



A24

Beau Is Afraid

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New York/ Los Angeles

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179 minutes

Rated R

US

English

Color

Regional

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Synopsis

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A paranoid man embarks on an epic odyssey to get home to his mother in this bold and ingeniously depraved new film from writer-director Ari Aster.

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From writer-director Ari Aster comes a delirious journey into the unknown from one of the most inventive cinematic minds working today: the story of a man who sets out to visit his mother and discovers a world of malevolent forces and unseen eyes tracking his every move. Dense with meaning and aimed squarely at confronting the emotional chaos and collective uncertainty of our present day, *Beau is Afraid* follows one man's odyssey through the depths of the end of history, finding horror and humor at every turn.

Milquetoast Beau Wassermann (Joaquin Phoenix) lives alone in a downtown apartment building where every moment is a waking nightmare. Prone to anxiety and paranoia, he visits his longtime therapist (Stephen McKinley Henderson), who prepares him for his imminent journey to visit his mother (Patti LuPone). But mayhem ensues on the eve of Beau's departure, spinning his life in a surreal new direction. Unable to reach his destination in a world gone insane, traveling on roads that don't appear on any map, Beau is forced to confront his own life and the lies he's been told by those closest to him.

From the creator of *Hereditary* and *Midsommar* comes a crackpot vision of control, inheritance, and escape—the world as experienced by the unforgettable Beau Wassermann. A grand, Odyssean adventure and an intimate dissection of its anxious protagonist, *Beau is Afraid* is a character study about an un-lived life, a hero's journey for a man whose disposition and temperament are uniquely unsuited to the trials and challenges of dealing with his surroundings, his family, and his own interior life. Elemental and psychological, Aster's third feature is a darkly comic epic that feels both sharply contemporary and as old as time—a life put under a microscope and going off the rails.

"Ari Aster shows us a Kafkaesque nightmare not unlike the one we are living through today," says Parker Posey, who plays Beau's childhood friend Elaine. "He captures intense feelings

about what it means to walk around our cities and live inside our homes, the things that haunt us about our parents, the mayhem of culture and capitalism—and how we can save ourselves from all of this."

The character

As played by Academy Award-winning actor Joaquin Phoenix, in a virtuoso performance that careens from the physical, emotional and psychological, often within the same scene, Beau Wassermann springs to life on screen in ways few fictional characters have.

"Beau is someone whose development has been seriously arrested," says Aster. "There's a lot inside of him that hasn't been resolved or isn't understood by him. He's crippled by anxiety, trapped in himself, and is basically suspended in an adolescent-like state."

Awash in Oedipal themes, *Beau is Afraid* begins in the shrieking chaos of childbirth, immediately announcing the film's central mother-and-son dynamic, which is fraught even before Beau emerges from his mother Mona's womb. Introduced as a tightly wound adult living in a run-down apartment in an unnamed city, Beau carries the weight of his overbearing mother and absent father, whose genetic destiny is one of the film's most outrageous running gags.

"The central dynamic between Beau and Mona is...strained, and the nature of their relationship is the central mystery of the film," says Aster.

If parents project their anxieties onto their children, Beau is one of cinema's most memorable screens, reflecting back Mona's fears and expectations for him in wild, sometimes madcap fashion: his life in the film is a series of darkly funny worst-case-scenarios, as he's beset by electrical fires, petty crime, overly friendly strangers, a traveling community theater

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troupe, and worse. Enough to make any mother worried—although it's clear that Beau's biggest fear is disappointing her. What if he makes the wrong choice?

As *Beau is Afraid* opens, the choice Mona wants him to make above all else is to board a plane and visit her, but there are barriers both physical and psychological between them. Armen Nahapetian, who plays Beau as a 13-year-old boy during a flashback sequence midway through the film, says: "Their relationship is complicated because Mona gives so much love—the uncontrollable kind that can create anger and resentment between giver and receiver. Mona's way of giving love is by controlling Beau. And Beau, who is not the best at showing emotion, has trouble showing and returning love. Mona takes this extremely personally."

The story

Aster had the seed of the idea for *Beau is Afraid* in Los Angeles almost a decade ago, before his breakout features *Hereditary* and *Midsommar*, while he was writing and directing short films in a darkly comedic register and working on different ideas for his first feature film. With one day remaining on his lease and on the verge of moving out, Aster envisioned a man living in an apartment like his own, riddled with anxiety, afraid of nearly everything, preparing to visit his mother—only he can't.

That early draft basically came about as an exercise in free-writing, and while Aster now recognizes many literary influences—the Greeks, Borges, Virgil, Kafka, Sterne, Cervantes, Tennessee Williams—the script functioned for a long time as a receptacle for ideas that struck him as belonging to this particular world over the course of years. He christened his protagonist Beau, taking the darkly comic premise of the archetypal Freudian mother, who is always being blamed

and held responsible for the hang-ups and anxieties of her children, and making it massive, mythic, and infused with life-pervading guilt.

"*Beau is Afraid*, in its original incarnation, was pure parody," says Aster, who worked on a full draft of the film that was put to the side once his two horror scripts got off the ground. "I wanted it to be my first film, although the first draft was more arch and cartoonish, and was less emotional. But even as it grew, it always functioned as this sort of hellish Freudian picaresque."

In the years that followed, Aster established himself as one of the pre-eminent masters of modern horror, ushering in a pair of trauma-based shockers that changed the shape and substance of the genre. In both his previous films, as in *Beau*, unwelcome inheritances and dark family resemblances emerge in moments of great pressure, as fear structures and warps the way characters see those around them—but also how they see themselves. By the time his second film was finished, Aster felt ready to take on something bigger and urgent to the world we're living in.

"After *Midsommar* I felt it was time to make *Beau is Afraid*," says Aster. "The rewriting process was very intensive, and I arrived at something very different from the first draft, but its DNA never changed."

If his first two films struck a chord in part because of their razor-sharp understanding of families and the things that break them, *Beau* became an opportunity for Aster to work on a larger scale than ever before, crafting something elemental and epic that could speak to the strange and anxious times we're living in.

The central idea and emotional core of the movie was to convey life through the eyes of a protagonist whose devel-

opment had been arrested, whose primal fears—about other people, about the way the world works, about his own nature—are revealed to be entirely correct. “It’s not exploring a man’s life so much as his experience, putting the viewer in his head, inside his feelings, hopefully on an almost cellular level,” says Aster. “You’re in the shoes of this person, moving through him—but it’s less about tracking his course than experiencing his memories, his fantasies, his fears. The movie is Beau’s experience of life.”

Despite the critical and commercial success of his previous features, and the fandom that ensued, Aster saw the new incarnation of *Beau is Afraid* as the ideal vehicle for his range as a filmmaker. “This movie is more me than anything I’ve done before,” says Aster. “My personality and humor are embedded in it.”

Adds Amy Ryan, who plays the compassionate surgeon’s wife Grace in the film’s second chapter: “Ari’s goal was to make a pitch-black dark comedy navigating the worlds of horror and humor, which is something he achieves beautifully. It’s simultaneously dark and funny, containing multitudes.”

The structure

In Aster’s previous feature films, *Midsommar*’s Dani (Florence Pugh) and *Hereditary*’s Annie Graham (Toni Colette) are each running away from unspeakable family traumas that have left them motherless. Beau, by some measure, has more mother than anyone could know what to do with: Mona is overbearing, highly successful, and deeply invested in her son’s interior life from a great distance. And he wants, more than anything, to get home to her.

This inversion of the previous films’ troubled-mother dynamics makes Beau’s journey more odyssey than inferno, barreling headlong into his past as he tries to get to the bottom of

the many tribulations and ordeals standing between him and home. The film plays out in discrete sections, with four main chapters and two additional sequences, including a flashback on a cruise ship that cements the mother-son dynamic, as well as an enigmatic denouement. “I wanted to move away from traditional movie structure,” says Aster. “I wanted the story to feel novelistic, with an unconventional and sort of counterintuitive - or maybe it’s just strictly intuitive - shape.”

Aster, working once again with cinematographer Pawel Pogorzelski, set out to make each section of the story resemble a different funhouse mirror for the world we live in now. A journey through changing settings and landscapes as Beau goes from city to suburbs to countryside, *Beau is Afraid* takes on the qualities of the picaresque, an episodic style of fiction about the adventures of a lowly hero in a world gone mad.

Early in the story, Beau is living alone in an apartment in a rough neighborhood, navigating the daily tensions of a community ravaged by addiction, consumerism, violence, and insanity. After an accident, Beau finds himself in a wealthy suburb, where he becomes the surrogate son to a surgeon and his wife, played by Nathan Lane and Amy Ryan, whose beloved firstborn was killed in combat, and whose teenage daughter is falling apart.

“The Kafkaesque opening section sets up the whole story while the second section plays out like a black comedy,” says Lane, who plays the jovial surgeon Roger. “The mysterious third section becomes more cerebral and surreal, and the last section of the film goes to places nobody can predict.”

In a flashback sequence, Aster introduces a younger incarnation of Beau, played by Armen Nahapetian, establishing the complex bond between anxious pre-teen and controlling mother (played here by Zoe Lister-Jones). They are disrupted by Elaine, a rebellious 13-year-old grappling with her own

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maternal issues. The children grow close—but where Elaine is determined to escape the mother-child bond, Beau cannot. Then they are thrust apart.

“Elaine is Beau’s polar opposite—she’s pushy, rambunctious, and unafraid of voicing her opinion,” says Nahapetian. “Growing up under so much control, Beau has never interacted with a girl before, so he goes along with whatever Elaine tells him to do. She shows him fun for the first time in his life.”

On the run from past and present, Beau enters the mysterious third section of the film, set in a forest, where he’s introduced to a theater troop and watches a play that takes on personal, psychological, even epochal dimensions. “Under hypnosis, he enters the play, and imagines what might happen if he were a more active agent in his own life,” says Aster.

The cast

With the updated draft complete, Aster began compiling a list of potential actors who could embody Beau Wassermann and his complexities, never thinking he could attract Joaquin Phoenix to the project. The actor had recently won the Academy Award for playing the Joker in Todd Phillips’ brooding urban bloodbath. He had also signed on to play Napoleon for Ridley Scott, making Aster’s third feature a longshot at best.

But to Aster’s surprise, Phoenix wanted the role, and proceeded through his elaborate preparation to make Beau Wassermann as specific a character as any he’s yet played. “Before we worked together, my feeling was that Joaquin was possibly the best actor in the world,” says Aster. “My feeling now is that he’s even better than I thought he was. It was the best experience I’ve ever had with an actor.”

For Parker Posey, who worked with Phoenix on the Woody Allen comedy *Irrational Man*, watching the actor bring Beau Wassermann to life was transformative. “He’s operatic and has a large capacity for complexity and mythology,” says Posey. “It’s almost like it’s his own monster he’s up against—something fierce, complex and horrific. Joaquin worked so hard on this and put his body through so much.”

To bring the character alive, Aster and Phoenix worked together by poring over the script countless times prior to and during production, discussing the character, his demeanor, what he looked like, what he wore, what his voice might sound like. “Joaquin asks every possible question an actor could ask, and he likes to go over the script in great detail - investigating every possible thing,” notes Aster. “We did that before we filmed, and we did it on set as we filmed. We felt our way through the movie.”

For Aster, it was Phoenix’s total commitment to the role that made his work stand out, the way he threw himself into every scene. Phoenix performed most of his own stunts, jumping through glass, falling out of an attic, tumbling around violently in a bathtub for a full day with a stunt performer. “As an actor, he wants to embody the character as much as he can, wherever he can,” says Aster. “Joaquin doesn’t have any vanity—he puts all of himself into the part.”

Before working with Phoenix, Aster’s method was to block scenes out before arriving on set, determining in advance the placement of the actors as well as the cameras. “I threw a lot of that away and only had a picture in my head of what the scene could be so I could have total openness as to what Joaquin might bring on a given shooting day,” explains Aster. “The scenes were always improved beyond what was in my head.”

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The actor's physical transformation into Beau Wassermann surprised everyone on set, including Parker Posey. "I saw someone out of the corner of my eye who came into my trailer, and I thought it was a member of the cleaning crew," says Posey. "There was something sad and spooky about this person—and then I screamed, and laughed, because it was Joaquin."

The actor's transformation into a state of emotional turmoil befitting Beau Wassermann was a sight to behold for his co-stars, who marveled at his ability to slip in and out of character at will. "Before I met him, I thought he would be the type of actor who stays in character all day, and you navigate around that carefully, calling him 'Beau' instead of 'Joaquin' when cameras weren't rolling," says Amy Ryan. "But that's not what I encountered. I felt like we were naughty children in school being led by Joaquin who kept us laughing as we waited for action to be called. On action, he was already deep in the scene and deep in character. Such is his miraculous talent."

Aster filled the supporting roles with a top-notch ensemble of actors from every corner of the industry, including several Tony-nominated and Tony-winning performers from the Broadway stage, including Nathan Lane, Amy Ryan, Patti LuPone, and Stephen McKinley Henderson.

"We needed to populate all these different worlds, so the supporting cast was important, and I was able to pull in people I've always wanted to work with," says Aster.

A particular highlight for Aster was watching these seasoned professionals go head-to-head with Phoenix, who he describes as the opposite of a selfish actor. "It was fun seeing how each of their processes would meld or compliment or clash with Joaquin's way," says Aster. "But in the end, it was

always fruitful because Joaquin is a generous scene partner. He really gives a lot to the other actors he's working with."

The set

Beau is Afraid filmed in Montreal, in locations ranging from urban, suburban and rural, reflecting the story's journey across multiple story worlds. To bring these diverse worlds alive, Academy Award-nominated production designer Fiona Crombie (*The Favourite*) transformed a city street into Beau's daily environs, scouted and dressed two very different Montreal homes for stops along his journey, and built an outdoor theater in a Cap-Saint-Jacques nature park for the movie's mid-point forest detour.

"What I found most interesting about Ari's script was the way the story goes from event to event and location to location, creating these visual story beats you can move between in company with Beau," says Crombie, whose recent design work includes Disney's *Cruella*. "I loved working in a contemporary setting that had such movement to it visually. Finding a way to connect those things and make it feel like one movie was an exciting challenge."

Live through this

Beau is Afraid opens in an unnamed city, in the streets surrounding an apartment complex where Beau lives a solitary life as violence rages outside. "We needed to start the film with a very strong sense of place, even though we knew that Beau was going to be thrown out of that place quickly and sent on his journey," says Crombie. "The important thing with the opening sequence is to show Beau's state of mind, and where he's at."

Racing to make a flight home to visit his mother, Beau finds himself instead caught up in the sordid antics of his neighbor-

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hood, where drug-addicted and psychotic vagrants—including a naked man who stalks and stabs at will—languish in streets awash with porn shops, pharmacies, seedy cinemas, and convenience stores.

“I loved the movie’s sense of danger, which was right there on the page,” says Crombie. “I’m interested in working with filmmakers who are prepared to try something different and when I started working with Ari, I realized we were going to go very deep with this movie. We were going to investigate Beau’s journey like I’ve never been asked to investigate anything before.”

Taking over an entire city block with retail shops on either side, Crombie and her design team re-dressed every façade to reflect Aster’s Boschian vision of consumerism run amok. “Nothing is incidental in Ari’s work—everything you see is there for a reason, every sign, every piece of graffiti, every storefront,” says Crombie. “Everything is designed with a very specific language that’s foretelling something we discover later in the story.”

The signs and surfaces in the opening were created from scratch, including store façades, crude hallway graffiti, movie posters advertising fictional films, and food packaging. Aster spent hours in pre-production composing names of stores and products, and designed advertising to reflect them.

“The graphic design element of the movie was a distraction during prep because I became so obsessed with building out the details of Beau’s world,” says Aster. “It was never over, and the design team was driven crazy. Every time they thought a set was finished, I came back with more posters, book jackets, signs, and ads. That’s what was fun about this movie for me—creating the minutia for this sick, comic world.”

The interior shots in the opening sequence, including a psychiatrist’s office and the lobby, corridors and unit in Beau’s apartment building, were built on a soundstage, and decorated accordingly by Crombie’s team. “It’s not just the look of Ari’s films—it’s the detailing,” says Crombie. “Everything has a touch of Ari, down to the books on the shelves and the name of Beau’s TV dinner.”

Home sweet home

Fans of *Hereditary* and *Midsommar* recall Aster’s fascination with architecture, and while those films impressed with their meticulously constructed dwellings and temples, *Beau is Afraid* features actual homes that were scouted in Montreal and dressed by Crombie’s team to reflect different stops on Beau’s journey.

One house in a leafy suburb is a waystation where Beau recuperates following an accident; the other, an enigmatic Brutalist pile with sharp angles, contains the secrets of his family’s past. For these locations, Crombie looked for houses that could situate characters inside given plot points while also facilitating camera placement and movement, and the requisite play of light.

For the house belonging to the surgeon Roger and his wife Grace, the team looked for a modernist structure with good sightlines in and out of the house. “For the second stop on Beau’s journey we needed to land very quickly into this suburban ideal, a smoothly functioning family home with a lived-in history,” says Crombie. “It had to feel like something Beau had never experienced, while also serving as a place he could stay and recover—the sort of idealized home where happiness felt possible.”

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Crombie located a glass house in a Montreal suburb with plentiful windows that made it easy for the characters to be seen moving around, going in and out of doors and from room to room, such as Roger and Grace's daughter Toni (Kylie Rogers) and their unstable live-in Jeeves (Denis Ménochet), as they find the situation heightening into menace and chaos. "We needed Beau to be seen—to never have this feeling of privacy," says Crombie. "The family members had to be able to watch his every move inside and out."

The second house in *Beau is Afraid* was located at the last minute, as cameras were preparing to roll. "The brief for this house was complicated because it had to be worthy of a specific character's wealth and stature without being overly opulent or glamorous," says Crombie.

What the scouting team found to their delight was a multi-level house with an open foyer with views onto different levels of the house, not unlike the diorama-like structure Aster constructed on a soundstage for *Hereditary*. Some of the most intense and outrageous moments in the movie play out on the various floors of this unusual home, making it something of a character unto itself, with its multiple levels and malevolent aura. "It was a very complicated house that felt dated and stuck in time, and also very musty," says Crombie. "I don't think I've ever seen anything like it—the tension between its architectural grandeur and all that mustiness. We immediately decided to paint the interiors pink."

The shoot

Beau is Afraid marks the third collaboration between Aster and cinematographer Pawel Pogorzelski, whose professional relationship dates back to their student years at the American Film Institute. Pogorzelski followed Aster into *Hereditary* and *Midsommar*, visually stunning works that remained confined to

hermetic story worlds. *Beau is Afraid*, in contrast, goes out into the world in a big way.

"*Beau is Afraid* is much more epic in scale than Ari's previous features, and more complex," says Pogorzelski. "What's different this time around is how ambitious the story is—a Homeric journey with all its different worlds."

The creative duo relied on the close-knit dynamic they've been building on for a decade, evolving and deepening with each successive film. "Ari always comes with a clear vision of what the movie is going to look like, and then it's a matter of choosing the cameras and lenses," says Pogorzelski. "And each film gets more ambitious. *Midsommar* felt impossible, but this one's even bigger. It's about opening up and giving into what Ari has in his mind. We end up getting it done by finding ways to push the boundaries together."

Pogorzelski's camera hits the ground running in the film's chaotic opening minutes set in the streets and corridors of an urban apartment complex. In one heart-stopping tracking scene, Pogorzelski follows as Phoenix makes a mad dash from the apartment lobby across a frenzied street and into a convenience store to buy water for his psychiatric medication. On the street, lunatic locals lurch at every turn.

"Some of the camera moves in this sequence were super challenging, trying to capture this person or that person while everyone is in motion, including Joaquin," says Pogorzelski. "We practiced a lot of these scenes in a parking lot before we filmed, and through trial and error we pulled them off, including running inside the convenience store with Joaquin by going in with the camera through an open window."

Other unique challenges required similar planning and troubleshooting, including filming inside glass houses (with their

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unpredictable play of light and excessive reflection); navigating complex floor plans to capture characters in motion; and filming at night in a Montreal forest where abundant foliage often blocked shots.

"Ari has pushed his limits with this movie, becoming a better director in terms of his blocking and planning and how he tells the story," says Pogorzelski. "There were more obstacles in our path with this one, but he works in a mathematical way, so everything is pre-planned and beautifully choreographed. I simply execute what he has in his mind."

Lars Knudsen, Aster's longtime producer and partner at their company Square Peg, concurs: "Having produced all of Ari's films I can say with confidence that Beau was the most ambitious and impossibly challenging film to make. Ari is a perfectionist in the best sense. He challenges himself as a filmmaker on every film he does, he keeps setting the bar higher and higher, to make new and original films that haven't been on screen before."

Credits

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Credits

Crew

Written and Directed by	Ari Aster
Produced by	Lars Knudsen, p.g.a. Ari Aster, p.g.a.
Executive Producers	Len Blavatnik Danny Cohen Timo Argillander Elisa Alvares Ann Ruark
Director of Photography	Pawel Pogorzelski
Production Designer	Fiona Crombie
Editor	Lucian Johnston
Costume Designer	Alice Babidge
Co-Producers	Luca Borghese Tyler Campellone
Original Score by	Bobby Krlic
Re-Recording Mixer	Paul Hsu
Score Producer and Music Editor	Katherine Miller

Credits

Music Supervisor	Jemma Burns
Visual Effects Supervisor	Louis Morin
Visual Effects Producer	Annie Godin
Animation by	Cristóbal León & Joaquín Cociña
Animation Sequence Produced by	Jorge Cañada Escorihuela
Casting by	Jim Carnahan, CSA

Credits

Cast

Beau Wassermann

Joaquin Phoenix

Mona Wassermann

Patti LuPone

Grace

Amy Ryan

Roger

Nathan Lane

Toni

Kylie Rogers

Jeeves

Denis Ménochet

Elaine Bray

Parker Posey

Young Mona

Zoe Lister Jones

Teen Beau

Armen Nahapetian

Teen Elaine

Julia Antonelli

Therapist

Stephen McKinley Henderson

Dr. Cohen

Richard Kind

Penelope

Hayley Squires



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Credits

Strange Man	Julian Richings
UPS Guy	Bill Hader
Liz	Alicia Rosario
Boy Beau	James Cvetkovski
Hero Beau's Wife	Catherine Bérubé
Martha	Stephanie Herrera
Birthday Boy Stab Man	Bradley Fisher
Ceiling Man	Peter Seaborne
Officer Johnson	Michael Esper
Cheapo Depot Cashier	Manuel Tadros
Man With Face Tattoos	Karl Roy
Comatose Junkie	Marc-Andre Brisebois
Rattled Businessman	Tyrone Benskin
Crazy Man	Ernest-James Chuipka
Laughing Man	Archie Madekwe
Crust Punk (Eye Gouger)	Greg Halpin
Crust Punk (Eyes Gouged)	Luis Oliva
Boat Boy	Charles Hardy

Credits

Fraught Mother Looking for Boat Boy	Marie-Michelle Garon
Angel / Play Narrator	Maev Beaty
Orphan Hero	Patrick Kwok-Choon
Beau's Sons	Michael Gandolfini Theodore Pellerin Mike Taylor
Hero Beau's Young Sons	Luke Alexander James McPhail Ryan S. Hill Bentley Hugues
Orphan Ladybug Man	Kwasi Songui
Orphan Man w/Mandolin	Sylvain Landry
Orphan Costume Designer	Tristan D. Lalla
Orphan Chorus Members	Emmanuel Schwartz Cat Lemieux
Orphan Little Girl	Lily Bird
Duncan / God On Cloud / Hero Beau's Wife	Arthur Holden
Yesekov's Body	François Paquette
Orphan Production Designer	Alex Bisping
Orphan Papa Boy	Lucas Gosselin

Credits

News Correspondent (Brian Galloway)	Joe Cobden
Superintendent / Catering Manager	Harry Standjofski
Teen Elaine's Mother	Anana Rydvald
Nurse	Isabelle Brabant
News Anchor (BB Stab Man)	Tarah Schwartz
News Anchor (MW Obit)	Barry Morgan
Rabbi	David Mamet
Hearse Driver	John Walsh
Caterer	Karim Bourara
Mona Henchman Who Throws Lawyer	Lee Villeneuve
Mourning Woman	Luz Tercero
Elaine Body Double	Geneviève Marin
Beau's Twin in Attic	Julien Fortin

The Cast

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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 was 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.

Most recently, Tilda shot George Miller's *Three Thousand Years Of Longing* in Australia opposite Idris Elba, reunited with Wes Anderson for the fifth time for *Asteroid City* and Joanna Hogg for a third time on *The Eternal Daughter*. Her most recent shoot was with Julio Torres on *Problemista* with A24.

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

RZA

Robert Fitzgerald Diggs better known by his stage name the RZA, is an American rapper, actor, filmmaker, and record producer. He is the DE factor leader of the hip hop group Wu-Tang Clan, having produced most albums for the group and its respective members. He is a cousin of two other original Wu-Tang Clan members: GZA and Ol' Dirty Bastard. He has also released solo albums under the alter-ego Bobby Digital, along with executive producing credits for side projects. After forming the Wu-Tang Clan, RZA was a founding member of the horror-core group Gravedig-gaz, where he went by the name The RZArector.

The Cast

Isabella Rossellini

Isabella has a master's degree in Animal Behavior and Conservation. She made award-winning series of shorts, "Green Porno," "Seduce Me" and "Mammas" that offer comical and scientifically insightful studies of animal behaviors. She toured in 50 different cities with a monologue based on her shorts written with Academy Award winner Jean Claude Carriere. Recently she toured her new theatrical show, *Link Link Circus* that deals with animals' behavior and cognition.

Greta Lee

Greta Lee can be seen in Season 2 of Apple+'s "The Morning Show" as "Stella Bak," an ambitious leader of an online media company that caters to a millennial and Gen Z audience.

She will next star as the lead of the upcoming A24 film, *Past Lives*, written and directed by Celine Song. This feature is an original love story about childhood sweethearts who meet in Korea and live parallel lives until they later reunite. The film will release in 2023.

Greta is also currently adapting Cathy Park Hong's book *Minor Feelings* for FX/Hulu with A24 and Onyx. She will star, write and executive produce the comedy series.

She can also be seen in the critically acclaimed Netflix comedy, "Russian Doll" written and executive produced by Natasha Lyonne and Amy Poehler. The first season of "Russian Doll" was nominated for 13 Emmys, including Outstanding Comedy Series.

Previously, Greta starred as the memorable nail technician, "Hae-Won" opposite Tina Fey and Amy Poehler in the Universal feature, "Sisters." She also recurred as "Homeless Heidi" in the HBO comedy, "High Maintenance," and has made memorable appearances on HBO's "Girls," and Comedy Central's "Inside Amy Schumer," and "Broad City."

The Crew

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The Crew

Julio Torres

Director/ Writer

Julio is a Brooklyn-based comedian from El Salvador. He was an Emmy-nominated and WGA-winning writer for Saturday Night Live. In 2019, his special "My Favorite Shapes" premiered. Julio also starred in the HBO series "Los Espookys", which he co-created with Fred Armisen and Ana Fabrega. His first book, "I Want To Be A Vase" was recently released.

Fruit Tree

Producers

Fruit Tree is a film/TV production banner from Emma Stone, Dave McCary, and Ali Herting. Stone is an Academy Award-winning actress and producer, known for her roles in such films as *La La Land*, *The Favourite*, and *Cruella*. McCary is an Emmy-nominated writer/director who spent five seasons at "Saturday Night Live"; his feature *Brigsby Bear* debuted at Cannes in 2017. Herting spent 8 years as an executive at A24, overseeing the production of such films as *The Last Black Man in San Francisco* and *Zola*.

Fruit Tree produces a diverse array of film and television projects across scripted, documentary, and unscripted formats. In addition to *When You Finish Saving the World*, their upcoming projects include "The Curse," a series created by Nathan Fielder and Benny Safdie; and *Poor Things*, directed by Yorgos Lanthimos.

Fredrik Wenzel

Director of Photography

The Crew

Katie Byron

Production Designer

Katie Byron's feature film work includes Mike Mills' *C'mon C'mon*, Olivia Wilde's *Booksmart* and *Don't Worry Darling*, Janicza Bravo's *Zola*, Tara Miele's *Wander Darkly*, Spectrevisions' *Color Out Of Space*, an HP Lovecraft adaptation by cult director Richard Stanley, meta slasher film *The Final Girls*, and several films by Drake Doremus; Sundance Grand Jury Prize winner *Like Crazy*, *Zoe, Breathe In*, *Equals* and *Newness*.

Her television work includes BBC America's "Dirk Gently Holistic Detective Agency", IFC's "Documentary Now,"", the FX series "A Teacher" and the Australian/American genre bending series "Wolf Like Me"

Sara Shaw

Editor

Jacob Schulsinger

Editor

The Crew

Catherine George

Costume Designer

Ruy García

Sound Designer

The Crew

Robert Ouyang Rusli

Composer

Gayle Keller & Emer O'Callaghan

Casting Directors