

"STUNNING. A NEAR-PERFECT MOVIE. KELLY MACDONALD IS REMARKABLE, RIVETING EVEN IN HER QUIETEST MOMENTS. IRRFAN KHAN IS INCREDIBLY SUBTLE"

-Jordan Ruimy, THE PLAYLIST

KELLY MACDONALD IRRFAN KHAN DAVID DENMAN

PUZZLE



FROM THE PRODUCER OF
LITTLE MISS SUNSHINE

SONY PICTURES RELEASING INTERNATIONAL, SONY PICTURES CLASSICS and BIG BEACH PRESENT A BIG BEACH PRODUCTION IN ASSOCIATION WITH ROSTO INC. / OLIVE PRODUCTIONS. KELLY MACDONALD, IRRFAN KHAN, DAVID DENMAN "PUZZLE" BUBBA WEILER, AUSTIN ABRAMS, LIV HEWSON. CASTING BY AVY KAUFMAN, CSA. MUSIC BY SUSAN JACOBS. COSTUME DESIGNER DUSTIN O'HALLORAN. EXECUTIVE PRODUCERS MIRREN GORDON-CROZIER. EDITOR CATHERINE HAIGHT, ACE. PRODUCTION DESIGNER ROSHELLE BERLINER. DIRECTOR OF PHOTOGRAPHY CHRISTOPHER NORR. EXECUTIVE PRODUCERS STEVE BUSCEAN, NATALIA SMIRNOFF. LEAH HOLZER, DANIELE MELIA. PRODUCED BY WREN ARTHUR, GUY STODEL, MARC TURTLETAUB & PETER SARAF. BASED ON "ROMPECABEZAS" BY NATALIA SMIRNOFF. SCREENPLAY BY OREN MOVERMAN AND POLLY MANN. DIRECTED BY MARC TURTLETAUB.

SONY PICTURES CLASSICS™

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36.
FILMFEST
MÜNCHEN
2018

PUZZLE

Ein Film von Marc Turtletaub

102 Min. - USA - 2018

AB 27. DEZEMBER IM KINO

VERLEIH

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SYNOPSIS

Agnes lebt ihr Dasein als Hausfrau und Mutter im spießeridyllischen Connecticut ohne Klagen und ohne grössere Ambitionen. Doch zum Geburtstag in diesem Jahr bekommt sie nicht nur den selbstgebackenen und eigenhändig servierten Kuchen: Ein tausendteiliges Puzzle setzt Agnes in Windeseile zusammen. So erwacht eine neue Leidenschaft in ihr, die ein bisschen zu tun hat mit vorgestanzten Pappstücken und noch sehr viel mehr mit Selbstbestimmung und der Suche nach – auch romantischer – Erfüllung im Leben.



CAST

Agnes: KELLY MACDONALD

Louie: DAVID DENMAN

Ronnie: DANIEL SHERMAN

Gabe: AUSTIN ABRAMS

Ziggy: BUBBA WEILER

Ezster: HELEN PIPER COXE

Grocery Clerk: MANDELA BELLAMY

Nicki: LIV HEWSON

Fanny: LORI HAMMEL

Train Conductor: LAWRENCE ARANCIO

Puzzlemania Clerk: SEBASTIAN CHACON

Father Kutsah: BARRY GODIN

Robert: IRRFAN KHAN

Subway Singer: MATTHEW SHIFRIN

Maria: MYRNA CABELLO

Aunt Emily: AUDRIE NEENAN

Puzzle Competition MC: MHARI SANDOVAL

CREDITS

Directed By
Marc Turtletaub

Screenplay By
Oren Moverman
And Polly Mann

Based On The Film "*Rompecabezas*"
By Natalia Smirnoff

Produced By
Wren Arthur, P.G.A.
Guy Stodel, P.G.A.

Produced By
Marc Turtletaub, P.G.A.
Peter Saraf, P.G.A.

Production Designer
Roshelle Berliner

Editor
Catherine Haight, ACE

Costume Designer
Mirren Gordon-Crozier

Original Music By
Dustin O'halloran

Music Supervisor
Susan Jacobs

Casting By
Avy Kaufman, CSA

DIRECTOR'S STATEMENT

This is a story so rarely seen in film, one about a woman over 40 finding her true self. Agnes is a suburban woman who has spent her entire life attending to her father, husband, and sons until she discovers - in the most unlikely of ways - her own voice. I grew up in New Jersey with a mother who doted on her husband and son and didn't get to live the life she would have liked to live. To discover such a story in a screenplay as powerful as this was irresistible.



ABOUT THE PRODUCTION

“Life is random, but when you finish a puzzle you know you’ve made all the right choices.”

This wistful observation, spoken by one of the competitive jigsaw puzzlers at the center of *Puzzle*, articulates the subtle lure of puzzles in this quietly surprising character drama. As explained by PETER SARAF, one of the film’s producers, “You think of jigsaw puzzling as something incredibly solitary and inward, something that pulls you into a smaller world, but in *Puzzle*, this very solitary activity actually opens up the world for our heroine.”

Collectively, the filmmakers who bring us *Puzzle* have opened up the world for many years with beguiling stories and complex characters. *Puzzle* marks the directorial debut of longtime producer MARC TURTLETAUB, Saraf’s partner in Big Beach Productions and also a *Puzzle* producer. Big Beach has produced such acclaimed and popular character-driven films as *Little Miss Sunshine*, *Everything Is Illuminated*, *Away We Go*, and *Loving*. Big Beach collaborates on producing *Puzzle* with Olive Productions’ WREN ARTHUR (*Submission*, *Final Portrait*, *A Prairie Home Companion*) and producer GUY STODEL (*Be Kind Rewind*, *Bastille Day*). Screenwriter OREN MOVERMAN (who shares writing credit with POLLY MANN) adds *Puzzle* to his list of distinguished script credits, which include *The Dinner*, *Time Out of Mind*, *Love & Mercy*, and *The Messenger*.

Puzzle is adapted from the Argentine film *Rompecabezas* (Spanish for puzzle), writer/director NATALIA SMIRNOFF’s debut film set in Buenos Aires. Producer Stodel, a former acquisitions executive, had long experience identifying foreign films that could click with American audiences; he was charmed by the idea of jigsaw puzzles as an unlikely instrument of self-discovery, and saw in *Rompecabezas* a strong candidate for an English-language adaptation.

“The film’s sensibility was very Argentinian, but it had a universal story about a middle-aged woman who’s been underestimated and taken for granted by her family,” Stodel explains. “She discovers she has this talent for jigsaw puzzling and secretly enters a competition with a man she meets through an ad. The puzzles are the catalyst for figuring out her life and relationships and making choices. That’s something anybody can identify with.”

After acquiring adaptation rights, Stodel teamed up with producer Wren Arthur, who recalls: “I fell in love with this character, with her vulnerability and her courage in trying to figure out who she was in a roomful of men who weren’t really interested in knowing her. It was a very specific way to show a woman waking up and reckoning with her life. It’s small but it’s hers and it’s real. I’d never done an adaptation before and thought it was a really exciting opportunity.”

In late 2013, Arthur and Stodel began developing the screenplay with Moverman, with whom Arthur had worked on several projects.

Moverman, who grew up in Israel, was intrigued by the story’s heroine, a product of traditional immigrant culture where women tend to husband, home and children, and men are the unchallenged heads of households. “I liked the idea of a woman who finds a way out of a world that keeps her very limited when she has all this potential,” remarks Moverman. “And I related to

it from a personal perspective, from the world I grew up in. I thought it was a wonderful opportunity to write a leading female character who has a real voice and ultimately makes choices that are first and foremost right for her, and not just for the people in her environment.”

Big Beach had actively been seeking a directing project for founding partner Marc Turtletaub when Moverman’s script crossed their door. As Turtletaub recalls, “The story resonated for me on a personal level because I grew up in New Jersey with a mother who doted on her husband and son and didn’t really get to live the life that she would have liked in New York,” he explains. “I wasn’t looking for something that connected me to my mother’s own story, but it did do that. I also love stories about people finding their authentic selves and becoming free. It’s rare to find one with a female at the center who is past the age of forty, and it’s rarer still to find it in a screenplay as beautiful as Oren’s.”

Turtletaub and Moverman were particularly mindful of giving the characters the full measure of their humanity and avoiding stereotypes. “We didn’t want Agnes to be this browbeaten housewife or someone who is mundane or without interests,” says Turtletaub. “So, the film reveals all these little gems about her as it progresses.” Likewise, “We didn’t want her husband to be a clichéd browbeater; instead, we see this big guy who’s just unaware. Creating fully dimensional characters starts with the writing, really—and Oren is a brilliant writer.”

Puzzle introduces Agnes, played with still-waters-run-deep eloquence by KELLY MACDONALD (*T2 Trainspotting*, *Boardwalk Empire*, *Goodbye Christopher Robin*) on the afternoon of a birthday party in her home. She moves virtually unnoticed among her guests, quietly serving platters of food and cleaning up messes (although, as we discover, it’s her own birthday). She’s a believer in order and routine: running the household and tending to husband and sons as she tended to her widowed father before them; volunteering at church; cooking dinner for the family. A birthday gift of an iPhone bewilders her—she’s firmly in the analog world—but a gift of a thousand-piece jigsaw puzzle absorbs her with unexpected delight.

“She’s just sort of there in body,” says Macdonald, who was intrigued by the self-effacing Agnes. “She was married and had children very, very young, probably straight out of high school. Her life has been almost pre-ordained. Her character arc was very appealing in that she eventually, in her own way, finds herself.” Agnes secretly thinks of herself as a mathematician; her mind silently whirs away beneath her placid exterior, and her flair with puzzles shifts this clamped-down part of her persona into gear.

“It was important to us that Agnes not be drawn as a depressed or melancholic character,” comments Turtletaub. “She is living the life she knows. And then as she discovers this unique talent that she has, a door is opened on a world that she didn’t know existed.” (Indeed, who knew that competition jigsaw puzzling is a subculture?)

As Big Beach’s Saraf relates: “Kelly McDonald is somebody we’ve admired for a really long time. Whether it’s in a comedy or in a drama, in a period piece or a contemporary piece, she blows you away. She always brings a sense of true empathy and pathos, and you can’t help but identify with and fall in love with the characters that she draws. It was such a wonderful, exciting day when we got the call that she’d read the script and wanted to be Agnes. We couldn’t imagine a more perfect person to play Agnes.”

With Macdonald on board, the filmmakers turned their attention to casting the film's male roles. As they began creating a list of potential candidates with casting director AVY KAUFMAN, Peter Saraf had a flash of inspiration and suggested acclaimed Indian actor IRRFAN KHAN (*Life of Pi*, *Jurassic Park*) for the part of Robert, the wealthy puzzle master who recognizes Agnes's talent—which outshines his own—treats her without condescension, and sees her beauty and strength with fresh eyes. "Irrfan is one of those actors who immediately draws you in and you can't take your eyes off him," says Saraf. "I thought about the scene where Agnes goes to meet the man who placed the personal ad for a puzzle partner. Wouldn't it be extraordinary if Irrfan Khan opens the door?"

As it happened, after a number of Bollywood studio films, Khan had been hoping to find a smaller, more personal movie. He found it was an irresistible offer. "I was in love with the script and its language," he affirms. "Marc sent me his short film, which I loved. There were great producers behind it. And Kelly is an extraordinary actor whom I've admired for years. The combination of factors was very promising and I thought it would be great fun to do this simple, beautiful movie."

Khan found much to explore in Robert, who is at a low point in his life when he meets Agnes. His wife has abruptly left him and he has given up on his career as an inventor, certain that his breakthrough discovery is all he will ever be able to achieve. "Robert has closed his doors to everybody but he's looking for something to engage him emotionally," Khan reflects. "I think that when Agnes comes to his house, he's not ready for a relationship at all. But he is drawn to her personality. There's some distinct quality about her, which is very spontaneous. She has an intelligence and perceptiveness about the world. When they meet, she is in her shell, he is in his shell. Somehow, together, those shells are broken. It's a very sweet love story."

Turtletaub was delighted with Khan's approach to his character. "Irrfan brings an unexpected lightness to Robert, and there's no way you can predict something like that," the director remarks. "There's a famous old director who said, 'Every time I cast an actor, it's like a little death,' because the director had an idea how that role should be played. To me, it's just the opposite, it's a birth. Every time that we cast one of our actors, it felt like, 'Oh that's a way of interpreting that character that I never envisioned.' And that was particularly true of Irrfan. He's tremendous. And the chemistry between him and Kelly was wonderful."

If Robert falls in love with the unexpected side of Agnes's character, her husband values her solid, reliable predictability above all else. Louie, played by DAVID DENMAN, is a hard-working auto mechanic whose conception of family is the one he grew up with: the husband is the breadwinner, head of the family and sole decision maker; the wife stays home and tends to her husband, children and household.

Comments Denman, "Louie has very strong ideas about what everyone's role in the family should be, and that's worked all right for him for twenty years. He's a good guy, but there's a lot he doesn't understand about his wife, a lot he doesn't understand about his kids. When Agnes begins standing up for herself and challenging his ideas, it shakes the foundation of everything that he's known, everything that they've had and been through. Initially, he's very defensive and

confused; it doesn't make sense to him. But then he has to regroup and reassess the situation and we see him begin to make changes. To portray that journey was exciting to me.”

Turtletaub notes that the character of Louie presented certain challenges as a man who loves his wife but has also failed to see her fully. “Because he loves Agnes, Louie tries to change. And as much as we see his weaknesses, we begin to see a different Louie. David had to skirt that line of being unlikeable and very likeable. That’s very difficult to do and he did it beautifully.”

Rounding out Agnes’ immediate family are BUBBA WEILER as Ziggy and AUSTIN ABRAMS as Gabe, her sons. Weiler notes that Ziggy has always appreciated and connected to his mother. He is heartened by her burgeoning independence. “I think Agnes is Ziggy’s best friend,” he comments. “They are so in tune with each other and they can read each other's feelings in a way that the rest of the family just doesn’t. When Ziggy sees Agnes becoming more confident and coming into herself, it inspires him to do the same thing.”

Younger brother Gabe is portrayed as a bit spoiled and cocky—not only does he fail to lift a finger around the house, but he expects his mom to prepare a special diet for his vegan Buddhist girlfriend at the family dinner table. Still, Abrams found his likeable side: “Gabe is trying to get outside of the family, and his girlfriend is helping him open up to new ways of thinking. Gabe is aware that his mom is very sheltered and giving her the iPhone is his way of encouraging her to do that for herself.” (Go Gabe—but no mocking mom’s digital illiteracy.)

Puzzle’s location shooting, over approximately six weeks in the spring of 2017, filmed the family scenes first in Yonkers and then moved into the Manhattan townhouse that serves as Robert’s posh but strangely hollow habitat. Agnes and her family live in the house where she grew up with her father; it hasn’t changed in forty-odd years. Robert’s mansion is home to a well-traveled, wealthy and idiosyncratic individual who is very much alone. Turtletaub sought to distinguish between the two locations through cinematography, lighting and production design.

Describing the strategies employed by director of photography Chris Norr, Turtletaub recalls: “Since much of the action is interior in both places, it becomes a little tricky to create individualized looks, but through the way he handled lighting and camera, Chris achieved a different feel between New York and Bridgeport. It’s palpable but also subtle. For example, in terms of lighting in Bridgeport we used smoke machines to create a sense that this house has been here forever, unchanged, and that this family has been frozen in time. You get the sense in the beginning of the movie that you’re in a different era. When we moved to New York City, inside the house it was brighter and we tried to accentuate the light differently.”

Production designer Roshelle Berliner introduced strong and sometimes surprising elements to the sets. “Roshelle gave a clear, unexpected feeling about that house,” Turtletaub comments. “She put up this metallic, reflective wallpaper, which was great for camera. But it also created an interesting backdrop for Agnes. So, in the first scene, Agnes could stand against a wall in a dress that was similarly patterned and almost get lost. For Robert’s house, we took out most of the furniture that was in the location to create a sense that it was kind of empty in his life at that point, with his wife being gone. We just let the architecture of the house speak for the isolation of this man.”

Costume designer Mirren Gordon-Crozier created a wardrobe for Agnes that subtly tracks with her emotional journey. At the birthday party that opens the film, Agnes wears a dress with a print and silhouette reminiscent of the 1950s; as the film progresses, we see Agnes in separates that are more colorful and contemporary.

Before they began production, Turtletaub arranged various social events with Macdonald, Denman, Weiler and Abrams. The actors and the director took a cooking class together and went out for meals. Rather than have rehearsals, Turtletaub wanted them all to be able to talk about the film, characters and scenes while getting to know each other in comfortable circumstances. It made a difference, says Denman. “It would have been so much harder to meet everyone for the first time on the set. It’d be like ‘Say hello to each other ... okay, now become a family!’ Marc was smart enough to put those situations in place for us to spend time together and get to know each other in an organic way. And we all got along really well, immediately.”

The actors took advantage of the outdoor space in Yonkers. To Macdonald’s delight, they found lawn chairs at the location, which they’d set up in the front and gardens. “We were in heaven with those chairs. In director’s chairs, you’ve got to sit upright way up high. I’m quite short so I have to climb up a step to get into one. With a lawn chair, it’s much more sociable,” she laughs. “When we were done, I waved my family goodbye and went off to Manhattan to do my scenes with Irrfan.”

As singular as Agnes is, her story speaks to something universal. Says Saraf, “I think that idea of following your heart, of following your passion, and allowing yourself to be happy is something that will resonate with people.”

Says Macdonald, “Everybody’s got their special gift, I believe. And not everybody is fortunate enough to find it or to recognize as a gift. Because it’s a simple thing, jigsaw puzzling, it’s not like the theory of everything or something that’s going to change the world. But Agnes certainly changes a few lives in the time that we see her in the film. She changes everybody in her life and changes her life.”

CAST BIOS

KELLY MACDONALD, a native of Glasgow, Scotland, is perhaps best known as Margaret Schroeder on “Boardwalk Empire,” the voice of Merida in BRAVE and for pivotal roles in work by some of the most influential filmmakers of our time – NO COUNTRY FOR OLD MEN by the Coen brothers, Robert Altman’s GOSFORD PARK and Danny Boyle’s TRAINSPOTTING.

Earlier this fall, Macdonald starred opposite Domhnall Gleeson and Margot Robbie in Simon Curtis’ GOODBYE CHRISTOPHER ROBIN, for which she received a British Independent Film Award nomination for Best Supporting Actress. Macdonald also starred in BBC One’s “The Child in Time” an adaptation of Ian McEwan’s award-winning 1987 novel, with Benedict Cumberbatch. The 90-minute drama will also air on PBS’ “Masterpiece” this spring.

Next fall, she plays Mrs. Hudson in the comedy HOLMES & WATSON with Will Ferrell, John C. Reilly, Hugh Laurie and Ralph Fiennes for director Etan Cohen and Columbia Pictures. On television (Sky in the UK) next year, Macdonald stars in “Urban Myths: Mick & Margaret,” a light hearted and touching look at the decades long ‘special relationship’ between Britain’s greatest rock star and the Queen’s sister. Macdonald is Princess Margaret; Jamie Campbell Bower is Mick Jagger.

Macdonald made her acting debut as Diane, Renton’s (Ewan McGregor) one-night stand in TRAINSPOTTING (1996) and revisited the part 20 years later in Boyle’s T2 TRAINSPOTTING. In 2001, she played Mary, the visiting servant who works for Maggie Smith’s countess in GOSFORD PARK (SAG, Critics Choice Awards for the ensemble). More recently, Macdonald garnered the London Critics Circle Award for British Supporting Actress, a BAFTA nomination and a SAG Award (ensemble) for her performance as Carla Jean Moss, wife to hunter Llewelyn Moss (Josh Brolin) in NO COUNTRY FOR OLD MEN.

In 2012, Macdonald gave voice to Merida, the tomboyish princess/heroine of BRAVE, Pixar’s first feature with a female protagonist. Set in the mystical Scottish Highlands, the fairy tale follows Merida’s adventures as she defies a sacred custom of the land and inadvertently brings turmoil to the kingdom. She reprises the role in next year’s RALPH BREAKS THE INTERNET: WRECK-IT RALPH 2.

Macdonald’s screen credits also include Philippa Lowthorpe’s SWALLOWS AND AMAZONS, Bronwen Hughes’ THE JOURNEY IS THE DESTINATION, with Ben Schnetzer and Maria Bello, THE DECOY BRIDE, with Alice Eve and David Tennant, CHOKE with Sam Rockwell and Anjelica Huston (Sundance Film Festival Special Jury Prize for the ensemble cast), NANNY McPHEE with Emma Thompson, LASSIE with Peter O’Toole, ALL THE INVISIBLE CHILDREN for Mehdi Charef and Emir Kusturica, John Crowley’s INTERMISSION, COUSIN BETTE with Jessica Lange, ELIZABETH with Cate Blanchett, STRICTLY SINATRA, Gregg Araki’s SPLENDOR, Phil Joanou’s ENTROPY, Mike Figgis’ THE LOSS OF SEXUAL INNOCENCE, Hugh Hudson’s MY LIFE SO FAR, STELLA DOES TRICKS and SOME VOICES, opposite Daniel Craig. For TWO FAMILY HOUSE, Macdonald received an Independent Spirit Award nomination for Best Female Lead.

Macdonald also made cameo appearances as Ravenclaw's ghost, The Grey Lady, in HARRY POTTER AND THE DEATHLY HALLOWS: PART 2, Marc Forster's FINDING NEVERLAND (as Peter Pan), Michael Winterbottom's TRISTRAM SHANDY: A COCK AND BULL STORY and THE HITCHHIKER'S GUIDE TO THE GALAXY.

For television, Macdonald most recently starred in an episode of the acclaimed anthology series "Black Mirror" (Channel 4/Netflix), entitled "Hated in the Nation." James Hawes directs. Macdonald garnered an Emmy Award for her performance as the title character opposite Bill Nighy in the HBO original film THE GIRL IN THE CAFÉ, directed by David Yates from a screenplay by Richard Curtis. In 2010, received a Golden Globe Award nomination and shared a 2011 and 2012 Screen Actors Guild Awards with the cast of "Boardwalk Empire," the critically acclaimed HBO series from creator Terence Winter and executive producer Martin Scorsese. Macdonald starred for all five seasons as the complicated Irish widow and mother who captured the attention of Nucky Thompson (Steve Buscemi), the undisputed ruler of Atlantic City during Prohibition.

Macdonald also played Erica Bana's radio station colleague in Ricky Gervais' SPECIAL CORRESPONDENTS, which debuted on Netflix last spring. She also co-starred with Tim Roth and John Simm in SKELLIG for SKY and portrayed journalist Della Smith in the groundbreaking BBC mini-series "State of Play."

IRRFAN KAHN is one of India's most prominent and celebrated actors, he is now creating waves in the west as well with his acclaimed performances in films like THE LUNCHBOX, LIFE OF PI, SLUMDOG MILLIONAIRE, A MIGHTY HEART *etc.*

In 2016, Khan worked with Ron Howard on Dan Brown's INFERNO, where he also worked alongside acting stalwarts Tom Hanks, Felicity Jones and Omar Sy. In 2015, Khan played the role of Simon Masrani in the box-office smash hit JURASSIC WORLD, which grossed over 1.6 billion dollars worldwide. Khan can also be seen in the Academy Award® winning film *Life of Pi* and he also essayed an integral character in Marc Webb's THE AMAZING SPIDERMAN. Khan was honored with a Screen Actors Guild Award for "Outstanding Performance by a Cast in a Motion Picture" for his performance in Danny Boyle's Academy Award® winning film, SLUMDOG MILLIONAIRE.

His latest stint as Sajjan Fernandes in Bafta – Best foreign film nominated THE LUNCHBOX – won hearts not only in India but all over the world. He also won the Best Actor-National Award for his epic performance as and in PAAN SINGH TOMAR in 2013. It is an Indian biographical film based on the true story of the athlete Paan Singh Tomar. He also appeared in 2007's LIFE IN A METRO for which he received a Filmfare Award.

Previously, Khan starred in Wes Anderson's THE DARJEELING LIMITED opposite Owen Wilson, Adrien Brody, and Jason Schwartzman and in Michael Winterbottom's A MIGHTY HEART opposite Angelina Jolie. In 2006, Khan starred in Mira Nair's THE NAMESAKE for which he received an Independent Spirit Award nomination for his performance.

Khan gained international acclaim for his role in *THE WARRIOR*. A film circa feudal India in the State of Rajasthan, Khan plays Lafcadio, a fierce warrior who abandons his cruel and sadistic Lord who reigns terror on all and decides to put down his sword to seek peace in his village. In 2003, Khan starred in Indian born writer/director, Asvin Kumar's short film, *Road to Ladakh* which received warm reviews at international film festivals. Khan had also starred as the title role in *Maqbool*, the critically acclaimed adaptation of Shakespeare's *Macbeth*, as well as the Bollywood film, *HAASIL*. Khan received Screen Weekly Award and Zee Cine Award nominations for his work on *Maqbool*, and a Screen Weekly Award, Zee Cine Award, and Filmfare Award for his role in *Haasil*. Additional credits include, *EK DOCTOR KI MAUTH*, *SUCH A LONG JOURNEY*, *ROG*, *ACID FACTORY*, *NEW YORK*, *PAAN SINGH TOMAR*, and *NEW YORK, I LOVE YOU*. With his start in television, Khan has starred in numerous series in India such as *Chanakya*, *Sara Jahan Hamara*, *Banegi Apni Baat*, *Chandrakanta*, *Star Bestsellers*, *Sparsh*, *Darr*, *Kahkashan*, *Mano Ya Na Mano*, and *Kyaa Kahein*. He also starred in the Golden Globe winning HBO series, *In Treatment*. In its third season, Irrfan plays Sunil, a recent widower and new immigrant from Calcutta who now lives with his son's family in Brooklyn and is struggling with his life in America.

Khan received a fellowship at National School for Drama and after graduating began acting in television and theater. Born in Jaipur, Khan is married to writer, Sutapa Sikdar. He currently splits his time between India and Los Angeles.

DAVID DENMAN is a SAG award-winning actor who is continually cited for his standout performances on television, screen and stage. After graduating from the famed Juilliard School, he made his feature debut opposite Gene Hackman and Keanu Reeves in the football comedy *THE REPLACEMENTS*. He recently starred in Michael Bay's Paramount feature *13 HOURS*, playing David 'Boon' Benton, one of the members of the security team who fought to defend the American embassy in Benghazi from terrorists. In 2017, Denman starred in Lionsgate's superhero film *POWER RANGERS* and Steven Soderbergh's heist thriller *LOGAN LUCKY*.

Denman's other feature credits include Joel Edgerton's directorial debut *THE GIFT*, opposite Jason Bateman and Rebecca Hall, *JOBS*, starring Ashton Kutcher, Jason Reitman's *MEN, WOMEN, & CHILDREN*, *AFTER EARTH*, directed by M. Night Shyamalan, *SHUTTER*, *SMART PEOPLE*, Disney's *OUT COLD*, the Tim Burton Oscar-nominated feature *BIG FISH* opposite Ewan McGregor, *WHEN A STRANGER CALLS*, *LET GO*, *FANBOYS*, *FAIR GAME*, *THE NINES*, *TAKE* and *THE SINGING DETECTIVE*. Denman made his big screen debut as the deaf tight end in the Warner Bros. football comedy *THE REPLACEMENTS*.

On the small screen, Denman recently starred on the supernatural Cinemax series *OUTCAST*, created by Robert Kirkman and Chris Black, and based on Kirkman's hit comic book series. He recently recurred on the CW series *ANGEL FROM HELL* and NBC's critically-acclaimed series *PARENTHOOD*. He is well-known for his role as 'Roy' on the Emmy Award-winning hit NBC series *THE OFFICE*. Denman also guest starred on the last season of the hit AMC series *MAD MEN* and appeared in the second season of HBO's universally-lauded *TRUE DETECTIVE*. Additionally, he starred on the FOX series *TRAFFIC LIGHT*.

Denman grew up all over Southern California, attending eight different schools along the way. After graduating from Fountain Valley High School, he attended the American Conservatory Theater in San Francisco before receiving his B.F.A. from Juilliard.

BUBBA WEILER will next be seen in the ensemble thriller **THE RANGER**, produced by Larry Fessenden. Weiler also appeared in Drew Waters' 2016 feature **NEW WATER**, which was distributed by Broad Green Pictures.

On the small screen, Bubba has guest starred on shows including NBC's **CHICAGO PD/CHICAGO JUSTICE** crossover season finale, CBS All Access' **THE GOOD FIGHT**, NBC'S **THE MYSTERIES OF LAURA**, **THE SLAP** and CBS' **UNFORGETTABLE**.

A seasoned theater actor, Bubba was last seen as "Meeks" in the Classic Stage Company production of **DEAD POET'S SOCIETY** opposite Jason Sudekis and directed by John Doyle. His other notable credits include "Jem" in the Steppenwolf Production of **TO KILL A MOCKINGBIRD**, "Francis" in the Vineyard Production of **THE BURNT PART BOYS**, "Tim" in the Playwrights Horizons production of **SCK BSTD**, "Peter" in the Goodman Theater production of **TALKING PICTURES** and "Jim" in the Goodman Theater production of **THE ACTOR**.

Bubba is a graduate of NYU's Tisch School of the Arts.

AUSTIN ABRAMS is among Hollywood's young actors to watch, who at the age of 21 already has years of experience working on some of television's biggest shows including "The Walking Dead," "Shameless" and "Silicon Valley." Abrams was recently seen in the half-hour comedy "SMILF" alongside Connie Britton as her character's son Casey. "SMILF" premiered on Showtime in November 2017.

Austin has kept busy in the independent film world, booking three projects alone last year. Austin recently starred in the critically acclaimed comedy **BRAD STATUS**, co-starring opposite Ben Stiller who plays Abrams' father in the film. **BRAD'S STATUS** had its world premiere in September 2017 at the Toronto International Film Festival. He can also be seen in the 2017 indie films **WE DON'T BELONG HERE**, **TRAGEDY GIRLS** and **GRASS STAINS**. Additionally, in 2015 Austin starred opposite Nat Wolff and Cara Delevingne in the feature film **PAPER TOWNS**, based on John Green's best-selling book of the same name.

On the small screen, Austin has contributed to some of the most critically-acclaimed shows currently on television. He played the recurring character Ron in the fifth and sixth seasons of AMC's megahit series "The Walking Dead." Prior to his debut on "The Walking Dead," Austin

may have been best known for playing the hilarious smartass Todd Cooper on the MTV series “Inbetweeners.” Also had memorable turns on the HBO hit comedy “Silicon Valley,” as well as the acclaimed Showtime series “Shameless.”

LIV HEWSON: Born in Australia, Hewson first came to the attention of American audiences in Netflix’s dark comedy, *THE SANTA CLARITA DIET*, in which she stars as the smart-mouthed daughter of Tim Olyphant and “mombie,” Drew Barrymore. The show recently wrapped its second season and will air early next year.

This past March, she played opposite Zoey Deutch in Open Road’s supernatural thriller *BEFORE I FALL*, based on Lauren Oliver’s YA best-seller.

Even while breaking in the US, Hewson continues to garner attention in her native country; she joined the second season cast of the critically acclaimed BBC series *TOP OF THE LAKE* for director Jane Campion, and starred in the poignantly comedic short *LETS SEE HOW FAST THIS BABY WILL GO*, which garnered its director Julietta Boscolo the “Emerging Australian Filmmaker,” award at this year’s Melbourne International Film Festival.

FILMMAKER BIOS

MARC TURTLETAUB (Director/Producer)

Marc Turteltaub has been a producer for fourteen years through two production companies. In 2004, he co-founded Big Beach with Peter Saraf and has served as a producer on all of the company's films including the Academy Award-winning *LITTLE MISS SUNSHINE*, directed by Jonathan Dayton and Valerie Faris. Turteltaub's other credits with Big Beach include the documentary *LUCKY*, directed by Jeffrey Blitz, Phillip Seymour Hoffman's directorial debut, *JACK GOES BOATING*, Sam Mendes' *AWAY WE GO*, Christine Jeffs' *SUNSHINE CLEANING*, John Crowley's *IS ANYBODY THERE*, Ramin Bahrani's *CHOP SHOP*, and Liev Schriber's *EVERYTHING IS ILLUMINATED*. Big Beach's most recent releases are Jesse Peretz's *OUR IDIOT BROTHER*, Collin Trevorrow's *SAFETY NOT GUARANTEED*, Jordan Vogt-Roberts' *THE KINGS OF SUMMER*, and Jeff Nichols' *LOVING*. Prior to founding Big Beach, Turteltaub created Deep River Productions in 2000 with David Friendly.





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