. “So it was a rehearsal and then we would start shooting. Yorgos likes to improvise; he does work from the script but he also likes to figure out how the energy is working on the day.” Dempsey adds, “Because the performances aren’t beaten out of the actors in rehearsals, it’s quite spontaneous and it really gives the movie that bit of energy you wouldn’t normally find.”

Dogtooth and *Alps* were both made on micro-budgets and Lanthimos had full control over them. In addition to this being his first English language project, he had the added challenges of shooting outside of his home country (Greece), with an international cast and crew. Director of photography, Thimios Bakatakis and editor, Yorgos Mavropsaridis were previous collaborators but the rest of the crew were new to him. Magiday expands “On set, Yorgos prefers to make it as natural a process as possible. He likes to get caught up in a scene and keep moving rather than stop start, stop start. For him it’s about

being able to move the camera, get into the next shot, keeping the energy going whilst working with the actors.”

The production worked almost entirely with natural light and without make-up, as Dempsey relates: “There’s no day for night and everybody was getting sent back up to get their make-up removed. The only time we used lighting was at night. Yorgos and Thimios have a short hand with each other that works incredibly well.” John C. Reilly chips in, “It has a very handmade feel. It’s very simple, but very well executed; there’s a formality to the cinematography and look of the film.”

Reilly continues: “In terms of relating it to another film, the only thing I’ve ever seen that’s like this are the Kubrick films where it’s played very naturalistically and realistically but the circumstances that the world is in are really strange. And it’s often really funny in a dark way; disturbing and very funny at the same time.”

“I didn’t prepare for this part at all because it’s such a specific world that Yorgos has created,” says Whishaw echoing earlier comments. He goes on, “It’s hard to work independently of him. I think he wants to keep everybody in a state of unknowing, and also probably of not over-thinking things too much.”

Léa Seydoux agrees: “You have to follow his instructions. You don’t have to think too much about it because it’s a world that doesn’t exist. I just followed my instinct and I tried to imagine how this could be.”

“It’s so not about any of those usual conventional questions and conventional processes that you go through as an actor”, explains Farrell. “It’s really just ‘do as little as possible’ because the words and the structure of the scenes and the inter-dynamics of the characters are so particular that they just need to be preserved by not having an actor come in with all their opinions and theories.” Farrell concludes, “It’s been a really interesting exercise in restraint and trusting the material.”

THE AUDIENCE

Ben Whishaw: “because it’s open to a range of interpretations. It’s at once very accessible in its storytelling, however mad it sort of is, and at the same time it’s very wide ranging in its resonance.” He concludes, “It’s got a beautiful poetry about it; it’s a provocative film; it’s a challenging film. It also is essentially about the absurdity of human beings and the mad things we do and the mad things we crave for and need.”

Léa Seydoux adds: “I can imagine it will make them think. That’s also what’s important in cinema - it’s almost a new language and a new way of seeing things. You can question yourself after watching the film.” John C. Reilly considers that, “what will be most surprising to audiences, despite the high concept of the film and the world it is set in, is how real and immediate it is.” He ruminates on the film’s underlying themes: “The things that these people are struggling with are loneliness, not being able to find someone, worrying about dying alone, essentially, and those are really universal concerns that people have.”

“What excites me about *The Lobster*”, Rachel Weisz explains, “Is its originality, its freshness, its provocativeness, its dangerousness, its comedy, its edge, its romance.” Colin Farrell is sure that people will be, “provoked into some reaction. That much I know,” he concludes. “I don’t think anyone will leave this film feeling apathetic.”

Lee Magiday adds: “It is not reinventing a genre; it’s an original story, by an original voice and told in an original way. Hopefully people will connect with the emotion, the humour, the tenderness and the unusual way in which our leads find love.”

“The film is really about love,” asserts Ed Guiney. “It’s a meditation on the nature of modern love and I think that audiences will find many facets of modern love in the film. I think it’s very moving, it’s very funny. There’s angst and sadness and some violence but I think it’s going to be an incredibly visceral experience.”

“I think Yorgos manages to be esoteric and accessible at the same time,” contributes Ceci Dempsey, “which is a very interesting achievement. The film is really provocative on so many profoundly different levels. Actually it’s quite intoxicating.”

And the last word to Yorgos Lanthimos himself: “I hope we’re making our films in such an open way that they welcome each person’s view on them. We have made certain decisions; it’s a very particular and specific film and hopefully it has its own voice and it raises certain questions. But apart from that, every person that watches it should hopefully engage and start thinking about various things in their own way and terms. And that’s how I hope the film works.”

BIOGRAPHIES

THE CAST

Colin Farrell

David

A native of Ireland, Colin Farrell continues to turn heads in Hollywood. In 2009 Farrell won a Golden Globe for his role in *In Bruges* and was reteamed with director Martin McDonagh for *Seven Psychopaths*. The film centred on a screenwriter who gets drawn into the dog napping escapades of his friends.

Farrell recently shot the second season of the HBO drama *True Detective* starring opposite Rachel McAdams and Vince Vaughan. Nic Pizzolatto who created the series also wrote the second season. The show premieres in the summer of 2015. He was recently seen in the film adaptation of *Miss Julie* starring opposite Jessica Chastain and directed by Liv Ullmann. In 2013 Farrell was seen in the Disney film *Saving Mr. Banks* with Tom Hanks and Emma Thompson, a behind-the-scenes look at how the popular Disney film *Mary Poppins* came to be.

His other past work includes *Winter's Tale*, *Dead Man Down*, *Total Recall*, Peter Weir's *The Way Back*, *London Boulevard*, *Fright Night*, the Warner Brothers comedy *Horrible Bosses* and *Ondine* by Irish director Neil Jordan which revolves around an Irish fisherman who discovers a woman he thinks is a mermaid. His other films include Gavin O'Conner's *Pride and Glory*, Woody Allen's *Cassandra's Dream*, Michael Mann's *Miami Vice*, Oliver Stone's *Alexander*, Terrence Malick's *The New World* and *Ask the Dust*, based on the novel by John Fante. He also played opposite Al Pacino in *The Recruit*, in *A Home at the End of the World*, based on the Michael Cunningham novel, and two roles in Joel Schumacher's films *Phone Booth* and *Tigerland*. Other film credits include *Minority Report*, *Daredevil*, *American Outlaws*, *SWAT* and *Intermission*.

Born and raised in Castleknock in the Republic of Ireland, Colin is the son of former football player, Eamon Farrell and nephew of Tommy Farrell. Both Tommy and Eamon Farrell played for the Irish football club Shamrock Rovers in the 1960s. It was Farrell's early teenage ambition to follow in his father and uncle's footsteps, however his interest soon turned towards acting and he joined the Gaity School of Drama in Dublin. Before completing his course, Colin landed starring roles in Deirdre Purcell's TV drama *Falling for a Dancer* and the BBC series *Ballykissangel*. A role in Tim Roth's directorial debut *The War Zone* followed soon after.

He currently lives in Los Angeles.

Rachel Weisz

Short Sighted Woman

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

With numerous upcoming projects from globally acclaimed filmmakers, Weisz is currently in production in New York City on the Untitled Josh Marston Project along with Michael Shannon, Kathy Bates and Danny Glover. She recently finished filming Paolo Sorrentino's *The Early Years* alongside Michael Caine, and Derek Cianfrance's *The Light Between the Oceans*, co-starring Michael Fassbender and based on M.L. Stedman's New York Times bestseller, which follows a lighthouse keeper and his wife in post-World War I Australia who are faced with a moral dilemma when a boat washes ashore with an infant.

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

Weisz's diverse work includes Alejandro Amenábar's ancient Egyptian epic *Agora* (2009) which premiered at the Cannes Film Festival, Rian Johnson's international con man adventure *The Brothers*

Bloom (2008) opposite Mark Ruffalo and Adrien Brody, Wong Kar Wai's *My Blueberry Nights* (2007), Peter Jackson's *The Lovely Bones* (2009), Adam Brooks' romantic comedy *Definitely Maybe* (2008), and the indie political drama *The Whistleblower* (2010) directed by Larysa Kondracki, for which Weisz received strong praise. Weisz also starred in Jim Sheridan's thriller *Dream House* (2011) opposite Daniel Craig, Francis Lawrence's hit thriller *Constantine* (2005), Darren Aronofsky's sci-fi/romantic fantasy adventure *The Fountain* (2006) opposite Hugh Jackman, Gary Fleder's *Runaway Jury* (2003), James Foley's *Confidence* (2003), Chris and Paul Weitz's *About a Boy* (2002), Jean-Jacques Annaud's *Enemy at the Gates* (2001), Michael Winterbottom's *I Want You* (1997), David Leland's *The Land Girls* (1998), Beeban Kidron's *Swept from the Sea* (1997), Bernardo Bertolucci's *Stealing Beauty* (1996) and David Hare's *Page Eight* (2011) alongside Bill Nighy and Ralph Fiennes for the BBC. Weisz has also appeared in a number of blockbuster films including Stephen Sommers' *The Mummy* (1999) and *The Mummy Returns* (2001), Tony Gilroy's *The Bourne Legacy* (2012) opposite Jeremy Renner and most recently Sam Raimi's *Oz: The Great and Powerful* (2013) opposite James Franco and Michelle Williams.

Weisz starred on Broadway in Mike Nichols' *Betrayal* opposite Daniel Craig and Rafe Spall. Before its opening, *Betrayal* shattered weekly box office records in previews at The Barrymore Theater formerly held by Nichols' last play, *Death Of a Salesman*. In 2010, Weisz won the Laurence Olivier Award in the category of Best Actress for her performance as Blanche DuBois in the West End revival of Tennessee Williams' *A Streetcar Named Desire*. Weisz received critical acclaim for Focus Features' *The Shape of Things*, which also marked her first venture into producing. She had previously starred in writer/director Neil LaBute's staging of his original play of the same name, in both London and New York City. Her performance in Sean Mathias's UK staging of Noel Coward's *Design for Living* garnered her a London Drama Critics' Circle Award for Outstanding Newcomer. She also starred in the West End production of *Suddenly Last Summer* directed by Mathias.

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

Jessica Barden

Nosebleed Woman

Jessica Barden will soon be seen playing Liddy in Thomas Vinterberg's 2015 film adaptation of *Far From the Madding Crowd* opposite Carey Mulligan.

Prior to this Barden starred in Andrew Levitas's *Lullaby* (2014) alongside Garrett Hedlund and Amy Adams as well as *The End of The F*****g World* (2014), a television film based on the comic series of the same name directed by Jonathan Entwistle in which Barden leads as Alyssa opposite Craig Roberts. Other notable film credits include *Mindscape* directed by Jorge Dorado (2013), *Hanna* directed by Joe Wright (2011), *Mrs Radcliffe's Revolution* directed by Billie Eltringham (2007) and Stephen Frears' *Tamara Drewe* (2010) which saw Barden's break-through performance as Jody opposite Gemma Arterton and Dominic Cooper.

BBC One recently announced their adaptation of Sadie Jones' *The Outcast* in which Barden will star as Kit opposite George Mackay. Barden has recently finished shooting the third installment of crime series *Murder*, also for BBC. Other television credits include *Coming Up – Sammy's War*, *Chickens*, *The Chase*, *No Angels* and *My Parents Are Aliens*.

Barden's British theatrical credits include *Armstrong's War* (*Finborough Theatre*), Pea Gibbons in Ian Rickson's highly acclaimed *Jerusalem* at the Royal Court Theatre and most recently Cate in Sarah Kane's *Blasted* directed by Richard Wilson for the Sheffield Crucible Theatre.

Olivia Colman

Hotel Manager

Olivia Colman is a BAFTA-winning actress. She trained at Bristol Old Vic Theatre School, and has gone on to work extensively in film, television and theatre. Her recent feature film appearances include *Cuban Fury* opposite Nick Frost; Carol Thatcher in Phyllida Lloyd's Oscar® and BAFTA-winning film *The Iron Lady*; and *Tyrannosaur* directed by Paddy Considine, for which she won a World Cinema Special Jury Prize for breakout performance at Sundance, and best actress at the British Independent Film Awards and the Evening Standard British Film Awards.

On television, she was most recently seen starring alongside David Tennant as DS Ellie Miller in the second series of ITV's smash hit crime drama *Broadchurch*. In 2014 she won the Best Actress BAFTA for the first series of *Broadchurch*. She won two BAFTA awards in 2013, for her performances as Sue in Jimmy McGovern's *Accused* alongside Anne-Marie Duff; and as Sally Owen in the BBC's hit Olympics comedy *Twenty Twelve*. Other recent television appearances include *The Secrets* with Alison Steadman; comedy *Mr Sloane* opposite her *Cuban Fury* co-star, Nick Frost; *The 7:39* with Sheridan Smith and David Morrissey; and Christopher Hampton's adaptation of *The Thirteenth Tale* opposite Vanessa Redgrave. She is also known for her regular roles in *Peep Show*, *Green Wing* and more recently *Rev*.

On stage Colman most recently appeared in London's West End in Howard Davies's production of *Hay Fever*.

Colman's upcoming appearances include Rufus Norris's screen adaptation of the hit musical *London Road* and a new television adaptation of John le Carré's *The Night Manager* for AMC and BBC alongside Tom Hiddleston and Hugh Laurie.

Ashley Jensen

Biscuit Woman

Ashley Jensen is an award winning actress known for her work across film, television and theatre. Jensen, who was born in Scotland, rose to prominence following regular appearances on British TV including *May to December* (1994), *Roughnecks* (1994-1995), *Bad Boys* (1996), *City Central* (1998-2000), *Eastenders* (2000), *Clocking Off* (2001-2003), *Two Thousand Acres of Sky* (2003) and *Silent Witness* (2003). Following a part in *The Office* Christmas special in 2003, alongside Ricky Gervais and Stephen Merchant, Jensen took on the role of Maggie in *Extras*. This part, played from 2005-2007, gave her an iconic status as well as winning her BAFTA and Emmy nominations and two British Comedy Awards. Her part as Christina McKinney in *Ugly Betty* between 2006 and 2010 raised her profile to an international level and earned her a SAG Award nomination.

Jensen's early film roles were in Mike Leigh's *Topsy-Turvy* in 1999 and Michael Winterbottom's *A Cock and Bull Story* alongside Steve Coogan and Rob Brydon in 2005. In 2009, Jensen took a leading role in Debbie Isitt's *Nativity!* and soon after followed this with voice roles in animated features *How to Train Your Dragon* in 2010, *Gnomeo and Juliet* and *Arthur Christmas* in 2011, and *Pirates! Band of Misfits* in 2012. She also appeared in 2011's *Hysteria* with Maggie Gyllenhaal and Hugh Dancy and *All Stars* in 2013.

More recently, Jensen has been seen in TV series such as *Love & Marriage* with Celia Imrie and Larry Lamb and *The Escape Artist* alongside David Tennant, both in 2013, plus *Catastrophe* with Sharon Horgan and Rob Delaney in 2015.

Jensen's British theatre work includes *A Chorus of Disapproval*, directed by Trevor Nunn at the Harold Pinter Theatre, *Howard Katz* by Patrick Marber for the National Theatre, *King Lear* directed by Greg Hersov at the Royal Exchange, *Chimps* by Gemma Bodinet at the Hampstead Theatre and *Attempts on Her Life* directed by James Macdonald at the Royal Court.

Ariane Labeled

The Maid

French actress Ariane Labeled has won awards for her work on stage and screen. She was critically acclaimed for her film debut, the starring role in the 2010 Greek drama *Attenberg*, for which she won awards including the Coppi Volpa at the Venice Film Festival and the Hellenic Film Academy.

Following this success, in 2011 she appeared in her first Yorgos Lanthimos film, *Alps*. In 2013 she starred alongside Ethan Hawke and Julie Delpy in Richard Linklater's *Before Midnight*, the third film in his critically acclaimed *Before* trilogy. In 2014 she played the lead role in Jasmila Zbanic's *Love Island*. Later in 2015, she will be seen co-starring with Nathalie Baye in *Préjudice*, in Philippe Grandieux's *Malgré La Nuit*, *The Forbidden Room*, directed by Guy Maddin and Evan Johnson (which screened at the Berlin Film Festival), and *Seances*, alongside Charlotte Rampling and Mathieu Amalric, also directed by Guy Maddin. In 2015 she won Best Actress at Locarno and was nominated for the Best Actress Cesar for her title role in Lucie Borleteau's *Fidelio*, *Alice's Odyssey* alongside Melvil Poupaud.

Labeled has performed regularly on stage with the theatre company, Vasistas. In 2010 she appeared in the National Theatre of Greece production of *Platonov*, also directed by Yorgos Lanthimos.

Angeliki Papoulia

Heartless Woman

A graduate of the Empros theatre school in Athens, Angeliki Papoulia is a founding member of Greece's Blitz theatre group, for whom she writes, directs and performs. *The Lobster* marks Papoulia's third feature film collaboration with Yorgos Lanthimos, following her roles as Older Sister in *Dogtooth* (2009) and Nurse in *Alps* (2011). Papoulia also performed in Lanthimos's adaptation of *Platonov* for the National Theatre of Greece in 2011.

Papoulia has appeared in a number of shorts alongside feature films *Alexandria* (2001), *Matchbox* in 2002, *Well Kept Secrets - Athanassia* in 2008 and most recently *A Blast* in 2014.

John C. Reilly

Lisping Man

John C. Reilly has appeared in more than 60 films. His work has been acknowledged by the Academy Awards®, the Tonys, the American Spirit Awards and the Grammys as well as many others.

He has worked with directors such as: Martin Scorsese, *Gangs of New York* (2002), *The Aviator* (2004); Brian DePalma, *Casualties of War* (1989); Robert Altman, *A Prairie Home Companion* (2006); Terrence Malick, *The Thin Red Line* (1999); Rob Marshall, *Chicago* (2002); Roman Polanski, *Carnage* (2011); Wolfgang Petersen, *The Perfect Storm* (2000); Lynne Ramsay, *We Need to Talk About Kevin* (2011); and Paul Thomas Anderson, *Hard Eight* (1996), *Boogie Nights* (1997) and *Magnolia* (1999).

He also starred in the hit comedies *Talladega Nights: The Ballad of Ricky Bobby* (2006), *Walk Hard: The Dewey Cox Story* (2007), *Stepbrothers* (2008) and *Cyrus* (2010).

Reilly more recently voiced the title character in the Academy Award® nominated animated feature *Wreck-It Ralph* (2012) and he co-starred in *Guardians of the Galaxy* in 2014.

His work in the world of independent film includes the films *The Good Girl* (2002), *Cedar Rapids* (2011), *The Promotion* (2008), *Terri* (2011), *Year of the Dog* (2007), *Criminal* (2004), and *The Anniversary Party* (2001).

On television Reilly is a frequent collaborator with comedians Tim Heidecker and Eric Wareheim for the shows *Tim and Eric's Awesome Show*, *Great Job* and *Check It Out! with Dr. Steve Brule* among others.

His many theatre credits include *True West* (which was Tony Award nominated) and *A Streetcar Named Desire* on Broadway, as well as The Steppenwolf Theatre Company's *The Grapes of Wrath* and *A Streetcar Named Desire* in Chicago.

Léa Seydoux

Loner Leader

Léa Seydoux was born in Paris in 1985. In 2005 she spent a year taking acting classes at Enfants Terribles. In 2006 she met Catherine Breillat and landed a role in *The Last Mistress*. Then in 2008 she starred with Guillaume Depardieu in the film *On War* by Bertrand Bonello. She next took the lead role opposite Louis Garrel in *La Belle Personne*, directed by Christophe Honoré, a role for which she was nominated for a César. Seydoux also appeared alongside Brad Pitt in the Quentin Tarantino film *Inglourious Basterds* in 2009.

She was cast by Ridley Scott in his adaptation of *Robin Hood* alongside Russell Crowe which opened the Cannes Film Festival in 2010. That same year she appeared in three further films, *Belle Épine* directed by Rebecca Zlotowski, which was selected at the Critics' Week at Cannes, *Roses à crédit* directed by Amos Gitai and *The Mysteries of Lisbon* directed by Raúl Ruiz.

Seydoux was cast in Woody Allen's *Midnight in Paris*, which premiered at the Cannes Film Festival in 2011. That same year she also starred in *Mission Impossible: Ghost Protocol* alongside Tom Cruise.

In 2012 Seydoux appeared alongside Diane Kruger in Benoît Jacquot's film *Farewell, My Queen*, a role for which she was nominated for a best actress César Award. Seydoux also starred in the Ursula Meier film *Sister* in 2012, which won the Silver Bear award in Berlin.

In 2013 she featured in *Grand Central* by Rebecca Zlotowski and *Blue Is The Warmest Colour* by Abdelatif Kechiche. *Blue Is the Warmest Colour* won the Palme d'Or, the top award at Cannes, and became the first film to be awarded the prize for both the director and the lead actresses.

Seydoux appeared in Christophe Gans' last film *Beauty and the Beast* alongside Vincent Cassel, and in Wes Anderson's *The Grand Budapest Hotel*, both in 2014. That year, she also played Loulou de La Falaise in *Saint Laurent* directed by Bertrand Bonello.

In 2015 she appears in *Diary of a Chambermaid* directed by Benoit Jacquot, which screened In Competition at the Berlin Film Festival, and will be seen starring alongside Daniel Craig in Sam Mendes' *Spectre*.

Seydoux is also the face for the perfume Prada Candy.

Michael Smiley

Loner Swimmer

Michael Smiley became known for his supporting role in the Channel 4 sitcom *Spaced* starring Simon Pegg and Nick Frost (1999-2001). Key TV roles followed including the Dickens adaptation *Bleak House*, starring Anna Maxwell Martin and Carey Mulligan (2005), and later *Wire in the Blood*, alongside Robson Green (2008).

In 2010, Smiley took a leading role in *Burke and Hare* alongside Simon Pegg, Andy Serkis and Tom Wilkinson and was in Ben Wheatley's debut feature *Down Terrace*. The following year, he starred in Ben Wheatley's follow up horror film *Kill List*. The film received critical acclaim and earned Smiley the Best Supporting Actor award at that year's British Independent Film Awards.

Following an ongoing role in TV's *Luther* from 2010 to 2013, in 2013, Smiley appeared in TV's *Ripper Street*, the critically acclaimed *Utopia* and *Black Mirror*. That same year, he teamed up again with Ben Wheatley in *A Field in England* and co-starred with George MacKay in Paul Wright's *For Those in Peril*. Other film credits include *Svengali*, starring Martin Freeman and Edgar Wright's *The World's End* alongside *Spaced* stars Simon Pegg and Nick Frost, both also in 2013. In 2014, Smiley appeared in Kevin Macdonald's *Black Sea* and *Glassland* alongside Will Poulter and Toni Collette.

Smiley's forthcoming film credits include *My Name is Emily* and Ben Wheatley's *Free Fire*, co-starring Luke Evans, Olivia Wilde and Cillian Murphy.

Smiley was born in Belfast and has appeared as a stand-up comedian at the Edinburgh Fringe Festival and the Melbourne Comedy Festival.

Ben Whishaw

Limping Man

After graduating from London's Royal Academy of Dramatic Art in spring 2003, Ben Whishaw went on to appear in *Enduring Love*, a film adaptation of Ian McEwan's novel directed by Roger Michell, and *Layer Cake*, directed by Matthew Vaughn. In 2003, he also starred in the popular comedy-drama *The Booze Cruise* for ITV.

Whishaw subsequently made his West End debut at the National Theatre in their stage adaptation of Phillip Pullman's *His Dark Materials* and starred as *Hamlet* in Trevor Nunn's electric 'youth' version of the play at the Old Vic, for which he has received tremendous critical acclaim and a Laurence Olivier nomination (2005).

It was during this run that *Perfume* producer Bernd Eichinger and director Tom Tykwer discovered Whishaw's extraordinary talent. Whishaw played the lead character Grenouille in the highly acclaimed *Perfume* (2006). Whishaw also shot a feature film called *Stoned*, in which he plays Keith Richards from the Rolling Stones, released in 2006. In the same year, Ben also completed filming *I'm Not There*, Todd Haynes' 2007 film portrayal of Bob Dylan's life alongside the likes of Cate Blanchett, Richard Gere and Christian Bale. Whishaw plays the young, poetic Dylan. Whishaw also appeared on UK television in *Nathan Barley* from director Chris Morris for TalkBack Productions. Whishaw returned to the theatre for Katie Mitchell's version of *The Seagull* at London's National Theatre in the autumn of 2006, for which he again received great reviews.

Whishaw appeared in *Brideshead Revisited* in 2008 as Sebastian Flyte, a young, troubled aristocrat. The project was directed by Julian Jarrold and produced by Robert Bernstein. In 2008 Whishaw also starred in the hugely popular BBC drama *Criminal Justice* which saw him pick up the award for Best Actor at the 2009 Royal Television Society Awards, Best Actor at the International Emmy Awards 2009 and was nominated for Best Actor at the 2009 BAFTA Television Awards. 2008 also saw Whishaw in *The Idiot* in which he played the lead at the National Theatre from the end of July.

2009 was another busy year for Whishaw seeing him star as poet John Keats in Jane Campion's *Bright Star*. The film focused on Keats' relationship with Fanny Brawne, played by Abbie Cornish. Ben then played the lead at The Royal Court Theatre in Mike Bartlett's play *Cock* - a story which takes a candid look at one man's sexuality and the difficulties that arise when you realise you have a choice. Whishaw then played Ariel opposite Helen Mirren and Russell Brand in *The Tempest*.

Whishaw went on to star as Freddie Lyon in *The Hour* for the BBC opposite Dominic West and Romola Garai. This was followed by the lead role alongside James Purefoy and Patrick Stewart in the BBC's adaptation of Shakespeare's *Richard II* which aired in summer 2012 and earned him a TV BAFTA. Whishaw replaced John Cleese as the new Q in the most recent Bond movie, *Skyfall* alongside Daniel Craig and Ralph Fiennes. The beginning of 2013 saw the release of *Cloud Atlas* in which Whishaw starred alongside an all-star cast including Tom Hanks, Jim Sturgess and Halle Berry. Whishaw appeared on stage starring alongside Judi Dench in *Peter and Alice*.

Last year Whishaw played the dark and tragic character of Baby in Jez Butterworth's *Mojo* in London's West End and was the lead in the independent film *Lilting*. He also voiced the title role of Paddington Bear in the box office smash family movie *Paddington*.

He is currently filming the lead role in the BBC spy drama, *London Spy* and is returning to the role of Q in the next Bond film, *Spectre*, directed by Sam Mendes, due in late 2015.

Later this year he will star as Herman Melville in *The Heart of The Sea*, a Warner Bros film about the whale attack that spawned Moby Dick. In 2015 Whishaw will also be seen playing alongside Meryl Steep, Helena Bonham Carter amongst others in the eagerly anticipated *Suffragette*. In July 2015, Whishaw takes the role of Dionysos with the Almeida Theatre production of Euripedes' *Bakkhai*.

THE CREW

Yorgos Lanthimos

Director, Co-writer, Producer

Yorgos Lanthimos was born in Athens, Greece.

He has directed a number of dance videos in collaboration with Greek choreographers, in addition to TV commercials, music videos, short films and theatre plays.

Kinetta, his first feature film, played at Toronto and Berlin film festivals to critical acclaim.

His second feature *Dogtooth*, won the "Un Certain Regard prize" at the 2009 Cannes film festival, followed by numerous awards at festivals worldwide. It was nominated for a Best Foreign Language Film Academy Award (Oscar) in 2011.

Alps won the "Osella for best screenplay" at the 2011 Venice film festival and Best Film at the Sydney film festival in 2012.

The Lobster is his first English language film.

Efthymis Filippou

Co-writer

Efthymis Filippou worked with Yorgos Lanthimos as a co-writer on both the Academy Award® nominated *Dogtooth* (2009) and as the co-writer of *Alps* (2011).

Aside from his collaborations with Lanthimos he has co-written *L*, directed by Babis Makridis in 2012 and the forthcoming comedy drama *Chevalier*, directed by Athina Rachel Tsangari (2015).

Filippo has also written the books *A Man is Talking by Himself While Holding a Glass of Milk* in 2009, *Scenes* in 2011 and *Dimitri* in 2014, all published by MNP Publications, plus a play, *Bloods*, for the Onassis Cultural Centre in 2014.

Ed Guiney

Producer

Ed Guiney co-founded Element Pictures with Andrew Lowe in 2001. The company currently employs in excess of 50 full time staff, with offices in Dublin and London and works across production, distribution, and exhibition.

Films produced in 2014 include *Room*, an onscreen adaptation of Emma Donoghue's award-winning bestselling novel directed by Lenny Abrahamson and starring Brie Larson, Joan Allen, Jacob Tremblay and William H. Macy; *11 Minutes*, co-produced with Skopia Films, by renowned Polish director Jerzy Skolimowski and starring Richard Dormer, Wojciech Meczaldowski, Paulina Chapko; *A Date for Mad Mary*, directed by Darren Thornton, and *Glassland*, directed by Gerard Barrett and starring Jack Reynor, Will Poulter and Toni Collette which recently had its International premiere at Sundance 2015 where Reynor took the Special Jury Prize for his role in the film.

Recent productions include Abrahamson's last film *Frank*, starring Michael Fassbender, Domhnall Gleeson, and Maggie Gyllenhaal, and Ken Loach's *Jimmy's Hall*, a co-production with Sixteen Films.

Previous films include *What Richard Did*, *Garage* and *Adam & Paul* (all by Lenny Abrahamson), *Shadow Dancer* (James Marsh), *The Guard* (John Michael McDonagh), *This Must be the Place* (Paolo Sorrentino), Palme d'Or winner *The Wind That Shakes the Barley* (Ken Loach), *Omagh* (Peter Travis) and Golden Lion winner *The Magdalene Sisters* (Peter Mullan).

Current television drama includes the new long-running series *Red Rock* for Irish broadcaster TV3, *Charlie*, a three-part drama for RTÉ with Touchpaper Television, *Ripper Street 3*, with Tiger Aspect and *Lookout Point* for Amazon and the BBC. In 2013 Element also produced *Quirke*, a period drama starring Gabriel Byrne based on the bestselling novels by Benjamin Black aka John Banville for the BBC. Element Pictures Distribution handles STUDIOCANAL's slate in Ireland, as well as direct acquisitions. The company operates an online video on demand platform, Volta.ie, which focuses on the finest of Irish and international films and runs the four-screen Light House Cinema, one of Dublin's premiere art house cinemas.

In 2014 Ed Guiney was awarded the Prix Eurimages at the European Film Awards which recognises the role of co-production in the European film industry.

Lee Magiday **Producer**

Magiday joined Element Pictures in the autumn of 2006, setting up Element's London offices and focusing on developing the company's feature film slate. Magiday has moved into a producer's role within the company and continues work closely with Ed Guiney, Andrew Lowe and the development team on Element's slate.

Magiday was Associate Producer on the Irish box office hit *The Guard*, directed by John Michael McDonagh starring Brendan Gleeson and Don Cheadle. She produced the short film *Necktie*, with Kate McColgan, which was written and directed by Yorgos Lanthimos and commissioned by the Venice Film Festival in honour of their 70th Anniversary. Magiday also produced the short film *Candy*, with Brett Webb and Partizan Films for the BBC Film Network, BBC HD & the UK Film Council/BFI, directed by upcoming award winning music video director Kinga Burza, starring Ella Purnell (*Never Let Me Go*). Before joining Element, Magiday headed up Focus Features' European offices as their VP of Acquisitions & Production – Europe. Prior to that, Lee worked in acquisitions at PolyGram Filmed Entertainment. She began her career producing music videos.

Ceci Dempsey **Producer**

Ceci Dempsey is the Managing Director of Scarlet Films, which she formed following the production of the feature *Bedrooms and Hallways*. Prior to becoming an independent producer, Ceci was the Head of Production for Lumiere Pictures in London, Head of British Film Investment for BSkyB and Head of Development for Eon Productions, producers of the James Bond films. She has also been a creative consultant for CiBy 2000, financiers of the films of Pedro Almodóvar and of David Lynch, among others. Before moving to London 30 years ago, Ceci worked at 20th Century Fox, Zoetrope Studios and Paramount in Los Angeles.

Scarlet Films is in partnership with Element Pictures on the feature film *The Conduct*, in development with the British Film Institute and Film 4. Yorgos Lanthimos is also attached to direct *The Conduct*.

Scarlet has a number of other projects in development, including *Forty Thieves*, a television series about girl gangs in Victorian London, and *Phobia*, an anthology series for television. Scarlet has also recently optioned the book *How To Ruin A Queen* for a television adaptation.

Jacqueline Abrahams **Production Designer**

Jacqueline Abrahams studied Fine Art at Newcastle Polytechnic and worked as a scenic painter for four years before moving into design. She has designed across feature films, short films, TV shows, theatre and live art. In 2004 she was the winner of both the BAFTA for Best Production Design and the Royal Television Society Craft award for television's *Wallander*. She was also named as one of the 2004 Screen International Stars of Tomorrow.

Abrahams' film work includes *Hunky Dory* directed by Marc Evans in 2011, Michael Winterbottom's *The Look of Love* in 2013, *How I Live Now*, directed by Kevin Macdonald in 2013, and *War Book* and *The Woman in Black 2: Angel of Death* both for Tom Harper in 2014.

Abrahams has worked on the production design for numerous short films including *Pop Art*, directed by Amanda Boyle in 2009, which picked up several festival awards. Her television credits include *Top Boy*, *Secret Diary of a Call Girl*, *White Girl*, *My Life as a Popat* and *Death of a Princess*. Abraham has also worked widely in theatre including at The Crucible in Sheffield where she designed *Fallin*, *Secret Voice* and *Sonic*.

Thimios Bakatakis

Director of Photography

Thimios Bakatakis studied cinematography at Stavrakos Film School in Athens. Since 1999 he has worked as a Director of Photography for feature films and more than 30 short films. He has also worked across numerous TV commercials and music videos.

Bakatakis has worked as cinematographer for Yorgos Lanthimos several times, including on *Kinetta* (2005), the short films *Uranisco Disco* (2001) and *Necktie* (2013), as well as the Oscar® nominated *Dogtooth* (2009).

Bakatakis's other feature films include *Attenberg*, directed by Athina Rachel Tsangari in 2010, which showed In Competition at the 67th Venice International Film Festival, *Hardcore*, directed by Dennis Iliadis in 2004, *Keep the Lights On*, directed by Ira Sachs in 2012, *L*, directed by Babis Makridis in 2012 and *Blind*, directed by Eskil Vogt in 2013.

Sarah Blenkinsop

Costume Designer

Sarah Blenkinsop has designed costumes twice for Lynne Ramsay, for 2002 feature *Movern Collar*, and more recently, Ramsay's BAFTA winning short *Swimmer* in 2012.

Blenkinsop's first feature film was *My Brother Tom*, directed by Dom Rotheroe in 2001. She has also worked on *Alpha Male*, directed by Dan Wilde in 2006 and *When the Lights Went Out*, directed by Pat Holden in 2012.

Her television work includes *Unconditional Love* (2003), *If I Had You* (2006), *After Thomas* (2006) and Samantha Morton's *The Unloved* in 2009. She designed the costumes for seven episodes of the Channel 4 series *Coming Up*.

Yorgos Mavropsaridis

Editor

Yorgos Mavropsaridis graduated from Athens' Theatrical Workshop in 1975 and then continued his studies at the London Film School, completing his course in 1978. Since 1980 he has worked as a film editor.

Mavropsaridis has won prizes for his editing work including at the Thessaloniki Film Festival and the Hellenic Film Academy. He has worked on titles including *Love Me Not?* directed by Yorgos Panousopoulos in 1989, *A Touch of Spice*, directed by Tassos Boulmetis in 2003 and Dennis Iliadis's *Hardcore* in 2004. Most recently, he worked on *Porfirio*, in which he acted as editing consultant for Alejandro Landes in 2011, *Fynbos*, directed by Harry Patramanis in 2012 and 2013's *Luton*, directed by Michalis Kostantatos, along with *Plus One* directed by Dennis Iliadis and *The Enemy Within*, directed by Yorgos Tsemberopoulos. *Sivas*, directed by Kaan Müjdeci and *Modris* directed by Juris Kursietis followed in 2014.

Mavropsaridis has edited each of Yorgos Lanthimos' films, *Kinetta* (2015), *Alps* (2011) and the Oscar® nominated *Dogtooth* for which he won his first Hellenic Film Academy award.

CREDITS

Directed by **Yorgos Lanthimos**

Colin Farrell
Rachel Weisz
Jessica Barden
Olivia Colman
Ashley Jensen
Ariane Labed
Angeliki Papoulia
John C. Reilly
Léa Seydoux
Michael Smiley
Ben Whishaw

Written by **Yorgos Lanthimos** and **Efthimis Filippou**

Produced by **Ed Guiney, Lee Magiday, Ceci Dempsey** and **Yorgos Lanthimos**

Executive Producers **Andrew Lowe, Tessa Ross** and **Sam Lavender**

Co-Producers **Christos V. Konstantakopoulos, Leontine Petit**

Carole Scotta, Joost De Vries and **Derk-Jan Warrink**

Director of Photography **Thimios Bakatakis**

Edited by **Yorgos Mavropsaridis**

Casting Director **Jina Jay**

Line Producer **Cáit Collins**

Sound Designer **Johnnie Burn**

Production Designer **Jacqueline Abrahams**

Costume Designer **Sarah Blenkinsop**

Hair Designer **Eileen Buggy**

Make-Up Designer **Sharon Doyle**

CAST

In Alphabetical Order

Donkey Shooter **Jacqueline Abrahams**

Doctor **Roger Ashton-Griffiths**

Nosebleed Woman **Jessica Barden**

Hotel Manager **Olivia Colman**

70 Year Old Waiter **Anthony Dougall**

Guard Waiter **Sean Duggan**

David **Colin Farrell**

Loner Leader's Father **Roland Ferrandi**

Bald Man **James Finnegan**

Restaurant Waiter **Robert Heaney**

David's Wife **Rosanna Hout**

Bob the Dog **Jaro** and **Ryac**

Biscuit Woman **Ashley Jensen**

Police Officer 1 **Kathy Kelly**

The Maid **Ariane Labed**

Trainer Waiter (Shooting Range) **Ewen MacIntosh**

Campari Man **Patrick Malone**

Arrested Town Woman **Sandra Mason**

Police Officer 2 **Kevin McCormack**
Bandaged Loner **Ishmael Moalosi**
30 Year Old Waiter **Anthony Moriarty**
Hotel Manager's Partner **Garry Mountaine**
Guest Room 104 **Judi King Murphy**
Girl Child **Laoise Murphy**
Loner Leader's Mother **Imelda Nagle Ryan**
Hotel Receptionist **Nancy Onu**
Trapped Loner **Matthew O'Brien**
Nosebleed Woman's Best Friend **Emma O'Shea**
Heartless Woman **Angeliki Papoulia**
Lisping Man **John C. Reilly**
Loner Leader **Léa Seydoux**
Loner Swimmer **Michael Smiley**
Coach Driver Waiter **Chris Threader**
Short Sighted Woman **Rachel Weisz**
Limping Man **Ben Whishaw**

1st Assistant Director **Owen Magee**
2nd Assistant Director **Lisa Kelly**
Post Production Supervisor **Verity Wislocki**
Music Supervisor **Amy Ashworth**
First Assistant Editors **Eoin McGuirk** and **Conor Mackey**
3rd Assistant Director **Mike Hayes**
Extras Coordinator **Sarah Beth Moylan**
Trainee Assistant Directors **Stephen Rigney**
Niamh Blanche and **Roisin El Sheriff**

Production Coordinator **Susan McDaid**
Assistant Production Coordinator **Pippa Robertson**
Production Assistant **Ruth Power**
Production Trainee **Margaret Gibbons**
Production Accountant **Rebecca Daly**
Assistant Accountant **James Cullen**
Sound Recordist **Mervyn Moore**
Boom Operator **Robert Johnston**
Sound Trainee **Luke McGinley**
Focus Puller **Shane Deasy**
Clapper Loader **David Doherty**
Dit **Aislinn McDonald**
Key Grip **Oisín Kelly**
Camera Trainee **Ciarán Maginn**
Script Supervisor **Dave Moran**
Location Manager **Eoin Holohan**
Location Assistant **Ayla O'Neill**
Additional Location Assistant **Evelyn O'Neill**
Additional Location Trainees **Michael Farrell**
Eimear O'Grady and **Jason O'Mahony**
Property Buyer **Keavy Lalor**
Assistant Art Director **Jessica Timlin**
Art Department Trainee **Clare Hynes**
Property Master **Jim Walsh**
Dressing Props **Mark Kelly** and **Michael Fitzpatrick**
Standby Props **Dave Kavanagh**

Prop Trainee **James Dunne**
Wardrobe Supervisor **Cassandra Steyn-Taylor**
Key Set Wardrobe **Rose Love**
Costume Assistants **Belle Phipps** and **Francesca Dvorak**
Costume Trainee **Zuzana Zilkova** and **Caroline Harrington**
Additional Wardrobe **Jen Copeland** and **Richelle Corcoran**
Hairdresser **Anna Gronërus**
Make-Up Artist **Lucy Browne**
Additional Make-Up Trainee **Zoe Gibney**
Additional Hair Trainee **Alison Cahill**
Stunt Coordinator **Giedrius 'Gee' Nagys**
Stunt Performers **Emma Condren** and **Aoife Byrne**
Colin Farrell Management **Ilene Feldman** and **Claudine Farrell**
Assistant to Rachel Weisz **Susie Talbot**
Senior Casting Assistant **Jessie Frost**
Junior Casting Assistant **Olivia Brittain**
Casting Director Ireland **Louise Kiely**
Casting Associates Ireland **Karen Scully** and **Thyrza Ging**
Casting Assistant Ireland **Eva Jane Gaffney**
Extras Casting **Movieextras.ie**
Gaffer **Barry Conroy**
Best Boy **Paul McNulty**
Additional Electricians **Marc Cole** and **Ian Kearney**
Standby Rigger **Richie Lang**
Standby Stagehand **Paul O'Neill**

Animal Handlers **Copsewood Aviaries**
Eddie Drew, Mick Brady and **Rebecca Drew**
Bob the Dog's Handler **Julie Holms**
Stills Photographer **Despina Spyrou**
Stills Approval Services **Film Solutions – Nick Bull**
Unit Publicity **Premier – Jonathan Rutter** and **Emma Robinson**
EPK Director **Vincent Gallagher**
Transport Captain **Michael Phelan**
Unit Driver **Ken Quinn**
Additional Transport **Kerry Experience Tours**
Gerrit and **Ester Nordkamp**
Minibus **Kerry Coaches**
Camera Truck Driver **Michael Farrell Jnr**
Facilities Driver **John Nee "Squire"**
Additional Runaround Vehicles **Brian Thompson** and **Jason Clarke**
Armourer **John McKenna**
Marine Coordinator **Liam O'Shea**
Marine Assistance **Irish National Sailing School - Alistair Rumball**

Yachts Supplied by **Sovereign Sailing**
Greek Script Translator **Kyriacos Karseras**
French Script Translators **John** and **Isabelle Miller**
Trainee Editor **Robert McClelland**
Additional Post Production Supervisor **Therese Caldwell**
Post Production Assistant **Charlotte Llewelyn**
Digital Intermediate by **Storm Post Production**

Colourist **Tony Ford**
Digital Intermediate Producer **Jack Kuiper**

Online Editor **Martijn van Houten**
Facility Manager **Swaen Nouwen**
Visual Effects by **BUF**
Visual Effects Supervisor **Olivier Cauwet**
On Set Supervisor **Christophe Dupuis**
Head of Production **Coline Six**
Visual Effects Producer **Kristina Prilukova**
Graphic Artists **Jonathan Bonte, Martin Claude**
Jocelyn Defurne, Marion Eloy, Eleonore Laisney
Antoine Lhoir, André Monteiro, Maxime Neko
Matthieu Petit and Dominique Vidal

All BUF CG Images Developed and Produced
Entirely on **BUF Proprietary Software**
Additional Visual Effects by **Storm Post Production**

Digital Compositors **David van Heeswijk, Luuk Meijer**
Martin Necas-Niessner and Timo Aaldriks

Sound By **Wave Studios Amsterdam**

Supervising Sound Editor / Additional Re-Recording Mixer **Johnnie Burn**
Lead Re-Recording Mixer / Dialogue Editor **Danny van Spreuwel**
Sound Effects Editor **Simon Carroll**
Additional Sound Editors **Joe Mount and Randell McDonald**
Music Editors **Mavropsaridis / Burn / Carroll**
Foley Editor **Erik Griekspoor**
Foley Artist **Ronnie van der Veer**
Sound Mix Technician **Ashley Smith**
Additional Music Supervision **Nick Payne**
Sound Re-Recorded at **WarnierPosta Amsterdam**

Graphic Design **Vasilis Marmatakis**

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Accountant **Chrysanthi Ferle**

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Production Accountant **Harmen Kreulen**

Executive Producer for **Bord Scannán na hÉireann/the Irish Film Board**
Rory Gilmartin

Bord Scannán na hÉireann/the Irish Film Board
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Head of International **Isabel Davis**
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Production Finance **Amanda Pyne**
Business Affairs Manager **Ben Wilkinson**

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Line Producer **Julie Billy**
Head of Financing and Administration **Olivier Pasquier**
Accountant **Julien Bertheuil**
Secretary **Sabria Yahia-Cherif**

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Facilities **Movies On The Move**
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Copyright Report **Thomson Compumark**
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Insurance provided by **Travelers Ltd**
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Auditor **Crowe Horwath**
Camera and Grip Equipment **Panavision Ireland**
Lighting Equipment **Cine Electric**
Props Supplied by **Historic Interiors** and **AM PM**
Clothing Manufactured by **Fashion Hothouse**
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Colin Farrell’s Eyewear Supplied by ‘**Optica**’ **Donal MacNally Jnr**
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Filmed on location at
Parknasilla Hotel and Resort
And
Dromore Woods, Coillte Teoranta

String Quartet in F Major, Op. 18, No. 1; II
Adagio Affetuoso Ed Appassionato
Composed by Ludwig Van Beethoven
Performed by Julliard String Quartet
Courtesy of Sony Music Entertainment Inc.

Quintet For Piano and Strings: In Tempo di Valse
Composed by Alfred Schnittke
Published by C. F. Peters Ltd & Co. KG, Leipzig
Licensed by Peters Edition Ltd, London
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Performed by Borodin Quartet Courtesy of Warner Music UK Ltd

3 Pieces For String Quartet No. 3
Composed by Igor Stravinsky
Permission of Boosey & Hawkes, an ImaGem Company
Performed by Goldner String Quartet
Courtesy of Naxos Rights US Inc.
String Quartet No. 2: I Moderato
Composed by Alfred Schnittke
Permission Of Boosey & Hawkes, an ImaGem Company
Performed by The Tale Quartet
With Kind Permission of BIS Record, Sweden

String Quartet No. 8 in C Minor, Op. 110; 4. Largo
Composed by Dmitri Shostakovich
Permission of Boosey & Hawkes, an ImaGem Company
Performed by Emerson String Quartet Courtesy of Deutsche Grammophon
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Don Quixote: Variation I and II
Composed by Richard Strauss
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Performed by Staatskapelle Dresden, Conducted by Fabio Luisi
Courtesy of Sony Music Germany GmbH

String Quartet No. 1 In D, Op. 25: Andante Sostenuto
Composed by Benjamin Britten
Permission of Boosey & Hawkes, an ImaGem Company
Performed by The Takács Quartet
Courtesy of Hyperion Records Ltd, London

Apo Mesa Pethamenos
Music and Lyrics by Attik
Performed by Danae
Courtesy of Cobalt Music

Where the Wild Roses Grow

Written by Nick Cave

Performed By Nick Cave & The Bad Seeds and Kylie Minogue

Published by Mute Song Ltd

Courtesy of Mute Records Ltd. a BMG Company

Where The Wild Roses Grow

Written by Nick Cave

Performed by Colin Farrell

Published by Mute Song Ltd

Something's Gotten Hold Of My Heart

Written by Cook / Greenaway

Published by Universal / Dick James Music Ltd

Performed by Olivia Colman and Garry Mountaine

Performance Arrangement by Cian Boylan

Jeux Interdit (Anon.)

Performed by Roland Ferrandi and Imelda Nagle Ryan

Arranged as Guitar Duet by Roland Ferrandi

Baroque Dance

Performed by Roland Ferrandi and Imelda Nagle Ryan

Written by Gaspar Sanz

Arranged as guitar duet by Roland Ferrandi

Million \$ Feat. Milla M

Composed by Benjamin John Tomlin

(PRS)

Hog Shuffle

Loner Dub

Bleep Disco

Handbag

Written and Performed by Johnnie Burn

Published by Tonic Music Ltd.

Ti Ein Afto Pou To Lene Agapi

Performed by Tonis Maroudas and Sophia Loren

Composer Morakis / Takis Panagiotis

Lyrics by Fermanoglou / Gianis Ioannis

Courtesy of AEPI (the Hellenic Society for the protection of Intellectual Property S.A.)

Courtesy of Twentieth Century Fox Film Corporation

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THE LOBSTER

Running time: 118 mins
Ireland / UK / France / Greece / Netherlands

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