

AFTERSUN  
PRESS KIT  
AT 7 OCTOBER 2022



# AFTERSUN

## PRESS KIT

**Running Time: 101 Minutes**

**Directed by** Charlotte Wells

**Written by** Charlotte Wells

**Produced by:** Adele Romanski, Amy Jackson, Barry Jenkins, Mark Ceryak

### **SHORT SYNOPSIS**

Sophie reflects on the shared joy and private melancholy of the last holiday she took with her father twenty years earlier. Memories real and imagined fill the gaps between miniDV footage as she tries to reconcile the father she knew with the man she didn't.

### **LONG SYNOPSIS**

At a fading vacation resort, 11-year-old Sophie treasures rare time together with her loving and idealistic father, Calum (Paul Mescal). As a world of adolescence creeps into view, beyond her eye Calum struggles under the weight of life outside of fatherhood.

Twenty years later, Sophie's tender recollections of their last holiday become a powerful and heartrending portrait of their relationship, as she tries to reconcile the father she knew with the man she didn't, in Charlotte Wells' superb and searingly emotional debut film.

Winner of the French Touch Jury Prize at the Cannes 2022 Critics' Week.

Produced by PASTEL, Adele Romanski, Barry Jenkins, Mark Ceryak and Unified Theory, Amy Jackson. AFTERSUN was financed by BBC Film, BFI (awarding National Lottery funding) and Screen Scotland, in association with Tango. The film was developed with BBC Film. Executive Producers are Eva Yates for BBC Film, Lizzie Francke for BFI, Kieran Hannigan for Screen Scotland, Tim Headington and Lia Buman for Tango.

**Q&A: CHARLOTTE WELLS (WRITER/DIRECTOR), AMY JACKSON (PRODUCER) & ADELE ROMANSKI (PRODUCER)**

**What are the origins of this film?**

*Wells:* My parents were quite young when I was born and growing up my dad would often be mistaken for my brother although he never seemed to mind. It always seemed like a fun relationship to explore on film and when I was flipping through old holiday albums toward the end of film school — a time when potential feature ideas were on my mind — the seed of the story began to take hold.

Working on it for so long meant a lot of reminiscing about my own adolescence, my parents, and my dad specifically. That process of reflecting while writing lent a retrospective gaze to the script and what began as more conventional fiction slowly gave way to something more personal, more emotionally autobiographical I suppose.

*Romanski:* We had been in conversation since 2017, when we first met. When Charlie pitched the idea, I was drawn to it in imagining how Charlie was going to take us through that experience, just based on the strength of her short film work and the tone and the style that she employed in her storytelling. When she shared the script, even as a first draft, Sophie's interior world was so authentically realized and the father/daughter relationship was unlike others I had seen on screen... I remember sitting in silence for a long time after reading...I mean, Charlie is just an incredible writer.

**How did you cast the film?**

*Wells:* It was an extensive casting process, I think about six months for Frankie. We worked with Lucy Pardee, our amazing casting director, who is especially fantastic at making discoveries and street casting talent. Eventually we were able to meet sixteen kids in person from about 800 submissions.

When we met Frankie, she was the biggest surprise. I was hoping to find someone who was already in essence the character on the page and who I could meet the rest of the way through some post-casting rewrites. I wasn't really expecting to find a kid who could act. And Frankie could act. We worked through some exercises in the room, and she could transition between different moods at the flip of a switch. It was so impressive and yet she was completely unaware of the talent she had.

She brought a lot of herself to the character too, as actors do. It was extremely exciting to watch that happen. To watch her engage with the idea of Sophie as somebody distinct from herself, similar in some ways, different in others.

**How did you cast Paul as Calum?**

*Wells:* Paul was 25 at the time and a little bit younger than we had imagined, but the character was written to look younger than his age of 30/31 and Paul effortlessly carried it. In our first chat his response to the script was so considered and his early commitment was something I respected a lot. Working with Paul was exactly the collaboration I hoped it would be. He became a partner on set, especially as Frankie had never acted before – really, the strength of her performance is owed to Paul as much as it is to any direction that I gave.

Once Paul and Frankie were on board, the biggest challenge was giving them the space to get to know each other. For the two weeks prior to shooting, I was able to spend the first couple of hours each day with them, but beyond that it was time they spent together; at the beach, playing pool, eating ice cream. They formed a genuine bond and their fondness for one another was beautiful to observe. That time together, which was ongoing during production, was key to creating the impression of familial intimacy essential to the story.

**You leave a lot open for interpretation in this film. Did you share any more information about Calum and Sophie with Paul and Frankie?**

*Wells:* I was clear with Paul about my vision of the character. I don't think he was constrained by that, but it felt necessary for him to know where I was coming from ahead of time for me to be able to effectively direct.

Frankie was never given a complete script. During prep, we read through her scenes together with Paul, but to maintain a sense of spontaneity, we moved day by day, scene by scene.

Sophie's knowledge of Calum is constructed through her remembering of him, informed by knowledge acquired later in life, by events that unfold beyond the film's eye, but ultimately Calum's interior life remains unknowable to her. Sophie is interpreting and that keeping of Calum at a certain arm's length leaves space for the audience to do the same.

**Why did you want to shoot the film in Turkey?**

*Wells:* When I was around 10, I spent two weeks in Turkey with my dad. As I worked on the script, I found myself repeatedly coming back to the memory of that specific holiday. My first dive, my first impression of ancient ruins, the mudbaths, the hamam, the endless scattering of paragliders in the sky above. It was a very happy trip. Drawing from it infused the story with the joy and wonder I felt was essential to Calum and Sophie's time together.

**How did you and your DP conceive of the look of this film? Obviously the format is so significant but also the way you frame both characters in relation to one another at different moments in the story.**

Images are always the starting point for me — and Greg Oke, the cinematographer, and I invested a lot of time in discussing our strategy for shooting. It's the part of the process I find most creatively challenging and interesting, allowing the most subtle visual choices and observations to accumulate to the film's ultimate feeling.

As a starting point, we pulled together our family holiday photographs, thinking specifically about the sea, sun, sky. Those pictures carried us through to the colour grade where we tried to replicate their high contrast, saturated look. The richness of the colours felt very present which we liked as a counterpoint to the idea of setting the film in the past. In adult Sophie's scenes, set now, Kath Raisch, our colourist suggested a more contemporary look. That type of nuance was really fun to discover.

Those photographs were all taken on point and shoot 35mm cameras, which was one of several factors that influenced our decision to shoot on film. And of course, the DV is so evocative and nostalgic, at least for people of our generation. It offered a sort of factual view of what happened on the holiday and I loved the idea of those scenes being quite banal, the way that holiday footage often is.

In terms of more general strategy, prior to shooting Greg compiled this unbelievably thoughtful and detailed document about memory on film and point of view, articulating the different perspectives embedded in the film. The document included writing, photographs, paintings, sequences from other films. From there, when shotlisting, we tried to be very deliberate about how to shoot each of these perspectives. For example, Calum is often obstructed from full view, shot from behind, shot at a distance. This is the arm's length we tried to keep him at to help convey that these scenes are in some way imagined. Sophie wasn't there, yet here we are alone with Calum.

**The music in the film similarly is so effective at establishing time and place – can you tell us a bit about how you chose the soundtrack and how it informs the sense of the time period?**

*Wells:* I never wanted the period to draw too much attention to itself especially since the 90s are still mid-revival, but it is infused throughout the film in costumes, props, even slang. Music is probably the most overt example and just one of those things that was a lot of fun to think about. In the years of writing the film, I had a playlist I would listen to and constantly add to. Some of those tracks are in the film, others were unexpected additions that felt correct to the space or moment. I tried to mix up genres and include some older throwbacks to the 80s or before. It was tempting at times to build out something that felt a little “cooler”, more indie-alt, but I wanted to keep it authentic to the place and characters and I think that instinct helped to create a sense of cohesion across the soundtrack even though the genres do vary. I was buying my first cassettes and CDs in around 1997/1998 which was the cutoff I tried to establish for soundtrack and those were the pop tracks, the Aqua, Steps you hear in the film. My dad's influence — R.E.M., Blur — filled that out. “Now 36” was the first CD I owned — and the soundtrack doesn't look too dissimilar to one of those compilations. At the end of the day, I feel incredibly lucky to have been able to bring so much music into the film and that is thanks to Lucy Bright, our music supervisor.

Music was also a helpful tool to place Paul and Frankie in the period. I shared a “Calum” and “Sophie” playlist with them both during prep and I think Frankie’s parents tormented her with 90s music of their own accord to get her in the mood. She wasn’t a fan (laughs).

**Was it challenging to work with a child actor, especially since she plays such a major role?**

*Jackson:* There are practical realities of working with a child, and the hours and how that impinges on your shooting day. But we certainly got there in the end.

*Wells:* We had Frankie on camera for four hours a day, which isn’t very long and is punctuated by very specific breaks, so that was our leading constraint – more than shooting on 35mm, more than fading light.

It was challenging, but it was also a joy to have her there. The highest highs in the day were watching Frankie do something special. As a kid and as a person, she doesn’t overthink things and that leads to a lot of really lovely, spontaneous moments on camera.

**We see glimpses of Sophie 20 years later. Why did you decide to include those moments?**

*Wells:* The scene in which a sleepless Sophie gets up in the middle of the night and her partner remains in bed was very instinctive. I don’t think it was in the original outline that I was working from and scenes like that tend to be ones I trust. The rave space emerged from a similar place. Eventually in experimenting with different endings, I added another. Our 35mm production camera captures Adult Sophie watching footage shot by Calum of her younger self. For me, situating adult Sophie opposite the television at the end acknowledges her as the film’s overarching point of view while drawing together in a single shot the others we have experienced throughout.

**Why did you connect to this film and want to produce it?**

*Romanski:* I find it a very emotional experience watching the film, especially getting to the end. On a personal level, what I connect to – and I think probably a lot of people can connect to – is (the theme of) memory and the excavation that we do around memories, whether that’s looking back three months, three years, or 20 years. It’s wondering what it was that maybe you weren’t capable of understanding at the time or you weren’t available to observe in the right way. ... That’s what gets me every time. It’s brutally, powerfully emotional for me.

*Jackson:* When I saw the script for the first time, I remember just being really struck by the intimate and evocative nature of the project. My first viewing of the film ... everything I experienced when I first read that script was there in such a visceral way that I felt incredibly excited. And the chemistry between

Sophie and Calum, the emotional end of the film ... it really stayed with me in a massive way. It's so powerful because it becomes so personal to the individual.

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## **Q&A: ACTORS PAUL MESCAL & FRANKIE CORIO**

### **Why did you want to be a part of this film, and what was the casting process like?**

*Mescal:* I read the script in one sitting and immediately was like, “OK, we’re gonna go after this hell for leather, whatever it takes.” I did a self-tape, which was a scene where Calum is by himself smoking and dancing to Blur. I was really enjoying even just the first couple of steps towards the prospect of playing him.

Then I met Charlie and was just bowled over at how bright she was and what she knew she wanted from the story. She’s so thoughtful and precise in her work. The center of the film feels quite warm to me, but in the edges of the film it’s a little more complicated. I really trusted her that that would be really held up from an acting point of view.

*Corio:* There were a lot of videos that we had to send in, and then a Zoom call, and then I went to Glasgow for an audition. I didn’t have emotions other than, “Oh my god, this is so cool!”

### **When did you meet each other?**

*Mescal:* I did a chemistry read with Frankie (over Zoom). When people see the film, I think they’ll feel what I saw the first time that I met Frankie, which was you would just die for her. She’s got this amazing spirit. I genuinely consider it a massive honor to be sharing her first credit with her.

*Corio:* We did a couple Zooms, and then I saw him in person when I went over to start filming. He’s a very good person. He’s very funny as well, and he has good music tastes that are similar to me!

### **Describe your character.**

*Corio:* I’d say Sophie is quite like me — except for the fact that she wears a lot of dresses. She’s a tomboy, sort of. So am I. I feel like if she was a real person, I would definitely be friends with her. Her dad is very good because he looks after Sophie a lot.

*Mescal:* Calum is a single father; he and his partner have separated. I think he is an excellent father, but he is definitely battling his own demons in private. He’s somebody who has immense ambition for himself, but I don’t think he has the tools in which to consolidate what he wants from the world. To put it simply, he’s somebody who loves his daughter completely but struggles to love himself as much as he loves her.

### **What was it like once you both got to Turkey? Did you spend any time together before you started shooting the film?**



*Mescal:* I hadn't worked with a child actor before, and every scene in this film is either with Frankie or by myself. I got to Turkey a little early, and then we "rehearsed" — and by rehearse, I mean we hung out for two weeks. Frankie would go to her tutor in the morning, and then we would go play pool, we would jump in the pool. Her parents were absolutely incredible with how they invited me in. Over the two weeks we just became pals, and we would dip our toes into scenes.

*Corio:* I got to go in the sea, go swimming, go to the amphitheater. all the people there are just so kind and nice. And all the teenagers who were gonna be in the film — we all just had a good time together and we played pool ... and then my dad and Paul would play (pool) against each other, and I'd be sitting there eating my ice cream.

### **What was it like working with Charlie?**

*Mescal:* I was kind of in awe for a first film to involve a pretty remote location and two actors — one of them a child actor who hasn't worked before. But Charlie just puts full trust in the words that she's written and the people around her to do their job and then supports you from the ground up around that. She's very gentle in how she approaches actors and how she was able to navigate talking to Frankie about her character. One of the greatest joys that I got from the experience was seeing Frankie really enjoy the process of acting. Also, when you're acting with a child, you don't sit around talking and contemplating — with other adult actors, you can kind of talk (a role) out of existence. Whereas with Frankie, you go into it and whatever she decides or whatever happens, happens, and you run with it.

*Corio:* Charlie gave me all these tips when I was filming — just good, confident advice. She'd help me a lot to do it right. She had ideas that made it a really good film because it felt more natural. I think she's a really good director.

### **Any favorite moments during the shoot?**

*Corio:* My birthday! When I was at lunch, they brought out a big chocolate cake, and all of my family and friends were there. Although that day there was a part in the movie where I needed to cry, and that was very hard. I didn't wanna cry because it was my birthday, and I was so happy.

### **The audience doesn't know Calum's backstory. Did you learn more about him, or did you come to your own conclusion?**

*Mescal:* If I had any pressing questions, they would be answered, but the film is almost in total from Sophie's perspective, so the whole point is she doesn't fully know what her father is experiencing. Some of it was consciously kept unelucidated so the integrity of the perspective of the film could be protected. To me, it feels like a crystallized version of Sophie's memory of her father.

### **What do you hope viewers take away from this movie?**

*Mescal:* Is the message of the film about cherishing memories that we have with loved ones while they're happening? I think people will decide what the film's about for them, and I think that's what a good film should always do. I don't think it's telling you what to feel; it's a film that made me laugh when watching it; it also made me emotional. It's loads of things. I really hope people like it and respond to it.

*Corio:* I'm very excited to see it, and I can't wait until it comes out so I can show all my friends.

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## HEADSHOTS

### **Charlotte Wells (Writer / Director)**

Photo credit: Sarah Makharine



### **Paul Mescal (Actor - Callum)**

Photo credit: Christian Tierney



**Frankie Corio (Actor - Sophie)**

Photo credit: Paul Mescal



## LEAD CAST BIOGRAPHIES

**PAUL MESCAL (Actor - Calum)** BAFTA TV Award winner and Emmy nominated actor Paul Mescal trained at The Lir Academy, Ireland's National Academy of Dramatic Art. Immediately after graduating, Paul was cast in the title role of THE GREAT GATSBY at Dublin's prestigious Gate Theatre. This was the first of several consecutive leading stage roles in both Dublin and London. His credits include: THE RED SHOES, ASKING FOR IT, THE PLOUGH AND THE STARS, A PORTRAIT OF AN ARTIST AS A YOUNG MAN and A MIDSUMMER NIGHT'S DREAM.

Paul has also appeared in Lisa McGee's new TV drama THE DECEIVED and short film DRIFTING. In January 2020, Paul played the title role in Martin McDonagh's critically-acclaimed THE LIEUTENANT OF INISHMORE, to outstanding reviews.

Paul is most well known for playing the lead role of Connell in the adaptation of the Sally Rooney novel NORMAL PEOPLE, directed by Lenny Abrahamson. Paul won the 2021 BAFTA TV Award for Leading Actor for his role as Connell and was also nominated at the 72<sup>nd</sup> Primetime Emmy Awards for Leading Actor in a Limited Series and the Critics' Choice Award 2021. In 2020, Paul was named a Screen International Star of Tomorrow and one of The Hollywood Reporter's Next Gen Talent.

Paul was most recently seen in Maggie Gyllenhaal's acclaimed directional debut THE LOST DAUGHTER. He will also star in leading roles in Benjamin Millepied's CARMEN, A24's Psychological Drama GOD'S CREATURES alongside Emily Watson, AFTERSUN alongside Frankie Corio, FOE alongside Saoirse Ronan and HISTORY OF SOUND with Josh O'Connor.

**FRANKIE CORIO (Actor - Sophie)** is an 11-year-old actress, hailing from Livingston, Scotland. She has a love of the performing arts, as well as a love for football. Frankie's work on AFTERSUN marks her professional debut as an actress. She is set to begin work on her second feature in summer 2022.

**CELIA ROWLSON-HALL (Actor - Adult Sophie)** is a filmmaker and choreographer whose debut feature film, MA, premiered at the Venice Film Festival in 2015, and went on to screen at over forty festivals worldwide. Celia was named one of 25 New Faces to Watch for Filmmaker Magazine.

Celia began her career as a professional dancer and quickly moved into choreographing for film and television. Most recently she choreographed AFTER YANG, VOX LUX, THE FITS, and BIRDS OF PARADISE. She has choreographed music videos for artists such as Alicia Keys, Coldplay, Bleachers, and MGMT. Bringing her experience of choreography to the screen, Celia has written and directed numerous short films and videos. These videos have garnered several awards including an Emmy nomination, as well as screened at festivals such as Sundance, Venice, SXSW,

SFIFF, Dance on Camera at Lincoln Center. Celia is a Sundance Institute FilmTwo Fellow, a Cinereach fellow, and currently working on her second feature.

## FILMMAKERS

**CHARLOTTE WELLS (Writer/Director)** is a Scottish filmmaker based in New York. She wrote and directed three short films as a student in the MBA/MFA dual-degree program at NYU where she was supported by BAFTA New York and Los Angeles. Charlie has been featured in Filmmaker Magazine's "25 Faces of Independent Film" and was a Fellow at the 2020 Sundance Institute Screenwriters and Directors Labs. AFTERSUN is her first feature.

**ADELE ROMANSKI (Producer)** is a Golden Globe and Academy Award and BAFTA winning producer. Credits include Barry Jenkins' films MOONLIGHT, IF BEALE STREET COULD TALK and the limited series THE UNDERGROUND RAILROAD; David Robert Mitchell's THE MYTH OF THE AMERICAN SLEEPOVER and UNDER THE SILVER LAKE; Season two of Amy Seimet's THE GIRLFRIEND EXPERIENCE; Eliza Hittman's NEVER RARELY SOMETIMES ALWAYS. She is currently producing Jenkins' THE LION KING PREQUEL for Walt Disney Studio. Romanski is a partner at PASTEL alongside her pals Barry Jenkins and Mark Ceryak.

**AMY JACKSON (Producer)** is a British feature film and television producer. In 2020 Jackson founded the Scottish production company Unified Theory with a focus on finding and supporting distinctive new voices, forming collaborative relationships with international partners, and developing original stories across a variety of genres for global audiences. Jackson's most recent producing credits include Sean Durkin's second feature THE NEST and Graham Moore's directorial debut, THE OUTFIT.

**BARRY JENKINS (Producer)** Academy Award winner Barry Jenkins co-wrote and directed all ten episodes of his critically acclaimed adaptation of Pulitzer Prize winner Colson Whitehead's THE UNDERGROUND RAILROAD. As well as receiving seven EMMY nominations, three Broadcast Critics Choice Awards nominations, two Film Independent Spirit, WGA and USC Scriptor nominations, Jenkins was awarded Best Director and Best Limited Series in the AACFA TV Honors 2021. In addition, Jenkins is the recipient of the 2022 USC Libraries Literary Achievement Award which recognizes his contributions to cinematic storytelling. Most recently, Jenkins was awarded the prestigious BAFTA Television Award for Best International Series.

Jenkins' feature films include MEDICINE FOR MELANCHOLY, which received several Independent Spirit and Gotham Award nominations, and the Academy Award and Golden Globe winning Best Picture MOONLIGHT. His third feature, an adaptation of James Baldwin's IF BEALE STREET COULD TALK went on to receive three Academy Award nominations and won Best Picture at the Independent Spirit Awards. Jenkins also received the Independent Spirit Award for Best Director.

Jenkins' upcoming work includes a follow up to THE LION KING for Walt Disney Studios as well as a biopic of famed choreographer Alvin Ailey for Searchlight Pictures.

**MARK CERYAK (Producer)** co-founded PASTEL alongside partners Barry Jenkins and Adele Romanski. He served as Executive Producer on Jenkins' film IF BEALE STREET COULD TALK and Eliza Hittman's film NEVER RARELY SOMETIMES ALWAYS as well as the limited series THE UNDERGROUND RAILROAD directed by Jenkins and based on Colson Whitehead's Pulitzer Prize winning novel for Amazon Prime Video. He is currently producing a prequel of THE LION KING for Disney with Jenkins directing and Raven Jackson's debut film ALL DIRT ROADS TASTE OF SALT for A24.

**LUCY PARDEE (Casting Director)** is an award-winning casting director (ROCKS, AMERICAN HONEY, ATTACK THE BLOCK, DIRTY GOD) who has spent her career uncovering new talent. She has worked with filmmakers such as Andrea Arnold, Lynne Ramsey and Jonathan Glazer. Specialising in working with first-time actors, Lucy won a BAFTA for her casting of the film ROCKS, directed by Sarah Gavron. She is currently working with Jessica Hausner on her film, CLUB ZERO.

**BILLUR TURAN (Production Designer)** is an art director and production designer based in Istanbul and London. She won the Best Art Director award at Antalya Golden Orange Film Festival 2021 for ANATOLIAN LEOPARD (2021) which had received the FIPRESCI Prize at Toronto International Film Festival earlier the same year. Her other feature film credits include THE CEMIL SHOW (2021) which premiered at International Film Festival Rotterdam 2021 and TOGETHER, WE SHALL DIE (2021) which competed at Istanbul International Film Festival 2022 for the Golden Tulip.

Billur crossed over into the film industry in 2012 after working as a product and interior designer in London. She has since worked nationally and internationally in commercials, short films and feature films, managing varied budgets and creating sets both in the studio and on location.

She has a BSc from Istanbul Technical University and an MA in Design Products from the Royal College of Art. Besides her work in film, her designs have been exhibited internationally including at Milan Design Fair, Roundhouse, London and Bauhaus, Dessau.

**FRANK GALLACHER (Costume Designer)** is an experienced Costume Designer whose designs feature across a wide range of film and TV projects. His earlier credits include BBC mini-series FRAN'S PEOPLE with Director Martin Burt and Milan Babic's short film COMPARTMEN. Frank has also worked as Assistant Costume Designer on J.J. Abrams' STAR WARS: THE FORCE AWAKENS and JURASSIC WORLD: DOMINION, directed by Colin Trevorrow. Most recently, Frank has designed on Charlotte Wells' upcoming feature AFTERSUN for BBC Film and Pastel, which will be shown at Critics' Week at Cannes 2022.

**OLIVER COATES (Composer)** is a cellist, a composer for film and an electronic music producer. Oliver releases music on RVNG Intl, exploring improvisation, dark ambient music, and intimate melodic cello with distortion and tape modulation. His most recent solo record for RVNG is skins n slime (2020). He has toured as an opening act for Thom Yorke across Europe and the US and has opened for

Radiohead at Emirates Old Trafford in Manchester. He writes and records music for film, TV and theatre, including the scores for 2022 Cannes selections *THE STRANGER* (Official Selection) and *AFTERSUN* (Critics' Week). He is working with Steve McQueen on his next film and recently completed a movie project for Paramount. Oliver moves continuously between the roles of composer, performer, experimental musician and record producer. He performed a headline set at the 2019 Manchester International Festival curated by David Lynch.

A wide scope in his interpretation of classical and contemporary notated music brought him to prominence in the 2000s and he has been a principal cellist for Aurora Orchestra, London Sinfonietta, Britten Sinfonia and London Contemporary Orchestra. Away from public concert life he has developed a language in electronic music through sequencing various forms of dance and ambient music. He has collaborated with Mica Levi, Arca, Dean Blunt, Jonny Greenwood and Malibu on live and recorded projects, including the lauded LP *Remain Calm* (Slip) with Levi and Dior's 2022 Cruise catwalk presentation with Arca, staged at the Athens Panathenaic Stadium. He has also worked with Lawrence Lek and Marianna Simnett on video art projects, and Hannah Perry and Sam Yates on experimental theatre works. He conducted an orchestra performing his own electronic music for Karl Lagerfeld's homecoming fashion show for Chanel in 2017 at the Hamburg Elbphilharmonie.

He has curated two editions of *DEEP∞MINIMALISM* at Southbank Centre in London, where he has also been an artist in residence, featuring the music of Éliane Radigue, Liz Harris, Pauline Oliveros, Hanne Darboven, Morton Feldman, Daphne Oram and Malibu.

His full-length work for strings and pre-recorded sound, *Shorelines*, based on the North Sea Flood of 1953, commissioned by Cryptic, won a BASCA award for Best Stage Work 2018. His scores for films by Lawrence Lek have been awarded the Converse x Dazed Emerging Art Award 2015 (for *Unreal Estate*) and the 2016 Vordemburge-Gildewart Artist Prize (for *QE3*, a Glasgow International commission). He received the Royal Philharmonic Society Breakthrough Award for Young Artist 2011.

**JOVAN AJDER (Sound Designer)** has over twenty-five years in the film and television industry. Jovan began his career at the BBC, being selected from an extremely competitive field of applicants to work in their Post Production Film and TV Department. At the BBC he was comprehensively trained and worked in all areas of film and TV post production which ultimately led him to specialize in his deeply rooted love of sound design and music.

Having gained experience at the BBC Jovan then moved into a career as an independent sound designer and composer, working on numerous prestigious and groundbreaking television programmes including Emmy Award and Bafta winning BBC series *WALKING WITH BEASTS* and *WALKING WITH MONSTERS*, where he used his prodigious ingenuity to create sounds for a host of weird and wonderful creatures never seen before on television. Forming and running his own sound post production facility in Soho, London, he has served as Supervising Sound Editor on critically acclaimed films including all of award-winning director Joanna Hogg's work (*UNRELATED*, *ARCHIPELAGO*, *THE SOUVENIR PART 1 & 2*) as well as



many other prized films such as MY BROTHER THE DEVIL and HYENA. He has also held the position of HOD for sound for multi-million-dollar feature films such as Ed Pressman's MUTANT CHRONICLES and the major motion picture LONDON FIELDS starring Billy Bob Thornton and Johnny Depp. Collaborating with internationally celebrated directors such as Gabriele Salvatores and Ben Sombogaart has enabled him to work and experience a full spectrum of special film makers.

Expanding out of film he designed the sound and music and contributed significantly to a unique live interactive multi-sensory audience experience, the highly extolled UTOPIA by Penny Woolcock. Jovan is an accomplished musician who has composed music for television including the BBC's FIGHT FOR LIFE as well as writing original songs and score for feature films. Highly respected in the industry and amongst his peers, he has worked directly with some of the most famed actors in the world together with Academy, Emmy, Grammy and Bafta winning directors and producers.

**BLAIR MCLENDON (Editor)** is a filmmaker, editor and writer living in New York City. His work as a filmmaker includes the award-winning essay film AMERICA FOR AMERICANS, which has played in festivals and at universities in the United States and Europe. His editorial work spans documentary and fiction and has played at Sundance, Cannes, Tribeca, TIFF as well as other festivals around the world. In 2017 he won the Sundance Short Film Jury Award for Editing with the film LAPS. He most recently edited Jon Sesrie-Goff's AFTER SHERMAN and Kitty Green's THE ASSISTANT. His writing has been published in n+1, The New York Times Magazine and The New Yorker.

**GREGORY OKE (Cinematographer)** grew up in Herefordshire, UK. In 2013, he won a full scholarship to attend the graduate film program at New York University. He's written and directed three short films, as well as working as a cinematographer for numerous projects, most recently with frequent collaborator Charlotte Wells on her debut feature film, AFTERSUN. He lives and works in Germany.

**ALEX SUTHERLAND (co-producer)** entered the film business straight out of school where he managed to gain extensive production experience all over the world. One of Sutherland's key sources of experience came from working his way up from 3rd assistant director to line producer on the acclaimed TV series SHARPE, that spanned 16 feature length films from 1993 to 2008, from the Ukraine, Portugal to Turkey and then finally to India. Alex established AZ Celtic Films in Istanbul in 2010. Over the past decade, AZ Celtic Films achieved its primary goal of bringing key international ad campaigns into the country such as Heineken and Nike, as well as prestigious feature film productions such as Warner Bros' ARGO, Working Title's THE TWO FACES OF JANUARY, TINKER TAILOR SOLDIER SPY and productions such as Denmark's Oscar nominated A WAR and Asif Kapadia's ALI & NINO. In the last few years Alex has produced the first and second Netflix original series in Turkey THE PROTECTOR (4 seasons) and THE GIFT (2 seasons) and has recently executive produced OPERATION FORTUNE: RUSE DE GUERRE directed by Guy Richie.

**EVA YATES (Executive Producer) for BBC Film.** Eva Yates joined the BBC in 2017 and became Director of BBC Film in 2022. As a BBC commissioner and executive producer, Eva has commissioned over 30 feature films, including Aleem Khan's six-time BIFA-winner and BAFTA-winning AFTER LOVE starring

Joanna Scanlan; Charlotte Wells' Cannes prize-winning debut AFTERSUN starring Paul Mescal, Frankie Corio and Celia Rowson-Hall; Georgia Oakley's debut BLUE JEAN starring Rosy McEwen, Kerrie Hayes and Lucy Halliday, winner of the People's Choice Award at Venice sidebar Giornate Degli Autori (Venice Days); the directorial debuts of Dionne Edwards (PRETTY RED DRESS), Tom Hardiman (MEDUSA DELUXE) and Stacey Gregg (HERE BEFORE); Fyzal Boulifa's debut LYNN + LUCY as well as his second film THE DAMNED DON'T CRY; and Harry Wootliff's second film TRUE THINGS starring Ruth Wilson and Tom Burke.

Eva's other Executive Producer credits at BBC Film include Remi Weekes's BAFTA Outstanding Debut winner HIS HOUSE; Aneil Karia's debut feature SURGE starring Ben Whishaw; Harry Macqueen's SUPERNOVA with Stanley Tucci and Colin Firth; Bassam Tariq's MOGUL MOWGLI starring and co-written by Riz Ahmed; BLUE STORY by Andrew 'Rapman' Onwubolu; MAKE UP by Claire Oakley and PERFECT 10 by Eva Riley; Sacha Polak's Sundance hit DIRTY GOD; and Akinola Davies's LIZARD, winner of the Sundance short film grand jury prize. Upcoming features include Daina O. Pusic's TUESDAY starring Julia Louis Dreyfus, Lola Petticrew and Arinze Kene; Raine Allen Miller's south London Rom-com RYE LANE; and debuts from Charlotte Regan (SCRAPPER) and Adura Onashile (GIRL).

Prior to joining the BBC, Eva worked for eight years as an executive at Film4, where she executive produced Rungano Nyoni's I AM NOT A WITCH, which premiered in Cannes Directors' Fortnight and won the BAFTA for Outstanding British Debut; BEEN SO LONG starring Michaela Coel and over 20 shorts including Kibwe Tavares's JONAH starring Daniel Kaluuya, and Aneil Karia's BAFTA-nominated WORK. Other credits include AMERICAN HONEY, CAROL, 45 YEARS, SUFFRAGETTE, DISOBEDIENCE and THE DUKE OF BURGUNDY.

Eva worked closely with Wellcome Trust on the creation of the Wellcome Screenwriting Fellowship, has advised for BIFA, NFTS and on numerous new talent schemes. Eva started her career in arts at BBC Scotland, and in production and development roles including UK Film Council and Revolution Films where she worked on THE ROAD TO GUANTANAMO, THE RED RIDING TRILOGY and Samantha Morton's THE UNLOVED.

**LIZZIE FRANCKE (Executive Producer) for BFI.** Lizzie is the Editor at Large at the BFI's Film Fund. She was formerly a Development Producer for the UK Film Council's Development Fund where she oversaw the First Feature programme which nurtured such talents as Clio Barnard, Morgan Matthews, James Graham, Deborah Hayward, Destiny Ekaragha and Bola Agbaje.

Projects that she has exec produced while she has been at the BFI include, most recently, Charlotte Wells' AFTERSUN, Ruben Ostlund's TRIANGLE OF SADNESS, Joanna Hogg's THE SOUVENIR PARTS I & II, Ben Sharrock's LIMBO and Clio Barnard's ALI AND AVA.

She started her career as a film critic in the early 1990s contributing to the Guardian, The Observer, Sight and Sound and Screen International amongst others. During this period she also lectured in Film

Studies at Middlesex University and authored *Script Girls: The History of Women Screenwriters in Hollywood* (1994, BFI Publishing). Between 1997- 2001 she was Artistic Director of the Edinburgh International Film Festival.

**KIERAN HANNIGAN (Executive Producer) for Screen Scotland.** Kieran worked as Executive Producer at RIVER CITY for four years, following two years as producer on the Scottish drama. Previously he worked as Script Editor at BBC Scotland Drama, where he worked across their drama slate before taking a role as trainee producer on CASUALTY and RIVER CITY. Prior to working as a script editor, Kieran worked as a freelancer across a range of roles in production.

**TIM HEADINGTON (Executive Producer) for Tango.** Tim has been involved in all facets of the entertainment business for over a decade. At Tango, he has financed and produced such films as Nia DaCosta's LITTLE WOODS and Eliza Hittman's NEVER RARELY SOMETIMES ALWAYS. Tim is one of the originating producers of the musical, & JULIET, which premiered on the West End and is expanding to Toronto, Australia, and Broadway. He co-founded the Headington Institute which provides care and resiliency training for caregivers worldwide. He is also actively involved in the Dallas, Texas annual TWOXTWO for AIDS and art event.

**LIA BUMAN (Executive Producer) for Tango.** Lia is a principal of Tango. She started the company with Tim Headington in January 2017. Tango has been involved in producing and/or financing over 15 films. A few of those films are Nia DaCosta's debut LITTLE WOODS, Bridget Savage Cole and Danielle Krudy's debut, BLOW THE MAN DOWN and Eliza Hittman's NEVER RARELY SOMETIMES ALWAYS. Coming up in 2022 is Andrew Semans' RESURRECTION, Charlotte Wells' AFTERSUN, SPACEMAN starring Adam Sandler and directed by Johan Renck and WEIRD: THE WEIRD AL YANKOVIC STORY starring Daniel Radcliffe and directed by Eric Appel.

Prior to forming Tango, Lia was the President of Acquisitions at Focus Features and EVP of Acquisitions at FilmDistrict, overseeing such films as ATOMIC BLONDE, SUFFRAGETTE, NOCTURNAL ANIMALS, A MONSTER CALLS, SAFETY NOT GUARANTEED, EVIL DEAD, OLYMPUS HAS FALLEN, LOOPER and the INSIDIOUS franchise.

## ABOUT THE FINANCIERS

**BBC Film** supports invigorating and imaginative filmmaking. Firmly established at the forefront of UK film, BBC Film has an ambitious slate featuring many of the most exciting filmmakers working today. Every film is linked by a sense of urgency – these are stories for now.

BBC Film backed three titles selected for the 2022 Cannes Film Festival: Palme d'Or winner TRIANGLE OF SADNESS, the English language debut of Ruben Östlund starring Harris Dickinson, Charlbi Dean and Woody Harrelson; AFTERSUN the feature debut from Charlotte Wells starring Paul Mescal, Frankie Corio and Celia Rowson-Hall, which received the French Touch Prize of the Jury in Critics' Week; and GOD'S CREATURES directed by Saela Davis & Anna Rose Holmer starring Emily Watson and Paul Mescal, which premiered to critical acclaim in Directors' Fortnight.

Upcoming BBC Film titles include: Frank Berry's AISHA, starring Letitia Wright and Josh O'Connor, which premiered at the 2022 Tribeca Film Festival; Joanna Hogg's THE ETERNAL DAUGHTER starring Tilda Swinton, which premieres in Official Competition at the 2022 Venice Film Festival along with premieres in Giornate degli Autori (Venice Days) for BLUE JEAN, the debut feature from Georgia Oakley, and THE DAMNED DON'T CRY (LES DAMNÉS NE PLEURENT PAS), the second feature from Fyzaal Boulifa; THE LOST KING, directed by Stephen Frears, written by Steve Coogan and Jeff Pope, starring Sally Hawkins, Steve Coogan and Harry Lloyd, which will premiere at the 2022 Toronto International Film Festival alongside ALLELUJAH directed by Richard Eyre with a cast led by Jennifer Saunders and Bally Gill, supported by Judi Dench, Derek Jacobi, David Bradley, Russell Tovey and Julia McKenzie.

Forthcoming debut features include PRETTY RED DRESS from Dionne Edwards, which will premiere at the 2022 BFI London Film Festival, MEDUSA DELUXE from Thomas Hardiman, which premiered at the 2022 Locarno Film Festival, GIRL from Adura Onashile, HOARD from Luna Carmoon, RYE LANE from Raine Allen-Miller, TUESDAY from Daina O'Pusic, SCRAPPER from Charlotte Regan, and SWEET SUE from Leo Leigh.

Recent films supported by BBC Film include: Jane Campion's Oscar winner for Directing and BAFTA winner for Best Film and Director THE POWER OF THE DOG starring Benedict Cumberbatch, Jessie Plemons and Kirsten Dunst; the four-time BAFTA-nominated and six-time BIFA-winning AFTER LOVE, Aleem Khan's debut film starring Joanna Scanlan, BAFTA winner for Leading Actress; Clio Barnard's twice BAFTA-nominated ALI & AVA starring Adeel Akhtar and Claire Rushbrook; Andrea Arnold's BAFTA-nominated documentary COW; Joanna Hogg's THE SOUVENIR PART II starring Honor Swinton Byrne; Terence Davies' BENEDICTION starring Jack Lowden and Peter Capaldi; and SWEETHEART, the debut feature of Marley Morrison.

[bbc.co.uk/bbcfilm](https://bbc.co.uk/bbcfilm)

@BBCFilm

**The BFI Film Fund** invests around £25 million of National Lottery funding a year into developing and supporting filmmakers with diverse, bold and distinctive projects, that have a cultural relevance or progressive ideas, and which reflect people from different backgrounds.

BFI supported titles won prestigious awards at this year's Cannes Film Festival, with **TRIANGLE OF SADNESS**, from writer/director Ruben Östlund and starring Woody Harrelson and Harris Dickinson, winning the Palme d'Or; and **AFTERSUN**, the feature debut by Scottish writer/director Charlotte Wells and starring Paul Mescal, winning the French Touch prize following its premiere in competition in Critics' Week.

Upcoming and recently released titles include Aleem Khan's BAFTA-winning debut feature **AFTER LOVE**, whose star Joanna Scanlan won the Best Actress Award; **BRIAN AND CHARLES** directed by Jim Archer and written and starring David Earl and Chris Hayward, which premiered at the Sundance Film Festival; critically acclaimed *ear for eye* directed by debbie tucker green; striking VR animation **LAIKA** directed by Oscar®-winner Asif Kapadia; **THE PHANTOM OF THE OPEN** directed by Craig Roberts, written by Simon Farnaby and starring Mark Rylance and Sally Hawkins; **TRUE THINGS** directed by Harry Wootliff and starring Ruth Wilson, which premiered at the Venice Film Festival; interactive VR experience **GOLIATH: PLAYING WITH REALITY** directed by Barry Gene Murphy and May Abdalla and narrated by Tilda Swinton, which won the VR Expanded Grand Jury Prize at the Venice International Film Festival; Clio Barnard's **ALI & AVA**, which premiered in Directors' Fortnight at Cannes and was selected for TIFF; Joanna Hogg's **THE SOUVENIR: PART II**, which world premiered in Directors' Fortnight at Cannes in 2021; Terence Davies' **BENEDICTION**, which had its world premiere at TIFF and was selected for San Sebastian; and **THE REAL CHARLIE CHAPLIN** directed by Peter Middleton and James Spinney, which had its world premiere at Telluride.

The BFI is a cultural charity, a National Lottery distributor, and the UK's lead organisation for film and the moving image.

Our mission is:

- To support creativity and actively seek out the next generation of UK storytellers
- To grow and care for the BFI National Archive, the world's largest film and television archive
- To offer the widest range of UK and international moving image culture through our programmes and festivals - delivered online and in venue
- To use our knowledge to educate and deepen public appreciation and understanding
- To work with Government and industry to ensure the continued growth of the UK's screen industries

Founded in 1933, the BFI is a registered charity governed by Royal Charter.  
The BFI Board of Governors is chaired by Tim Richards.

**SCREEN SCOTLAND** is the national body that drives development of all aspects of Scotland's film and TV industry, through funding and strategic support. Screen Scotland is part of Creative Scotland and delivers these services and support with funding from Scottish Government and The National Lottery. Find out more at [screen.scot](http://screen.scot) and follow us on Twitter and Instagram.

**TANGO ENTERTAINMENT** was formed in 2017 by Lia Buman and Tim Headington with the mission to be a nimble and story-driven producer and financier. Since then, Tango has produced and financed a wide variety of films including Nia DaCosta's *LITTLE WOODS* (Neon), *BLOW THE MAN DOWN* from Bridget Savage Cole and Danielle Krudy (Amazon) and Eliza Hitman's *NEVER RARELY SOMETIMES ALWAYS* (Focus). Other credits include *LITTLE FISH* directed by Chad Hartigan (IFC) and *TOGETHER TOGETHER* directed by Nikole Beckwith with Ed Helms and Patti Harrison starring (Bleeker). Recently, IFC picked up *RESURRECTION* directed by Andrew Semans and starring Rebecca Hall out of Sundance 2022. A24 and Mubi recently acquired *AFTERSUN* directed by Charlotte Wells and starring Paul Mescal out of Cannes 2022. Tango is currently in post on *SPACEMAN*, directed by Johan Renck and starring Adam Sandler for Netflix and will release *WEIRD*, the Weird Al Yankovic biopic, starring Daniel Radcliffe in the Fall with Roku. Tango is financing and producing several independent films for release in 2022. They are developing both film and tv projects with an eye towards original, voice-driven stories.

###

## CREDITS

Director: Charlotte Wells

Screenplay: Charlotte Wells

Producers: Adele Romanski, Amy Jackson, Barry Jenkins, Mark Ceryak

Executive Producers: Eva Yates, Lizzie Francke, Kieran Hannigan, Tim Headington, Lia Buman

Cinematography: Gregory Oke

Editing: Blair McClendon

Sound: Jovan Ajder

Production Design: Billur Turan

Music: Oliver Coates

Cast: Paul Mescal

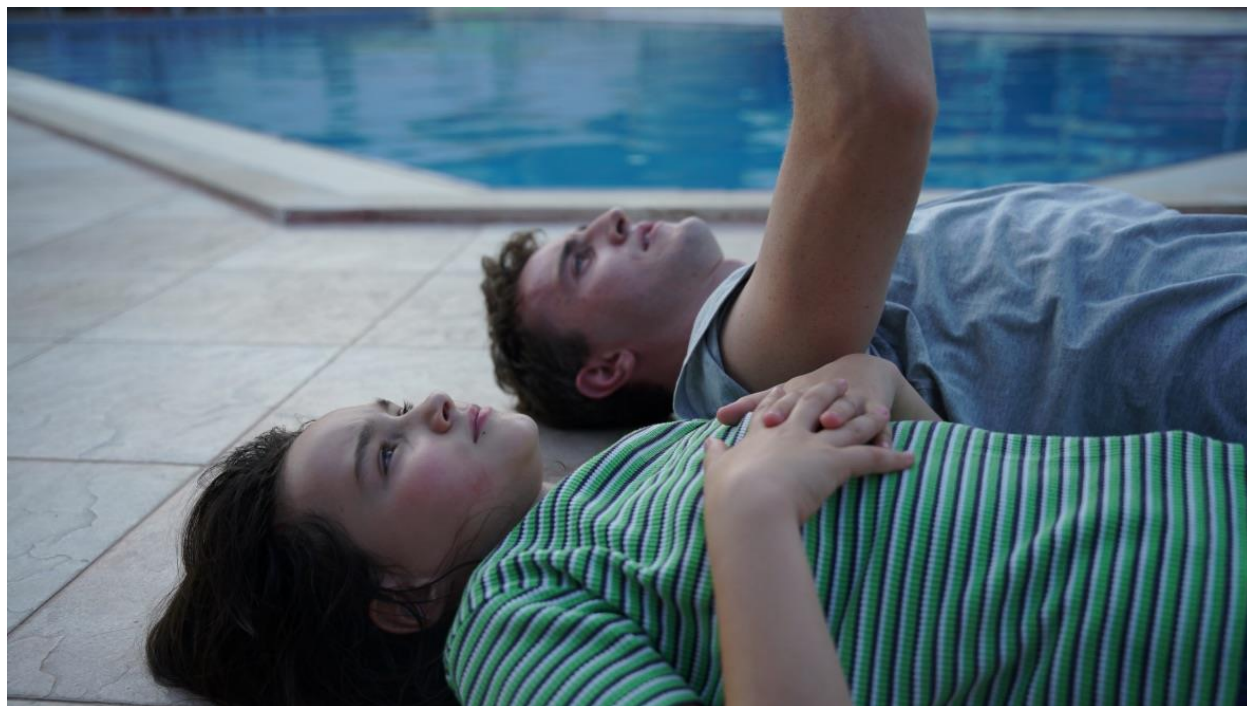
Frankie Corio

Celia Rowleson-Hall

AFTERSUN  
PRESS KIT  
AT 7 OCTOBER 2022

## AFTERSUN - STILLS

Photo credit for all stills: Sarah Makharine



AFTERSUN  
PRESS KIT  
AT 7 OCTOBER 2022





**AFTERSUN - PRESS ARTICLES - LINKS**

**DEADLINE / Anna Smith**

[Review](#)

**THE HOLLYWOOD REPORTER / Sheri Linden**

[Review](#)

**SCREEN INTERNATIONAL / Fionnuala Halligan**

[Review](#)

**VARIETY / Guy Lodge**

[Review](#)

**THE HOLLYWOOD REPORTER - INTERVIEW WITH PAUL MESCAL**

May 10, 2022 Issue - Interview with Paul Mescal By Alex Ritman

<https://acrobat.adobe.com/link/track?uri=urn:aaid:scds:US:377e2431-012e-43e1-8584-d730b96f95ad>

**VARIETY - INTERVIEW WITH CHARLOTTE WELLS**

May 21, 2022 Festival Issue - Interview with Charlotte Wells By Naman Ramachandran

<https://acrobat.adobe.com/link/track?uri=urn:aaid:scds:US:feb45651-c5da-4ae7-8bb4-14a6b2c6687e>

<https://variety.com/2022/film/global/charlotte-wells-aftersun-cannes-critics-week-1235267354/>