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COTTONTAIL

コットンテール

A Film By Patrick Dickinson



ROME
FILM FEST 2023
GRAND PUBLIC

From the Academy Award nominated producer of **Philomena** and **The Dig**

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TECHNICAL INFORMATION

Written and Directed by	Patrick Dickinson
Produced by	Gabrielle Tana
Producers	Kosuke Oshida, Carolyn Marks Blackwood, H��l��ne Th��odoly
Executive Producers	Anne Sheehan, Maria Logan, Raymond Phathanavirangoon
Co-Producers	Jamie Harvey, Satch Watanabe
Associate Producers	Tyro Heath, Emily Lowe, Susan Simnett, Sebastian Strakowicz
Director of Photography	Mark Wolf
Production Designers	Matthew Button, Kentar�� Kosaka
Editor	Andy Jadavji
Costume Designer	Mari Miyamoto
Supervising Sound Editor	Danny Sheehan
Music by	Stefan Gregory
Countries	United Kingdom/ Japan
Duration	1:33:42:22 (At 24 fps)
Languages	Japanese, English
Format	Digital 4K
Image	Colour
Shooting Format	ARRI ALEXA
Ratio	2.39:1
Shooting Locations	Tokyo, Japan / London & Lake Distict, United kingdom
Post-Production	Nu Boyana UK, Phaze UK

CAST

Kenzaburo	Lily FRANKY
Toshi	Ryo NISHIKIDO
Akiko	Tae KIMURA
Satsuki	Rin TAKANASHI
John	Aoife HINDS
Mary	Ciarán HINDS
Young Akiko	Yuri TSUNEMATSU



LOGLINE

After the death of his wife, Kenzaburo and his son Toshi receive an unexpected letter from beyond the grave. Akiko, their wife and mother, asks them to scatter her ashes at the place she loved most as a child – Lake Windermere in England. The two men, along with Toshi's wife and daughter, travel to England from Tokyo to fulfil her final wish. But the father and son's fraught relationship threatens to upend their journey.

SYNOPSIS

After the death of his wife, Kenzaburo (60s) and his son Toshi (30s) receive an unexpected letter from beyond the grave. Akiko, their wife and mother, asks them to scatter her ashes at the place she loved most as a child – Lake Windermere in England. Surprised by this unexpected request, father and son are initially at loggerheads over their next steps.

The two men, along with Toshi's wife Satsuki and young daughter Emi, eventually travel together to England from Tokyo to fulfil Akiko's final wish. But Kenzaburo keeps losing himself in memories of Akiko as his relationship with Toshi becomes increasingly fraught. With little knowledge of where he is going and barely any English, Kenzaburo abandons his family in London and heads to the Lake District on his own with Akiko's ashes.

As he embarks on his quest, his memories of Akiko grow more painful. A lost and weary Kenzaburo stumbles onto the doorstep of a farmer, John, and his daughter Mary. With their help, Kenzaburo is finally able to set course once again toward Lake Windermere. But his true journey toward forgiveness and reconciliation will prove the hardest of all.

DIRECTOR'S STATEMENT

I was born in London to a middle-class family: an English mother and an Irish father. The two of them helped shaped who I have become, but in extremely different ways.

Through my mother, I learned about cinema. She used to record hundreds of VHSes of the films she loved when they were shown on late night TV: grainy versions of *THE 400 BLOWS*, *LE WEEKEND*, *LAWRENCE OF ARABIA*, *THE ENIGMA OF KASPER HAUSER*. I would watch them with her over and over, thrilled by every moment of emotion on screen.

Through my father, I learned what men in British society were supposed to be like. He worked hard and drank harder, and in addition suffered severe bouts of manic depression that coloured our lives. I struggled with our relationship and could never speak candidly to him about how I felt. In return he never shared his feelings with me. It seemed being raised as a British man meant that we had to keep up the very British tradition of a 'stiff-upper lip' and never reveal our true selves through our emotions. My father's solution to anything was to drink his feelings away.

As my father and I drifted increasingly apart in my adolescent years, my passion for cinema deepened. I began to discover the worlds created by Japanese directors such as Kenji Mizoguchi, Nagisa Oshima, Itami Juzo and Yasujiro Ozu. Somehow, their films spoke to me, even though at the time I did not fully understand why. So I told my parents and my teachers that I wanted to study Japanese. Everyone thought it was a stupid idea. Except my father. He was supportive and encouraged me to do what my heart told me. Eventually, I won a place at Oxford University to study Japanese. I even taught a class on Japanese film for the first time in the university's history.

But I yearned to experience Japan in person, so I continued my studies at the renowned Waseda University. This was also an opportunity for me to get away from my life with my parents, who were divorcing. In Tokyo, I sought out the late film critic Donald Richie, and he agreed to mentor me while I was there. He helped me to gain an even deeper appreciation of Japanese cinema by showing me how they portrayed our common humanity with such precision and simplicity.





While in Japan, I lived with a new family. As they let me into their lives, I began to call this very Japanese couple 'Mum and Dad'. But as I grew closer and closer to them, I started to realize that they, too, would never speak truly of their feelings. The patriarch would react to things with silence – a very similar sentiment to my own father. It was like *déjà vu* – I once again felt a familiar sense of disconnect as emotions were pushed away and issues remained unspoken. I soon realized that I had travelled to the other side of the planet only to find that my circumstances were exactly like those I had escaped from.

I had to return from Japan when my mother was diagnosed with a terminal illness. My mother's decline was sharp, though she was kept alive longer with drugs and morphine. She eventually passed away and was released from her pain. When she had been alive, and in a lucid moment, she did once ask me if I could 'help her' if things got too bad for her. Her plea, still seared into my brain to this day, eventually inspired my short USAGI-SAN.

It took some years for me to process all that happened to me. I needed to come to terms with my own feelings, and to somehow understand and accept my father, even if that was not always successful. But I feel that I now understand why he agreed for me to study Japanese and to fly half-way across the world. He probably did not want me to be like him – trapped in societal formalities and expectations that he knew he could never truly fulfil. I also learned to see how the Japanese family that I know and love, though coming from a very different culture, in the end were similar to my own very English family in London.

And in the end, it comes back to the cinema that I saw as a child with my mother. Perhaps I was enthralled with the emotions on screen because my own family was unable to express them. And in a similar way, my experiences in Japan also made me understand how similar these two cultures are, especially when it comes to the silent, taciturn patriarchs expected in both countries' societies, thousands of miles away from each other. It is why I wanted to – and needed to – make COTTONTAIL, as a tribute to both of my families in UK and in Japan and the two cultures that raised me. Those classic Japanese films that Donald Richie helped me to truly appreciate are now so ingrained in me that I hope, in some way, I was able to give them tribute in this film.

Finally, it is a way for me to honour my mother, who gifted me with her love for cinema.

Patrick Dickinson

DIRECTOR'S BIOGRAPHY



Patrick Dickinson is a British/Irish writer & director. He studied Japanese cinema at Oxford University and Waseda University, Tokyo, and was mentored by the late film critic & historian Donald Richie. Shortly after living in Japan, he studied Directing at the AFI Conservatory, where he shot a number of shorts including 2011's *SOON*, 2012's *FATHER* and his thesis film *USAGI-SAN* (2013), which won the BAFTA US Special Jury award, screened at 30 festivals internationally, and is the only European winner of a Student Emmy for Drama. In 2014 he attended the Kyoto Filmmakers Lab, where he directed the Japanese short *OKYO MONOGATARI* with Toei Kyoto Studio. He then worked as television series producer/executive producer for BBC and Netflix. *COTTONTAIL* (2023), inspired by his personal stories in both Japan and England, is his feature-length directorial debut.

Selected Filmography:

- 2023 *COTTONTAIL* (UK/Japan) (1st feature film)
- 2015 *OKYO MONOGATARI* (Japan) (short)
- 2013 *USAGI-SAN* (USA) (short) - Special Jury Prize, BAFTA/LA Student Film Awards
- 2012 *FATHER* (USA) (short)
- 2011 *SOON* (USA) (short)



INTERVIEW WITH DIRECTOR PATRICK DICKINSON

It is uncommon for a first-time director to choose to direct a film mostly in a foreign language. Why did you decide to make your debut in Japanese?

I grew up watching most of my films in French, German, Japanese, so the differentiation between 'foreign language' and English languages films never fully occurred to me until much later. Although I speak Japanese, the actors and I worked on expressing feelings through action rather than dialogue, which is how I think we all truly communicate, consciously and subconsciously. COTTONTAIL is my attempt at capturing something deeper than just words.

I wanted to specifically make a film in Japan as it was as much a part of my journey toward adulthood as my upbringing in the UK. I lived in Tokyo and became friends with the film critic and author Donald Richie who schooled me in Japanese cinema and guided me with my thesis on Kenji Mizoguchi. This led to my short film USAGI-SAN, which was also in Japanese. I'd always wanted to make a film that explores how much is 'said' without being spoken, and in many ways the people from both where I grew up, and my adopted home of Tokyo, share this very similar taciturn trait. To me, it was my way of saying that these so-called 'foreign' cultures and languages are much less foreign than what we are made to believe.

Admittedly it was also because I've had enough of English language films where characters travel to 'foreign' lands...so I wanted to bring a Japanese family to the UK instead and see English culture from Japanese eyes.

The cast assembled for the film is impressive, from SHOP-LIFTERS' Lily Franky to BELFAST's Ciarán Hinds. How was the process of casting for you?

I'd wanted for some time to work with the incredibly talented Lily Franky but never thought I'd get the chance. To my surprise he loved the script and was wonderful to work with – we collaborated closely to develop and deepen his character. I'd also seen the film GURURI NO KOTO [ALL AROUND US by Ryōsuke Hashiguchi] in which Lily-san performed with acclaimed Japanese actor Tāe Kimura. Tāe's performance was deeply moving, and in portraying a couple together with Lily-san it felt like we had a privileged view into a Japanese couple's unspoken life. This was very much the dynamic I was looking for in the husband-wife relationship in COTTONTAIL, and I was thrilled when Tāe-san agreed to take the role of Akiko. This was all thanks to casting director Ko Iwagami, who was able to assemble such an incredible ensemble cast, which also included Ryo Nishikido, Rin Takanashi, Yuri Tsunematsu...

For the English-speaking roles, my producer Gaby Tana had suggested the wonderful Ciaran Hinds for John, and then she had the inspired idea of also working with Aoife Hinds, Ciaran's daughter. It was the perfect way to bring a family to life, with an actual father-daughter duo gifted with acting talent.

Alzheimer's (or dementia) has been a frequent subject matter in recent films such as THE FATHER and STILL ALICE. Did you feel any pressure in making your debut film on such a similar topic?

This story is very much based on own experiences with my family, though of course circumstances are somewhat different. I was living in Japan when I discovered that my mother was terminally ill. My parents were divorced, so it was up to my sister and I to care for her as her mental state was rapidly deteriorating. Those years spent looking after her left an indelible scar in me, as I had to witness the pain my mother went through. She did not survive, but it gave me a very strong determination to share my experience with others, first through my short USAGI-SAN, then through my first feature COTTONTAIL. They were my very personal responses to the failure of myself and my father to adequately care for her, as well as the Pandora's Box of hurt and guilt that came out afterward between the two of us. And though all of this was triggered by my mother's illness and passing, I understood later that somehow this painful event allowed my father and I to reach a reconciliation. It is this eventual rapprochement between father and son that I wanted to ultimately convey through the film.

Though of course I understood that other very accomplished films have had stories that touched upon very similar themes, what I did not want to do was to treat the affliction itself as the main story. Perhaps because COTTONTAIL was from my own very personal experiences, I did not feel comfortable portraying my mother's illness as a sort of voyeuristic rollercoaster ride of emotions. I wanted to concentrate more on the person than on the illness and show more about the aftermath of such a devastating loss upon a family. What I ultimately hoped to capture were the echoes that continue after the departure of a loved one.



Did you encounter many obstacles while making this film, especially considering the ongoing pandemic? And were there any difficulties in bridging the language gap?

Indeed, those were the two main challenges making the film. First was the language difference: though I speak Japanese, I am certainly not native, especially in writing. The script had to be written in English first and later localized into Japanese. I am indebted to the producer Satch Watanabe and the casting team Ko Iwagami and Yoko Yamashita for their help with both the script localization and working with the actors to bridge this gap. But this also provided an opportunity, as it meant that every word in the script – every action and dialogue – had to be considered and explained. We would rehearse without dialogue to first find a scene, then add the dialogue as appropriate as we went along. I soon realized that this really allowed the actors to be fully present and to bring their emotions into the scenes, rather than be burdened by dialogue that could prove a mismatch to their feelings. This process really helped to make the film what it is.

Another challenge was filming during the pandemic in both Japan and the UK. Japan though was by far the hardest to navigate as the country was under a strict lockdown both for locals and for foreigners. We did not know until quite late whether we could even enter the country or not, but thanks to Japan's Agency for Cultural Affairs' help we were finally allowed to fly in.

The script also had to be adjusted to take into account locations affected by the pandemic. One entire location had been turned into a vaccination centre, so we had to travel hours outside of the city to find an alternative. But we turned these problems into opportunities to see how we could adjust the story on the day of to dig further into the nuances of every character.

The film was shot in 2.39:1 despite featuring many close-up shots. Can you explain your intentions for the film's visuals, and why you decided on this aspect ratio?

One of my favourite films is *THE 400 BLOWS*. Truffaut shot it in anamorphic and used the ratio to show us the distance and the isolation of a child lost. My intention was to use the format and the close-ups to cut out much of the outside world and keep the audience in the very intimate space of the protagonist until the very end when the world opens up and the family for the first time shares the frame together. As such, the father and son rarely share the same frame till the very end; the framing and close ups keep them apart emotionally and physically. We shot with spherical lenses but cropped to 2.39 as the lighter spherical lenses allowed our cinematographer Mark Wolf to act like a 'winged voyeur' (Alexander Mackendrick's inspired phrase); He was able to follow the blocking without intruding on the scene. I also saw this technique as being similar to the 'kuroko' stagehands of the Kabuki who dressed in black (kuro) and would move around the action following the scene without being seen. This occurred to me when our cinematographer had to be covered in black at times to avoid his reflection in mirrors!



DELEGATE PRODUCER'S BIOGRAPHY

Gabrielle TANA is an Oscar-nominated and BAFTA-winning film and television producer based in London and New York. She specialises in authored stories rooted in human truth, collaborates with ambitious, distinctive filmmakers from across the globe and is committed to making progressive, uplifting content for audiences worldwide. Through her company, Magnolia Mae, Gabrielle has produced some of the most acclaimed independent films of recent years, including four-time Oscar nominee (including for Best Picture) *PHILOMENA* by Stephen Frears, Oscar-winning *THE DUCHESS* by Saul Dibb and five-time BAFTA nominee (including for British Film of the Year) *THE DIG* by Simon Stone. Through her long-time collaboration with Ralph Fiennes, she has produced three of his films as director: *THE WHITE CROW* (officially selected at Telluride and Tokyo Film Festival Special Achievement Award winner), *THE INVISIBLE WOMAN* (officially selected at Telluride, Toronto and New York Film Festivals) and *CORIOLANUS* (officially selected at Berlin Competition and Toronto Film Festival). Gabrielle's keen interest in dance has often been reflected in her work, which includes the celebrated portrait of Rudolf Nureyev *THE WHITE CROW* as well as the Producers Guild of America Best Documentary nominee *DANCER* by Steven Cantor. She has also worked with Baby Cow Films, executive producing three-time BAFTA nominee (including for British Film of the Year) *STAN & OLLIE*, directed by Jon Baird and starring Steve Coogan and John C. Reilly, as well as *MINDHORN* by Sean Foley.

Prior to working as an independent producer, Gabrielle was a production executive for Walt Disney Pictures Europe. With partner Carolyn Marks Blackwood, she founded Magnolia Mae Films in 1996. In 2021, she joined forces with two pioneering producers in Australia, Troy Lum and Andrew Mason, to create a new company, Brouhaha. Her first project with the new company is the upcoming *FIREBRAND* by Cannes-winning director Karim Aïnouz with Alicia Vikander and Jude Law.

Selected Filmography:

- 2023 **COTTONTAIL** by Patrick Dickinson
- 2022 **THIRTEEN LIVES** by Ron Howard
- 2021 **THE DIG** by Simon Stone – 5 BAFTA nominations including British Film of the Year
- 2020 **MINAMATA** by Andrew Levitas – Berlin Special Gala
- 2019 **MY ZOE** by Julie Delpy – Toronto, Tribeca
- 2018 **THE WHITE CROW** by Ralph Fiennes – Telluride, Tokyo Special Achievement Award
IDEAL HOME by Andrew Fleming
STAN & OLLIE by Jon S. Baird (Executive Producer) – 3 BAFTA nominations including British Film of the Year
- 2016 **DANCER** (docu) by Steven Cantor – PGA Award nomination for Best Documentary
MINDHORN by Sean Foley (Executive Producer)
- 2013 **PHILOMENA** by Stephen Frears – 4 Oscar nominations including Best Picture
THE INVISIBLE WOMAN by Ralph Fiennes – Telluride, Toronto, New York
- 2011 **CORIOLANUS** by Ralph Fiennes – Berlin Competition, Toronto
- 2008 **THE DUCHESS** by Saul Dibb – Oscar winner for Costume Design
- 1999 **ON THE ROPES** by Nanette Burstein & Brett Morgen (Co-Executive Producer, docu) – Oscar Best Documentary Feature nominee
- 1998 **ANIMALS WITH THE TOLLKEEPER** by Michael Di Jacomo – Sitges Best Director winner
- 1995 **SOMEONE ELSE'S AMERICA** by Goran Paskaljevic (Co-Producer) – Valladolid Golden Spike winner



INTERVIEW WITH PRODUCER GABRIELLA TANA

How did you meet the director? And what drew you to the story of COTTONTAIL?

At the time Patrick had just graduated from the Directors Program at AFI and was living with his wife and children in Los Angeles. This was also around the same time as our PHILOMENA promotions in the US, so we were able to meet in person. I was introduced to him through his agent Tracey Hyde, who asked me to read a very early draft of COTTONTAIL and watch his short film UNAGI-SAN. As a huge admirer of Japanese cinema, I immediately responded to the proposal. Upon meeting, we were able to share our common adoration of Japanese classics and how they touched us. We spent a lot of time together and started to work on the project, and it just became an ongoing journey from then on.

As an established producer, why did you come on board to produce a first-time director, especially one whose project is in Japanese?

My grandfather lived with Alzheimer's during the last years of his life. I spent quite a lot of time visiting him, and I was profoundly affected by that experience. So, this was a subject that touched me personally, and I found that it dealt with the issue beautifully. In the end it tells a story about families, and the complexity of communication within them – the fine line between being understood and not being understood. I believe that this is very universal, regardless of the setting. Though I do really love the setting as well, from the dynamism of Tokyo to one of the most magical parts of the English countryside.

Can you tell us a little bit about the journey toward making this film, such as development and casting?

Initially it was about getting the script right. I have a friend, Kiki Miyaki, who is a Japanese producer. She was extremely helpful in bringing out in Patrick what he knew already deep down. Along with others who helped weigh in, we made sure every tiny detail was accurate, medically, and culturally. At one point we did explore the idea of shooting it elsewhere, but it was impossible because this was Patrick's story – it had to be done in Japan. So, I raised the idea that it should all be in Japanese. I had already made a film predominantly in Russian, THE WHITE CROW with Ralph Fiennes, so I was not daunted by making a film in another language. But really it was Patrick's passion and determination that really motivated us all, and he kept working on the script to get it as close to perfect as possible.

Then the next process was about casting. We flew out to see Ken Watanabe in THE KING AND I musical and got the script to him. He was very interested and was attached for a while, until his schedule on Michael Mann's TOKYO VICE no longer allowed him to do it. But through him, we had Satch Watanabe as producer on our film. So we actively started working with Ko Iwagami, our casting director in Tokyo. Lily Franky was one of the first people who became interested and was very quickly attached. So that just gave the whole project a life force of its own.

How about the British cast? Why did you decide on Ciarán Hinds and his daughter Aoife.

I've always been a huge admirer of Ciarán Hinds. We were able to get him the script, and he pretty much immediately signed on. And initially it did not occur to us to cast Aoife, but then we saw her in the BBC series NORMAL PEOPLE, and she could not have been better. It just made perfect sense.

What challenges did you face in making this the rare Japanese-UK co-production? Especially considering the difficulties during the pandemic...

It was not an easy film to get made, but fortunately there was some funding available for UK-Japanese cultural exchange, which was wonderful. Then with UK tax credit and finding angels who really believed in the story, we were able to make it all come together. The BFI had also been involved in the beginning with development as well.

And then we had to shoot during the pandemic. It was extraordinary how everybody really came together to get our visas so that we may travel. Of course, quarantine in Japan was still a necessity at the time, but we received an incredible amount of Japanese official support to be able to make the shoot happen and to pull it off so successfully. Ko Iwagami, our casting director, was incredible, and our line producer there, Kosuke Oshida, was more than just a line producer – he kept producing rabbits out of the hat.

We also had to deal with two quarantines – once in Japan, and once again when the Japanese cast and crew had to come to the UK. In a way, this second quarantine really helped to create a bond between the cast members. So, when they finally got to the lake district, they really felt like a family unit. With the continuity in our shooting of the film, it really allowed us to take advantage of this closeness, and I believe it shows in the film.

In the end it was just sheer determination that made it possible for everyone to come together to overcome those difficult times.



CAST

Lily FRANKY (as Kenzaburo)



Born in 1963 in Fukuoka prefecture, Japan, Franky has worked actively in various fields, including literature, photography, composition, acting, along with illustration and design. In 2006, he received the top Honya Taisho award for his first full-length novel *TOKYO TOWER: MOM AND I, AND SOMETIMES DAD*, which became a best-seller and was made into an award-winning hit film of the same name in 2007. As an actor, he was awarded Best New Talent at the Blue Ribbon Awards for his lead performance in *ALL AROUND US* (Toronto 2008) by Ryosuke Hashiguchi. In 2013 he received numerous Best Supporting Actor prizes for Hirokazu Kore-eda's *LIKE FATHER, LIKE SON* (Cannes Jury Prize 2013), including from the Awards of the Japanese Academy. He won the Blue Ribbon Best Supporting Actor award once again in 2017 for his roles in *SCOOP!* (2016) and *SATOSHI: A MOVE FOR TOMORROW* (2016) and was widely praised for his leading turn in Hirokazu Kore-eda's Cannes Palme d'Or winner *SHOPLIFTERS* (2018).

Ryo NISHIKIDO (as Toshi)



Nishikido is a Japanese actor and singer born in 1984 in Osaka prefecture. He made his singing debut in 2003 as a member of the pop band News, and that same year also started acting in television dramas. In 2010 he made his feature film debut with *A BOY AND HIS SAMURAI* by Yoshihiro Nakamura, which won the Audience Award at New York Asian Film Festival. Since then he has headlined a number of popular films such as *EIGHT RANGERS* (2012) and *EIGHT RANGERS 2* (2014) as well as *THE SCYTHIAN LAMB* (2018, Busan, Chicago). He started his own record label Nomad Records and released his solo album *NOMAD* in 2019.

COTTONTAIL a film by Patrick Dickinson

Selected Filmography:

2018 SHOPLIFTERS by Hirokazu Kore-eda
(Cannes Palme d'Or)

2016 WHILE THE WOMEN ARE SLEEPING
by Wayne Wang (Berlin Panorama)

2015 YAKUZA APOCALYPSE by Takashi Miike
(Cannes Directors' Fortnight)

OUR LITTLE SISTER by Hirokazu Kore-eda
(Cannes Un Certain Regard)

2014 FIRES ON THE PLAIN by Shinya Tsukamoto
(Venice Competition)

2013 LIKE FATHER, LIKE SON by Hirokazu Kore-eda
(Cannes Jury Prize)

2008 ALL AROUND US by Ryosuke Hashiguchi
(Toronto, Berlin Panorama)

Selected Filmography:

2018 THE SCYTHIAN LAMB by Daihachi Yoshida
(Busan, Chicago)

2014 EIGHT RANGERS 2 by Yukihiro Tsutsumi

I JUST WANNA HUG YOU by Akihiko Shiota

2013 HOSPITALITY DEPARTMENT by Yoshishige Miyake

2012 EIGHT RANGERS by Yukihiro Tsutsumi

2010 A BOY AND HIS SAMURAI
by Yoshihiro Nakamura
(New York Asian Audience Award)

Tae KIMURA (as Akiko)



Born in 1971, Kimura is an actress who began acting in TV series in the late 1990s, including as Sadako in *RING: THE FINAL CHAPTER* (1999, TV). After early roles in films such as *HANA AND ALICE* by Shunji Iwai (2004, Busan, Rotterdam) and *SURVIVE STYLE 5+* by Gen Sekiguchi (2004, Locarno, Busan Audience Award), she received critical acclaim for Ryosuke Hashiguchi's *ALL AROUND US* (Toronto 2008), winning Best Actress at the Awards of the Japanese Academy and the Blue Ribbon Awards. She was once again nominated for the Awards of the Japanese Academy as Best Supporting Actress for 2009's *ZERO FOCUS*. She has recently starred in the TV series *24 JAPAN* (2020) as well as the domestic box office hit *YOUR TURN TO KILL* (2021).

Rin TAKANASHI (as Satsuki)



Takanashi, born in Chiba prefecture, started acting in TV series in 2007 before landing her first starring film role with *GOTH* by Gen Takahashi (2008). In 2009 she became well-known after being cast in the *SAMURAI SENTAII SHINKENGER* TV series and films. International recognition followed after starring in Abbas Kiarostami's *LIKE SOMEONE IN LOVE* (2012 Cannes Competition) as well as Indonesia-Japan coproduction *KILLERS* by The Mo Brothers (2014 Sundance).

Selected Filmography:

2021 YOUR TURN TO KILL by Noriyoshi Sakuma

2014 MONSTERZ by Hideo Nakata (New York Asian)

2012 DREAMS FOR SALE by Miwa Nishikawa (Toronto, London)

2009 ZERO FOCUS by Isshin Inudô (Tokyo)

2008 ALL AROUND US by Ryosuke Hashiguchi (Toronto, Berlin Panorama)

2004 SURVIVE STYLE 5+ by Gen Sekiguchi (Locarno, Busan Audience Award)

HANA AND ALICE by Shunji Iwai (Busan, Rotterdam)

Selected Filmography:

2021 THE DOOR INTO SUMMER
by Takahiro Miki

2016 A SOWER OF SEEDS 3 by Kiyoshi Sasabe (Tokyo)

2014 KILLERS by Timo Tjahjanto, Kimo Stamboel (The Mo Brothers) (Sundance)

2012 LIKE SOMEONE IN LOVE by Abbas Kiarostami (Cannes Competition)

2012 ISN'T ANYONE ALIVE? by Gakuryû Ishii

2010 SAMURAI SENTAII SHINKENGER by Shôjirô Nakazawa

2008 GOTH by Gen Takahashi

Ciarán HINDS (as John)



Ciarán Hinds was born in Belfast, Northern Ireland, and began his career at The Glasgow Citizens Theatre. He soon performed on stage in Ireland and beyond, including touring internationally with Peter Brook's Company in *THE MAHABHARATA* and playing leading roles at the Royal Shakespeare Company, the National Theatre, the Donmar Warehouse, Broadway and more. John Boorman's *EXCALIBUR* (1981) was his feature film debut, with subsequent roles in major works by directors such as Peter Greenaway, Todd Solondz, Roger Michell, Damien Chazelle, Gillian Armstrong, Sam Mendes, Steven Spielberg, Noah Baumbach, Michael Mann, Paul Thomas Anderson, Martin McDonagh, Stephen Frears, Joel Schumacher, Kathryn Bigelow, Martin Scorsese, Norman Jewison and more. He also starred in, and was nominated for, the HBO series *ROME* (2005-2007) and *GAME OF THRONES* (2013-2015) and won Best Actor at Tribeca Film Festival for the Irish film *THE ECLIPSE* (2009) by Conor McPherson. For Kenneth Branagh's *BELFAST* (2021), he received a Best Supporting Actor award from the National Board of Review, and received his first Academy Award, Screen Actors Guild and BAFTA nomination for the same role. He is also known for his voice roles as Grand Pabbie, the Troll King in Disney's *FROZEN* (2013) and *FROZEN II* (2019), and as Steppenwolf in *JUSTICE LEAGUE* (2017).

COTTONTAIL a film by Patrick Dickinson

Selected Filmography:

2021 BELFAST by Kenneth Branagh
– Oscar Best Supporting Actor nominee

2018 FIRST MAN by Damien Chazelle – 4
Oscar nominations

2016 SILENCE by Martin Scorsese

2011 HARRY POTTER AND THE DEATHLY HALLOWS – PART 2 by David Yates

TINKER TAILOR SOLDIER SPY by Tomas
Alfredson – 3 Oscar nominations

2009 THE ECLIPSE by Conor McPherson –
Tribeca Best Actor

LIFE DURING WARTIME by Todd Solondz –
Venice Best Screenplay

2008 IN BRUGES by Martin McDonagh
– Oscar nomination for Best Original
Screenplay

2007 MARGOT AT THE WEDDING by
Noah Baumbach

THERE WILL BE BLOOD by Paul Thomas
Anderson – 8 Oscar nominations including
Best Picture

2006 MIAMI VICE by Michael Mann

2005 MUNICH by Steven Spielberg – 5
Oscar nominations including Best Picture

2004 THE PHANTOM OF THE OPERA by
Joel Schumacher – 3 Oscar nominations

2003 VERONICA GUERIN by Joel Schumacher – San Sebastián Solidarity Award

2002 ROAD TO PERDITION by Sam Mendes
– 6 Oscar nominations

2000 THE WEIGHT OF WATER by Kathryn
Bigelow – San Sebastián Competition

1999 TITANIC TOWN by Roger Michell –
Locarno Prize of the Ecumenical Jury

1997 OSCAR AND LUCINDA by Gillian
Armstrong

**1989 THE COOK, THE THIEF, HIS WIFE &
HER LOVER** by Peter Greenaway

1981 EXCALIBUR by John Boorman –
Cannes Best Artistic Contribution

Aoife HINDS (as Mary)



Aoife Hinds began her acting career with a role in Jaume Collet-Serra's **THE COMMUTER** starring Liam Neeson. She then came to prominence via roles in various TV series such as **CHEAT** (2019), **THE FEED** (2019), **DERRY GIRLS** (2018-2022), and **THE LONG CALL** (2021). She also starred in the popular TV mini-series **NORMAL PEOPLE** (2020) as Helen, and **ANNE BOLEYN** (2021) as Princess Mary. In addition to **COTTONTAIL** (2023), her roles include David Bruckner's **HELLRAISER** (2022) reboot.

Yuri TSUNEMATSU (as Young Akiko)



Yuri Tsunematsu made her acting debut in Japanese TV series before starring in her first feature film with **OOO, DEN-O, & ALL RIDERS: LET'S GO KAMEN RIDERS** (2011) by Osamu Kaneda. After appearing in the popular Japanese TV series **FROM FIVE TO NINE** (2015-), she garnered international attention with **BEFORE WE VANISH** (2017) by Kiyoshi Kurosawa, which premiered at Cannes Un Certain Regard. Since then, her other major films include **SAKUREDA RESET PARTS I & II** (2017), Shanghai Film Festival competition title **LITTLE NIGHTS, LITTLE LOVE** (2019) by Rikiya Imaizumi, Mainichi Film Concours Readers' Choice winner **SEA OF REVIVAL** (2020) by Kazuya Shiraishi and Venice Best Director and Asian Film Awards Best Film winner **WIFE OF A SPY** (2020) by Kiyoshi Kurosawa. She recently starred in the Netflix series **THE NAKED DIRECTOR** (2019-2021).

COTTONTAIL a film by Patrick Dickinson

Selected Filmography:

2022 HELLRAISER by David Bruckner

2021 ANNE BOLEYN (TV mini-series)

2020 NORMAL PEOPLE (TV mini-series)
– 4 Primetime Emmy nominations

2019 THE FEED (TV series)

DERRY GIRLS (TV series)

CHEAT (TV series)

2018 THE COMMUTER by Jaume Collet-Serra

Selected Filmography:

2020 WIFE OF A SPY by Kiyoshi Kurosawa –
Venice Best Director, Asian Film Awards Best Film

SEA OF REVIVAL by Kazuya Shiraishi –
Mainichi Film Concours Readers' Choice winner

2019 THE NAKED DIRECTOR (TV Series)

LITTLE NIGHTS, LITTLE LOVE by Rikiya Imaizumi –
Shanghai Competition

2017 BEFORE WE VANISH by Kiyoshi Kurosawa –
Cannes Un Certain Regard

SAKUREDA RESET PART II by Yoshihiro Fukagawa

SAKUREDA RESET PART I by Yoshihiro Fukagawa

2015 FROM FIVE TO NINE (TV Series)

2011 OOO, DEN-O, & ALL RIDERS: LET'S GO KAMEN RIDERS by Osamu Kaneda

CREW

Mark WOLF (Director of Photography)

Mark Wolf is an award-winning Director of Photography with over 20 years' experience in the industry. His work on David Attenborough's BLUE PLANET: SEAS OF LIFE (2001, documentary series) won him a BAFTA and an Emmy for Best Cinematography. His other notable documentary credits are THE SECRET HISTORY OF OUR STREETS (2012, documentary series), which won the Grierson Award for Best Documentary and was nominated for a BAFTA; Nick Broomfield's feature documentaries GHOSTS (2006, San Sebastián Solidarity Award) and BATTLE FOR HADITHA (2007, San Sebastián SIGNIS Special Mention), the latter winning the Grierson Award for Best Drama Documentary; and Steve Cantor's DANCER (2016) about Sergei Polunin, which was a Producers Guild of America Best Documentary nominee.

Mark's feature film credits include SNOW IN PARADISE (2014, Cannes Un Certain Regard) and THE DEVIL OUTSIDE (2018), both with director Andrew Hulme. He also worked on LAST SUMMER (2018) directed by Jon Jones which won a BAFTA Cymru Award for Best Film in 2019. His work on the TV series TIME (2021) with Sean Bean and Stephen Graham garnered him and Lewis Arnold a Camerimage nomination for Best Photography on a TV series. He also shot with Lewis Arnold the series DARK MONEY (2019) and the critically acclaimed DES (2020) with David Tennant. TV movie credits include DON'T TAKE MY BABY (2015) by Ben Anthony and KILLED MY DEBT (2018) by Joseph Bullman, both of which won BAFTA and Royal Television Society awards for Best Single Drama. He is presently lensing the TV series STONEHOUSE directed by Jon S. Baird

Matthew BUTTON (Production Designer UK)

Matthew Button graduated from the University of the Arts London before joining the effects unit on the James Bond title THE WORLD IS NOT ENOUGH (1999). He has since designed over fifty film and TV productions. In 2014 he received a Royal Television Society nomination for Best Production Design for his work on the TV mini-series OUR WORLD WAR (2014) for the BBC. He went on to design KILLED MY DEBT (2018) by Joseph Bullman which won BAFTA and Royal Television Society awards for Best Single Drama; the BAFTA-nominated 8 DAYS: TO THE MOON AND BACK (2019) by Anthony Philipson, for which he was nominated for a British Film Designers Guild Award; and the 3-time BAFTA-nominated TV series BLOODS (2021-).

His feature film credits include DAMASCUS COVER (2017) by Daniel Zelik Berk which won Best Production Design at Manchester Film Festival, and the Academy Award-nominated LOVING VINCENT (2018), a fully painted animation feature by Dorota Kobiela and Hugh Welchman, which garnered him an Art Directors Guild Award nomination for Excellence in Production Design. Other titles he worked on include the award-winning THE ARBOR (2010) by Clio Barnard, COCKNEY VS ZOMBIES (2012) by Matthias Hoene, SLAUGHTERHOUSE RULEZ (2018) by Crispian Mills starring Asa Butterfield, Simon Pegg and Michael Sheen, and FINAL SCORE (2018) by Scott Mann starring Dave Bautista and Pierce Brosnan.

Kentarô KOSAKA (Production Designer JP)

Kentarô Kosaka was born 1981 in Hyogo Prefecture, Japan. He moved to Tokyo after high school and later graduated from Nikkatsu Art Academy. He soon worked as a freelance art assistant and participated in films by Venice Golden Lion winner Takeshi Kitano and others. He made his debut as art designer in 2014 with *UNDULANT FEVER* (2014, Rotterdam Big Screen Competition) by Hiroshi Ando. Subsequent works include *5 MILLION DOLLAR LIFE* (2019, New York Asian Film Festival Best Feature Film) by Moon Sung-Ho, *AWAKE* (2020) by Atsuhiro Yamada, and *MY DADDY* (2021) by Jun'ichi Kanai.

Andy JADAVJI (Editor)

Andy Jadavji is an editor and associate editor who has worked on internationally recognized films including Roger Michell's *THE DUKE* (2020), *MY COUSIN RACHEL* (2017) and *HYDE PARK ON HUDSON* (2012), Julian Jarrold's *BECOMING JANE* (2007) and *KINKY BOOTS* (2005), John Maybury's *THE EGDE OF LOVE* (2008) and *THE JACKET* (2005), Danny Boyle's *STEVE JOBS* (2015), *A LITTLE CHAOS* by Alan Rickman (2014), Steven Knight's *LOCKE* (2013), Mick Davis' *MODIGLIANI* (2004) and with producer Gabrielle Tana *THE INVISIBLE WOMAN* (2013) and *CORIOLANUS* (2011) by Ralph Fiennes. Apart from *COTTONTAIL* (2023) by Patrick Dickinson, he was recently associate editor on *TICKET TO PARADISE* (2022) by Ol Parker starring George Clooney & Julia Roberts.

Mari MIYAMOTO (Costume Designer)

Mari Miyamoto has worked as costume designer on feature films and TV dramas since the 1990s. Her credits include Slony Sow's *UMAMI* (2022) starring Gérard Depardieu, *HOLD ME BACK* (2020, Tokyo Audience Award) by Akiko Ôku, *STOLEN IDENTITY* (2018) by THE RING director Hideo Nakata, *BIRTHRIGHT* (2010, Shanghai Asian New Talent Jury Prix) by Naoki Hashimoto, *ABRAXAS* (2010, Sundance World Cinema Dramatic Competition) by Naoki Katô, *HIGANJIMA: ESCAPE FROM VAMPIRE ISLAND* (2009, SXSW Audience Award nominee) by Kim Tae-gyun, *BIZAN* (2007, 8 Awards of the Japanese Academy nominations including 3 wins) by Isshin Inudô, *REINCARNATION* (2005) by THE GRUDGE director Takashi Shimizu, *HOTEL HIBISCUS* by Yuji Nakae (2002, Berlin Kinderfest, Tokyo Special Jury Prize), among many others.

Danny SHEEHAN (Supervising Sound Editor)

Danny Sheehan started in the industry during the late 1990s. His collaboration with producer Matthew Vaughn has led him to work as sound supervisor/supervising sound editor on titles such as Guy Ritchie's LOCK, STOCK AND TWO SMOKING BARRELS (1998) and SNATCH (2000), Dexter Fletcher's EDDIE THE EAGLE (2015) and Oscar-winning ROCKETMAN (2019), as well as the Matthew Vaughn-directed STARDUST (2007), KICK-ASS (2010), KINGSMAN:THE SECRE SERVICE (2014), KINGSMAN:THE GOLDEN CIRCLE (2017) and THE KING'S MAN (2021). For ROCKETMAN, he was nominated for a BAFTA and a Motion Picture Sound Editors award. Other titles he worked on include Neil Marshall's THE DESCENT (2005), DOOMSDAY (2008), THE DESCENT: PART II (2009), and CENTURION (2010) and Roger Mitchell's BLACKBIRD (2019) and THE DUKE (2020). Through his relationship with producer Gabrielle Tana, he is also credited for Ralph Fiennes' THE INVISIBLE WOMAN (2013) and THE WHITE CROW (2018), Simon Stone's THE DIG (2021) and the upcoming FIREBRAND by Karim Ainouz.

Stefan GREGORY (Music)

Stefan Gregory's unusual background in theatre, rock 'n roll, and mathematics has helped forge his unique perspective on film scoring. He has written music for some of the most esteemed theatre companies in the world, including Salzburg Festival; The Young Vic, Barbican (London); Theatre Basel; L'Odeon (Paris); Brooklyn Academy of Music, The Armoury (New York); Schaubühne (Berlin); Burgtheater (Vienna); International Theatre Amsterdam; and Sydney Theatre Company, Belvoir St Theatre (Sydney). He has also been commissioned by the Australian Ballet and Queensland Opera. His brief stint as a rock guitarist in the band Faker resulted in a platinum single (2009's THIS HEART ATTACK) and several ARIA award nominations (Australian Record Industry Association).

Stefan has scored for the award-winning production of MEDEA for International Theatre Amsterdam as well as Sydney Theatre Company's acclaimed THE WAR OF THE ROSES starring Cate Blanchett. With director Simon Stone he composed the music for Young Vic Production's YERMA starring Billie Piper as well as the feature film THE DIG (2021).

PRODUCERS

Kosuke OSHIDA (Producer)

After graduating from the Japan Academy of Moving Images, Kosuke studied under acclaimed director Shohei Imamura and worked as an assistant director on THE EEL (1997, Cannes Palme d'Or winner), DR. AKAGI (1998, Cannes Special Screening) and 11'09"01 SEPTEMBER 11 (2003, segment "Japan", Venice UNESCO Award). He later took part in the production and direction of several documentaries before joining Office Shirous as a producer in 2004.

Kosuke's producing credits include including SCRAP HEAVEN (2004) by Lee Sang-il, TOKYO SERENDIPITY (2007) by Akiko Ôku, DREAMS FOR SALE by Miwa Nishikawa (2012, Toronto), UNFORGIVEN by Lee Sang-il (2013, Venice Out of Competition), JOURNEY TO THE SHORE by Kiyoshi Kurosawa (2015, Cannes Un Certain Regard Best Director), and the WOWOW drama series THE COP WHO WON'T SHOOT by Shunichi Nagasaki (2016-) as well as the US Netflix film THE OUTSIDER (2018) by Martin Zandvliet. In 2011, Kosuke directed the film THANK YOU GANGSTERS. In August 2017 he was appointed President of Office Shirous.

Carolyn MARKS BLACKWOOD (Producer)

Carolyn MARKS BLACKWOOD is a film/television producer and screenwriter based in New York. Carolyn founded Magnolia Mae Films with partner Gabrielle Tana in 1996. Prior to COTTONTAIL, Carolyn's recent productions include the critically-acclaimed feature film THE DIG, directed by Simon Stone and adapted by Moira Buffini from John Preston's novel, starring Carey Mulligan, Ralph Fiennes, Lily James, and Johnny Flynn, and the searing drama MY ZOE, written and directed by Julie Delpy and starring Delpy along with Daniel Brühl, Gemma Arterton, and Richard Armitage. Through Magnolia Mae's long time collaboration with Ralph Fiennes, Carolyn produced THE WHITE CROW, the story of iconic dancer Rudolf Nureyev, directed by Ralph Fiennes from a script by Sir David Hare, starring Oleg Ivenko, Adèle Exarchopoulos, Sergei Polunin, and Fiennes. Previously, Carolyn Marks Blackwood executive produced DANCER, PHILOMENA, THE INVISIBLE WOMAN, CORIOLANUS and THE DUCHESS. Carolyn is also a producer on the upcoming FIREBRAND by Cannes-winning director Karim Ainouz.

In addition to producing, Carolyn has written the feature screenplays BARBETTE which is being developed by Brouhaha and THE SIXTEEN PLEASURES, based on the acclaimed novel by Robert Hellenga which is in active development with Magnolia Mae.

Hélène THÉODOLY (Producer)

Born in the southwest of France, Hélène studied business at the French Grande Ecole ESSEC then joined McKinsey in London as a strategy consultant. She took leave for a few years after having four children before returning to work in two distinct fields. Firstly, her interest in helping the planet led her to found and run Wherefrom.org, a crowd-sourced sustainability scoring platform. Her passion is derived from spending her whole childhood on Reunion Island, a tropical volcanic island with majestic and unspoilt landscapes and a hotspot of biodiversity, but one also sensitive to environmental disruptions. Her second field of work is with cinema through her company Written Rock Films which develops and produces films and TV series, whereby she picks stories that touch her intellectually, emotionally, aesthetically. Titles she produced/executive produced include SILENT NIGHT (2021, Sitges Grand Audience and Best Screenplay winners) by Camille Griffin as well as the upcoming FISHERMAN'S FRIENDS: ONE AND ALL (2022) by Meg Leonard and Nick Moorcroft, a sequel to the hit comedy FISHERMAN'S FRIENDS (2020), and Patrick Dickinson's COTTONTAIL (2023).

Satch WATANABE (Co-Producer)

Satch Watanabe has over 20 years of experience in the film and entertainment industry as a producer, talent manager, and sales agent. In 2011, Satch wrote, produced and directed the PSA UNITE FOR JAPAN starring Clint Eastwood, Leonardo DiCaprio, and Matt Damon, amongst others. As a producer his credits include THE SEA OF TREES (2015, Cannes Competition) by Gus Van Sant starring Mathew McConaughey, THE OUTSIDER (2018) by Martin Zandvliet starring Jared Leto, and the TOKYO VICE series (2022-) starring Ansel Elgort and Ken Watanabe. In his talent management role, Satch represents actors Ken Watanabe and Tomohisa Yamashita.

Jamie HARVEY (Co-Producer)

Jamie is a former television news journalist turned writer/producer. Beginning his career in radio, he delivered sports news on BBC and numerous commercial radio stations before moving into television and working on ITV News and Channel 4 news.

In addition to COTTONTAIL, recent works include MY HOUSE (2023) by Nick Norman-Butler as producer, THE RAILWAY CHILDREN RETURN (2022) by Morgan Matthews as line producer, the portmanteau film EVERYTHING I EVER WANTED TO TELL MY DAUGHTER ABOUT MEN (2021), as well as FIREBRAND directed by Karim Aïnouz and starring Alicia Vikander and Jude Law, currently in post-production. He has also produced numerous award-winning short films and was also part of the BFI x BAFTA Crew 2021. In 2022 he began production ON THE MASTER FORGER, a six-part series starring Bill Bailey and Stephen Fry, for which he is also the co-writer.

Raymond PHATHANAVIRANGOON (Executive Producer)

Raymond is a film producer who served as co-founder and Executive Director of Southeast Asia Fiction Film Lab (SEAFIC). He was international programmer for Toronto International Film Festival and Toronto Reel Asian Film Festival as well as Programme Consultant for Hong Kong International Film Festival and Cannes Critics' Week. Prior to that, he was Director of Marketing & Special Projects (Acquisitions) for sales agent Fortissimo Films. He acted as Reading Committee Member for Hong Kong-Asia Film Financing Forum (HAF) and was advisory member of Asian Film Awards (AFA). He was jury member at festival such as Berlinale, Sarajevo, Vladivostok, Seattle, Antalya, and others. Titles he produced include SAMUI SONG (2017 Venice Days) and HEADSHOT (2011 Toronto, Berlin Panorama) by Pen-ek Ratanaraung, APPRENTICE (2016, Cannes Un Certain Regard) by Boo Junfeng, ABERDEEN (2015, co-producer, 10 Hong Kong Film Awards nominations) and DREAM HOME (2010, co-producer, Tribeca) by Pang Ho-cheung, TOKYO SONATA (2008, associate producer, Cannes Un Certain Regard Jury Prize) by Kiyoshi Kurosawa, as well as the upcoming THIRTEEN LIVES (2022, co-producer) by Ron Howard and COTTONTAIL (2023, executive producer) by Patrick Dickinson. He was awarded 2017 Asian Film Commission Producer of the Year and Future Leaders: Producers, Screen International in 2013.

COMPANY PROFILES

Magnolia Mae Films (UK/USA)

Magnolia Mae Films was founded by Gabrielle Tana and Carolyn Marks Blackwood in 1996. Based in both London and New York, the company has produced some of the most acclaimed independent films of recent years, including four-time Oscar nominee (including for Best Picture) PHILOMENA by Stephen Frears, Oscar-winning THE DUCHESS by Saul Dibb and five-time BAFTA nominee (including for British Film of the Year) THE DIG by Simon Stone. Through its long-time collaboration with Ralph Fiennes, Magnolia Mae has produced three of his films as director: THE WHITE CROW (officially selected at Telluride and Tokyo Film Festival Special Achievement Award winner), THE INVISIBLE WOMAN (officially selected at Telluride, Toronto and New York Film Festivals) and CORIOLANUS (officially selected at Berlin Competition and Toronto Film Festival). Magnolia Mae also produced the Producers Guild of America Best Documentary nominee DANCER by Steven Cantor.

In 2021, Gabrielle Tana joined forces with two pioneering producers in Australia, Troy Lum and Andrew Mason, to create a new company, Brouhaha Entertainment.

Brouhaha Entertainment (UK/Australia)

The alliance of three pioneering independent producers, Brouhaha is a powerhouse production company that traverses genre and convention with its diverse film and television slate.

Based in two hemispheres, Brouhaha has access to talent and finance throughout the UK, Europe, USA, Australia and Asia. Some of the top talent attached to projects includes actors Kate Winslet, Colin Farrell, Michelle Williams, Jude Law, Ian McKellen, Evan Rachel Wood, Guy Pearce. Directors including Ellen Kuras, Stephen Frears, Richard E. Grant, Robert Luketic, Simon Stone, Lee Tamahori and Karim Ainouz. BROUHAHA is also working with the cream of writing talent including Jeff Pope (PHILOMENA), Liz Hannah (THE POST), John Collee (MASTER AND COMMANDER), Moira Buffini (JANE EYRE) and Hanif Kureishi (MY BEAUTIFUL LAUNDRETTE).

Combining infrastructure and resources, Brouhaha will have extended reach beyond borders due to the unique connections of the principal producers – Gabrielle Tana, Troy Lum and Andrew Mason.

Gabrielle Tana has proven to be one of the most respected independent producers in the UK. Her consistent eye for quality and top-notch talent has yielded critical acclaim and awards for titles such as THE DUCHESS, PHILOMENA, THE INVISIBLE WOMAN, THE WHITE CROW and THE DIG.

Producing team Troy Lum and Andrew Mason have been involved in iconic cinema in their native Australia and abroad. Their combined filmography includes titles such as SAVING MR. BANKS, ADORATION, THE WATER DIVINER, THE MATRIX and DARK CITY.

Office Shirous (Japan)

Office Shirous is a Japanese film production and distribution company. Including Shiro Sasaki, the founder, the major staff members of Office Shirous are film producers who are actively seeking new talent and develop innovative projects in the Japanese cinema industry. In addition, the company provides full services filming in Japan, making use of their experience in co-producing with overseas crews. Notable productions include THE OUTSIDER by Martin Zandvliet starring Jared Leto (2017), JOURNEY TO THE SHORE by Kiyoshi Kurosawa (2015, Cannes Un Certain Regard Best Director), UNFORGIVEN by Lee Sang-il (2013, Venice Out of Competition), DREAMS FOR SALE by Miwa Nishikawa (2012, Toronto), THE WOODSMAN AND THE RAIN by Shûichi Okita (2011, Tokyo Special Jury Prize), ABRAXAS by Naoki Katô (2010, Sundance World Cinema Dramatic Competition), ANTENNA by Kazuyoshi Kumakiri (2004, Venice Controcorrente), HOTEL HIBISCUS by Yuji Nakae (2002, Berlin Kinderfest, Tokyo Special Jury Prize), NABBIE'S LOVE by Yuji Nakae (1999, Berlin NETPAC Award), and ROMANCE by Shunichi Nagasaki (1995, Berlin Panorama), among others.



THANK YOU