



OFFICIAL SELECTION
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FESTIVAL DE CANNES

THE
HOMESMAN



THE UNTOLD STORY OF THE WEST



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EUROPACORP

La Cité du Cinéma

20, rue Ampère

93413 Saint-Denis Cedex

T: +33 1 55 99 50 00

www.europacorp.com

INTERNATIONAL PRESS

PREMIER

Claire Gascoyne

T +44 207 292 6433 - M +44 7515 587 173

Claire.Gascoyne@premiercomms.com

Emma Robinson

T +44 207 292 5083 - M +44 7802 466 887

Emma.Robinson@premiercomms.com

www.premiercomms.com

THE
HOMESMAN

EUROPACORP PRESENT



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

TOMMY LEE
JONES

HILARY
SWANK

THE
HOMESMAN

A FILM BY
TOMMY LEE JONES

WRITTEN BY
TOMMY LEE JONES & KIERAN FITZGERALD & WESLEY OLIVER

PRODUCERS
PETER BRANT, BRIAN KENNEDY, LUC BESSON
A MICHAEL FITZGERALD AND TOMMY LEE JONES PRODUCTION

SUNDAY, MAY 18TH IN THEATERS



SYNOPSIS

When three women are driven insane on the edges of the American frontier, the task of delivering them back east falls to a pious spinster named Mary Bee Cuddy (Hilary Swank). The daunting challenge of driving a wagon loaded with madwomen four hundred miles compels her to employ a partner—a drifting low-life who goes by the name of ‘George Briggs’ (Tommy Lee Jones). Together, the unlikely pair head out across the prairie with their freakish cargo, re-traversing the harsh, untamed Nebraska Territories in a journey marked by stark beauty, constant threat, and psychological peril.

Their destination is a Church in Iowa where a minister’s wife (Meryl Streep) waits to relieve them of the lost souls in their care. But before they can cross back into civilization, their mission will exact a brutal toll—one that speaks to every backward tragedy and unsung act of heroism buried in the foundations of the American West.



Q&A WITH TOMMY LEE JONES

(DIRECTOR - PRODUCER - GEORGE BRIGGS)

What is *THE HOMESMAN* about?

THE HOMESMAN is the story of three women who are transported in a wagon across Nebraska in 1854, because they have been driven pretty much insane by the hardships of life on the American frontier. When I completed the script, my vision of the film was minimalist because there are not a lot of visual details to show it's Nebraska and the Northern part of the West. Now, I'm certainly impressed by North Eastern New Mexico, where we shot the movie, because it stands in very well for Nebraska. For me, the landscape itself is a very important character in our movie

Why was your vision «minimalist»?

Because of the landscape, which mostly consists of a line that divides heaven and earth. The line is usually straight, which creates an emotional environment as much as a natural one, and you can take it from there.

Why was it important for you to explore the female condition in the mid-nineteenth century

American West?

It was important for me to explore because I think it's the origin of the female condition today.

Who is George Briggs, the character you portray in the film?

George Briggs is a fearless man, a claim jumper, an army deserter—an independent man of rather low character. He is willing to help a woman who believes she can get across Nebraska in a wagon with three insane women as passengers. The truth is, he agrees to help her out because she rescues him from a very dangerous situation, and so he is indebted to her, even though she finds out that she wouldn't have made it on her own.

THE HOMESMAN features an original and an unlikely team...

They don't like each other at the beginning of the story. But they learn that they need to be able to rely on each other, and how to depend on another—until somehow they finally begin to understand one another

Do you consider it to be a Western?

I don't know how the term Western is defined. I have the impression over the years that the Western is a movie that has horses in it and big hats and that takes place in the 19th century usually on the west side of the Mississippi river. I've even read critics who are bold enough to call a science fiction movie a Western. It's a term that people use so often that I don't think it has much meaning anymore. So I'm not sure I can really answer your question, because I don't know what a Western is.

How was it working with Hilary Swank?

It's wonderful to work with Hilary Swank; she's always prepared, she's always happy; very creative. She read the script very rapidly and understood it. She's always ready to go, at the very beginning of every single day. It's a joy to know Hilary Swank, and a greater joy to work with her.

How about Meryl Streep?

Meryl Streep needs no praise; she's got plenty



THE
HOMESMAN

of it. She's one of the finest movie actors in the history of cinema, and I'm very happy to call her a friend, because to be a friend of hers is another total joy.

Tell me about James Spader.

Spader is a very fine movie actor and he's very good company. He's a congenial man, very funny, and we always had a lot of fun, whether working or playing. But the character that he brings to the screen has nothing to do with the real James Spader.

What about Hailee Steinfeld?

Hailee is a complete actor, beyond her years. She had a small part in this film but a very important one and she played it perfectly with no evasions, nothing extra, or irrelevant. She's very simple and very direct to the material. A couple of the scenes she appeared in had a strange quality to them – she was able to observe and play in a way that made perfect sense to the narrative.

How do you use rehearsal to prepare your cast?

Elles permettent à chacun de connaître la mise Well, everybody needs to know where to stand—that's called blocking—and everybody needs to gain confidence, to know their lines, to gain some idea of what the camera is doing, whether it's going to move, whether it's close,



THE
HOMESMAN

or wide. And with rehearsals, actors can develop an idea of how they relate to one another. Every rehearsal is different – some people need a lot of rehearsals, some people need very little; some people can get a lot of rehearsal and won't do better; you never use rehearsal the same way twice. But the point of rehearsal is to be ready, and the readiness is all, I read somewhere.

Please tell us about your work with production designer Meredith Boswell.

Meredith is a wonderful production designer, and she can design the simplest of things, including a wagon rolling across 19th century Nebraska and when you put a lens on it, it's always beautiful and very functional. She is the best production designer I've ever met.

Billy Burton and you have struck up a strong sense of camaraderie.

I've been working with Billy for thirty-five years and we've always got good results. We communicate clearly, concisely, and quickly. He's getting a little older now but he has been one of the handiest people in the motion picture stunt business.

How about Lahly Poore?

Her costumes are perfectly appropriate and specific to 1855. She achieved beautiful work with a small budget.

BIOGRAPHY

Tommy Lee Jones made his feature film debut in *LOVE STORY* and, in a career spanning four decades, has starred in such films as *EYES OF LAURA MARS*, *COAL MINER'S DAUGHTER* – for which he received his first Golden Globe nomination – *STORMY MONDAY*, *THE PACKAGE*, *JFK*, *UNDER SIEGE*, *THE FUGITIVE*, *HEAVEN AND EARTH*, *THE CLIENT*, *NATURAL BORN KILLERS*, *BLUE SKY*, *COBB*, *BATMAN FOREVER*, *MEN IN BLACK*, *U.S. MARSHALLS*, *DOUBLE JEOPARDY*, *RULES OF ENGAGEMENT*, *SPACE COWBOYS*, *MEN IN BLACK 2*, *THE HUNTED*, *THE MISSING*, *THE THREE BURIALS OF MELQUIADES ESTRADA*, *A PRAIRIE HOME COMPANION*, *IN THE ELECTRIC MIST*, *THE COMPANY MEN*, *CAPTAIN AMERICA: THE FIRST AVENGER*, *MEN IN BLACK 3*, *HOPE SPRINGS*, *THE EMPEROR* and *The FAMILY*.

Recently he portrayed Thaddeus Stevens in Steven Spielberg's film *LINCOLN*. For this performance, Jones won the Screen Actors Guild Award for Best Supporting Actor and Academy Award nomination, BAFTA Award nomination, Golden Globe Award nomination

and Critics' Choice Award nominations. Tommy Lee Jones was awarded the Best Supporting Actor Oscar for his portrayal of the uncompromising U.S. Marshal Sam Gerard in the box office hit *THE FUGITIVE* in 1994. For this performance, he also received a Golden Globe Award as Best Supporting Actor. Three years earlier, Jones received his first Oscar nomination for his portrayal of Clay Shaw in Oliver Stone's *JFK*.

In 2007, Jones starred in the critically acclaimed film *IN THE VALLEY OF ELAH* for which he received an Oscar nomination for Best Actor.

In 2005, Jones starred in the *THE THREE BURIALS OF MELQUIADES ESTRADA*, which he also directed and produced. The film debuted in competition at the 2005 Cannes Film Festival and garnered Jones the award for Best Actor and screenwriter Guillermo Arriaga the award for Best Screenplay. The film was also nominated for the Palme d'Or and the film received four Independent Spirit Award nominations for Best Feature, Best Screenplay, Best Cinematography and Best Supporting Male.



Q&A WITH HILARY SWANK

(MARY BEE CUDDY)

How would you sum up *THE HOMESMAN*?

I see *THE HOMESMAN* as being about the fortitude of people in a small Midwest town who live a very simple life and are there to help one another. In the film, three women have lost their minds and need a homesman to take them from Nebraska to Iowa, which was a very daunting task at that time. This brings my character and Tommy Lee Jones' character, together along the way.

What drew you to the script?

It was a script that resonated with me as going back to the simplicity and the beauty of human beings connecting -- heart-rending, people's emotions. And it touched me deeply. The depth of the simplicity of the words and the music within the scenes, just got richer and richer as the shoot went on.

Can you describe Mary Bee, the character you portray?

To me Mary Bee is resilient, she has fortitude, she has morals, and she has faith. She is not afraid to say what's on her mind and, for her, it's

-- «Don't do unto others what you don't want others to do unto you.» Something else that I love about Mary Bee is that she always wants to do the right thing.

How does your character interact with the three insane women?

Mary Bee has great compassion for these women. She had a wonderful, loving mother and so she had a great mentor in that way. She lost her mother at a really young age, so seeing these women struggle reminds her of the relationship with her mom. In a way, it is a kind of a healing for her - by helping these women, she's helping herself. And the idea that at times she probably wasn't that far away from where they are -- being in such isolation and danger, in the middle of nowhere, at least 20 miles from your nearest neighbor -- well, she can definitely really relate to these women. She can understand the insensitivity that they have undergone with the men they are around.

THE HOMESMAN deals with an unusual and an original team: the claim jumper and a pioneer. It is a great pairing because you have this woman who has all the qualities such as resilience and compassion I mentioned and then you have Briggs who shares a lot of those qualities but not on his sleeve. Besides, he has quite a humorous side - he says a lot of things that make me laugh. The respect the two forge through the journey is really beautiful.

How was it working with Tommy Lee Jones?

I don't know if there is any word that can fully do justice to my feelings for Tommy Lee Jones in every way as a director, as an actor, as a writer and as a person. He has such a way of getting across to each member of his crew and to his actors exactly what he needs for them to evoke and to bring to the film and to the story. He always knew exactly what to say to me as a director to help bring colors to the performance. It never ceases to amaze me. I am sure the decades of his acting career lend him to be the brilliant director that he is, not to mention his eye, his vision and his writing. This script was impeccably written. Sometimes when I



THE
HOMESMAN

read a script, and there some things missing, you need to sit down with the director and the writer and to say «I don't really feel this.» But, what I discovered in this is that it was it was all on the page. To know that I am exhausted at the end of the shoot when I was just acting, and he was writing, producing, directing and starring - this blows my mind. I have enormous respect for him.

How did you prepare for the role?

One of the things I enjoy about being an actress is an opportunity to jump into something I've never done before, and in this particular case I was able to learn how to ride horses and pull wagons with mules. So, a lot of it was spending time with the horses and building trust with them as it wasn't something that I had experience in.

Was the role challenging from a physical standpoint?

When you work the whole day outside in the snow, in the rain, in the wind, in the sun, you realize that it changes pretty much hourly in the spring. At the end of the day, I get to go home to a bed, a hot bath and to warm food, and you think of these characters day in, day out, for weeks crossing that prairie, never having that advantage of getting outside of their elements and it really set the foundation for where you'd be. So physically it was very challenging to

brave the elements and all those things but it was one that I also enjoyed.

What scene did you find the most exciting to play?

You know I don't think I can pick just one, but if I have to say a favorite scene it was when I wake Briggs up and ask him what he is going to do after we make the journey to Iowa. It was a very heartfelt scene between the two characters. And working with Tommy Lee on that scene and seeing his nuanced performance is something I will never forget.

BIOGRAPHY

Actress and Producer Hilary Swank is a versatile storyteller with more than 20 years in the business. Swank has worked with such leading filmmakers as Clint Eastwood, Christopher Nolan, Mira Nair, Richard LaGravenese, Gary Marshall, Philip Noyce, Brian De Palma, and Sam Raimi.

Swank's upcoming films include *YOU'RE NOT YOU*, in which she stars and serves as a producer with Molly Smith through their 2S Films producer banner, which will be released later this year. Swank had been working for nearly a decade

as an actress in film and television when her breakout role as Brandon Teena in *BOY'S DON'T CRY* earned her an Academy Award® for Best Actress. Her performance also earned her a Golden Globe Award, a Critics' Choice Award, as well as New York Film Critics, Los Angeles Film Critics, Chicago Film Critics, and National Society of Film Critics Awards in the same category. Additionally, the National Board of Review recognized Swank's work with the Breakthrough Performance of the Year Award, and she earned BAFTA and Screen Actors Guild (SAG) Award® nominations.

In 2005, Swank won her second Academy Award® for her starring role opposite Clint Eastwood in his Oscar®-winning Best Picture *MILLION DOLLAR BABY*. In addition, she won her second Golden Globe Award and a SAG Award®, as well as the National Society of Film Critics and Critics' Choice Awards for Best Actress. That same year, she also earned Golden Globe and SAG Award® nominations for her starring role in HBO's *IRON JAWED ANGELS*, about the American women's suffrage movement.

Other credits include starring in and executive producing three films: *CONVICTION*, which Swank received a SAG Award® nomination;

Mira Nair's *AMELIA*, the story of the legendary aviatrix; and *FREEDOM WRITERS*, directed by Richard LaGravenese.

Additional acting credits include Christopher Nolan's *INSOMNIA*; Richard LaGravenese's romantic drama *P.S. I LOVE YOU*, Philip Noyce's inspiring *MARY AND MARTHA*, Brian De Palma's *THE BLACK DAHLIA*, Sam Raimi's suspense thriller *THE AFFAIR OF THE NECKLACE*, *THE GIFT*, Jon Amiel's space adventure, *THE CORE*, Stephen Hopkins' thriller *THE REAPING*, produced by Joel Silver; and Gary Marshall's ensemble *NEW YEAR'S EVE*.

Swank also served as a producer on the romantic comedy *SOMETHING BORROWED*, the first film under the banner of her production company with Molly Smith, 2S Films.





Q&A WITH MICHAEL FITZGERALD

(PRODUCER)

How did the project come about?

After I produced *THE THREE BURIALS OF MELQUIADES ESTRADA*, Tommy Lee Jones' first directorial effort, I wanted to do something new with him. And as I chanced to have lunch with Sam Shepard, a wonderful friend of mine, I asked him if he knew anything that would be suitable for Tommy. He immediately came up with the name of this novel: «The Homesman» by Glendon Swarthout. It was something that he himself tried to do for some years but he'd never been able to get the rights from Sony. So I read the book and agreed with him that it would be something absolutely perfect for Tommy and I gave it to him and he was excited about it.

We got Wes Oliver and my son Kieran to start working on the screenplay with Tommy. That was two years ago...

How long have you been friends with Tommy Lee Jones?

I've known Tommy Lee Jones for a long time. I came close to having him in a film in 1979 – it was Flannery O'Connor's first novel *WISE*

BLOOD with John Huston set to direct, and we thought of casting Tommy in the leading part. I hold him in a very high regard as an actor and a director; and I'm constantly in awe of his capacity to do both jobs.

How did it feel as a father to produce a movie based on a screenplay that your son co-wrote?

I remember when I was very young and I first met John Huston, he told me “*you know I used to be the youngest person in every crowd, and now I turn around and I am the oldest*”. It's exactly what I feel now: I turn around and now I'm the oldest. So, it's really wonderful to see my son who is young take on this work.

Do you consider *THE HOMESMAN* to be a western?

Well, it takes place in the West, but it's not the West that we've traditionally seen in American motion pictures. Indeed, it's earlier on – the film is set in the 1850s – whereas most of the westerns ever made take place in the 1880s and 1890s. Besides, this is about life on the early Frontier in

what is the Midwest, as opposed to the West, so no, I wouldn't call it a western, even though there are certain things that it shares with westerns, including horses, mules, wagons, carts, guns, and Indians! The fact of the matter is, I think *The Homesman* is really about the way in which a man can be transformed - what does it take to turn a man into a decent man? That's the theme that moved me the most.

Please, share with us your thoughts on the cast and crew.

Well, I think we've gathered as good a cast as anyone has ever put together in a motion picture. And this makes me very proud. The crew is mostly people that we worked with before on *THREE BURIALS*.

Please describe your experience of working in New Mexico, around Santa Fe and finally in Georgia?

To be honest, working in New Mexico in the spring is something that I'm going to try not to do again! (laughter) If anything, I'll go in the summer or fall,



THE
HOMESMAN



because the spring in New Mexico is notorious for wind, extremely changeable weather, and we contended with everything you can contend with; it has been very, very good for the visuals, but it'll be some months before I regain my voice.

How was it to move the company from New Mexico to Georgia after having been there for three weeks?

Effortless! We did it in a day and a half – we brought most of the animals, the horses, the mules, the wagons, the camera equipment, the grip equipment. So everything was moved two thousand miles in a day and a half.

What would your old friend John Huston think about *THE HOMESMAN* ?

I think he'd probably be quietly envious of the fact that we were able to make a story like this because in his time and in the world that he inhabited, stories like this were difficult to make into motion pictures. During his time in Hollywood, many subjects were really taboo; so I think he'd be proud of us making this film.

How did you recreate 1850s Nebraska today?

You hire a superb production designer, you hire a superb property master, and you hire a superb costume designer. You let them do all the research and then you say yes to a lot of what they come up with. That's how you do it. And then of course, you hire fantastic hair and make-up people that give all your actors the look that people had and then here you are!

BIOGRAPHIE


Producer Michael Fitzgerald was born in New York City, raised in Italy and educated in Ireland. After graduating from Harvard University he began his film career as a screenwriter in Rome. In 1979, he produced and co-wrote John Huston's celebrated film adaptation of Flannery O'Connor's *Wise Blood*. His second film with Huston, *Under the Volcano* was nominated for two Academy Awards (Best Actor—Albert Finney and Best Music—Alex North). He then produced *The Penitent*, *Mister Johnson* of Bruce Beresford and *Blue Danube Waltz* directed by Miklós Jancsó. A producing partnership with actor/director Sean Penn culminated in their critically acclaimed production of *The Pledge*, starring Jack Nicholson.

In 2005 he completed both *COLOUR ME KUBRICK* directed by Stanley Kubrick, and *THE THREE BURIALS OF MELQUIADES ESTRADA* directed by and starring Tommy Lee Jones. *THE THREE BURIALS* won the Actor prize for Tommy Lee Jones and the Screenplay prize for Guillermo Arriaga at the 2005 Cannes Film Festival. In 2008 he produced *In THE ELECTRIC MIST*, directed by Bertrand Tavernier. In September 2013 he completed principal photography on *CLOSER TO THE MOON*, written and directed by Nae Caranfil.





THE
HOMESMAN



Q&A WITH WES OLIVER & KIERAN FITZGERALD (WRITERS)

Tommy Lee Jones has said many times that this is a woman's story disguised as a western. Did you try to take on a female standpoint?

Wes Oliver: We did, yes. And I would say we started that process by reviewing images of women on the frontier. Tommy had a book with a number of really wonderful photographs of pioneers and settlers in the nineteenth century. Many of those images became part of the cinematic vocabulary we used once we started writing.

Kieran Fitzgerald: The image of Mary Bee pumping water at the well in front of her house came from those images. The photographs of those pioneer women really inspired the movie.

WO: The next step was for each of us to concentrate on one of the women and begin writing her flashbacks or 'memory hits' as Tommy called them. This gave us a chance to get inside their minds and write a lot of scenes along the way. It helped clarify for us the lives they lived, the hardships they went through,

and the kinds of events that would have led them to break down.

KF: And they all went crazy for different reasons, so each was a separate, distinct cause and in talking to the actresses, they each researched their roles and their preparation came from different sources. That's how the distinction of the three women characters came about - they were all crazy, but they went crazy in different ways, and that stayed true to real-life events.

Which part was the most challenging to write?

KF: I think the hardest thing in writing the screenplay was to fill-in-the-blanks that Glendon Swarthout left in the novel. He sometimes shows results without describing the causes or the steps to get there. So we had to imagine background moments for which we didn't have a lot of guidance from the novel. For instance, he portrays one of the women who goes crazy over a long period of time without

delineating her steps into madness. So in order to dramatize her character we had to try to piece together in more detail what happened to this woman.

What is your favorite scene?

WO: I think it's the moment when Meryl Streep, who plays Altha Carter, tells Tommy (George Briggs) to go on with his life, just when he feels like he's finally achieved something. He's like a helpless child; he can't imagine what to do next. It's as though he's been brought into the light and then told to leave it.

KF: I think my favorite moment in the picture has nothing to do with my favorite moment in the book or the screenplay. It was when Mary Bee driving the wagon discovers Briggs hanging from a tree but still sitting on his horse—his face covered with black gunpowder, wearing a union suit and trying to keep his horse from moving. For me that was the critical scene and that was shot on the second day of the shoot.



THE
HOMESMAN

I understand you started working on this when Tommy and Meryl were doing *HOPE SPRINGS TOGETHER*.

WO: Yes, they were shooting Hope Springs in Connecticut and we spent time with Tommy on the set. In between their scenes, we would work on *THE HOMESMAN*. Tommy would do a scene with Meryl, come across the street, work with us, go back across the street and jump a hundred and fifty years forward in time back into a romantic comedy. It was a remarkable achievement on his part to be able to do that. I was very impressed. And it was also helpful for us because it I think energized our writing process. We were surrounded by a film crew, and by the excitement of a film already in production.

KF: I think we wrote the majority of the first draft over a period of 5 days. We worked from early in the morning till late in the evening with almost no interruption and it was the most productive time ever.

In the book, there are four women, and in the movie there are three. Why?

KF: I think the logistics of carrying four women in the wagon and creating four distinct arcs in the story would have been awkward. Besides it works much better for the characters of Briggs and Mary Bee to take care of three women than four—it's like parents having four kids rather than three:





one more makes everything a lot more difficult! (laughter) Anyway, having a fourth woman on board didn't bring much to the narrative, so I was happy that we could do with three instead of four.

Do you think women and men today will relate to this movie set in the 1850s?

KF: I think the human condition is the same—times have changed, customs have changed, and the characters of the movie have less access to health care and nutrition than we do. But people suffer, people always suffer and they continue to suffer for various reasons, and this is an honest look at the suffering of those people at that time in American history. And it's not something we've had the occasion to explore so far.

WO: I would agree, and I would add that the emotional and psychological isolation and alienation on display in *The Homesman* is very much a part of our modern world. The digital age is rife with stories of people more desperate to connect than ever, despite the facility of communication today (or perhaps, paradoxically, because of it). And I think Mary Bee's story is very much a story of the failure to find intimacy, to find a connection that will sustain her soul.



BIOGRAPHY

PETER BRANT

Peter Brant is an entrepreneur, manufacturing executive, publisher, philanthropist, sportsman, art collector, and film producer, whose eclectic mix of personal interests and commercial ventures have resulted in achievements in business, philanthropy and the arts.

Mr. Brant is the chairman and chief executive officer of White Birch Paper, which remains among the largest newsprint manufacturers in North America, operating four pulp and paper mills in Canada and the United States. He also heads Brant Publications, Inc., a magazine publishing concern he co-founded in 1984. Among the company's titles are *THE MAGAZINE ANTIQUES*, *ART IN AMERICA* and *MODERN MAGAZINE* as well as *INTERVIEW*, *THE ICONIC PUBLICATION* created by Andy Warhol.

Mr. Brant's interest in art also led him into film producing. He was executive producer of *BASQUIAT* in 1986, *POLLOCK* in 2000, *ANDY WARHOL: A DOCUMENTARY* in 2006, winner of the 2006 Peabody Award and an Emmy Award. At present, As his primary philanthropic focus,



Mr. Brant established The Brant Foundation, Inc. And The Brant Foundation Art Study Center to promote education and appreciation of contemporary art and design.

BRIAN KENNEDY

Producer BRIAN KENNEDY is a Scottish entrepreneur with a portfolio of businesses in various sectors, ranging from renewables, manufacturing, commercial property and professional sport. He also founded the charitable trust BKT, for underprivileged children. *THE HOMESMAN* is his first venture in movie production and acting.

LUC BESSON

LUC BESSON began his career in cinema in 1977, working a number of assistant director positions in France and the United States, and thereby gradually positioning himself as one of the few French directors and producers with an international scope. In 1983, he directed his first feature film, *THE LAST BATTLE*, which earned him recognition at the Avoriaz Film Festival.

Two years later he directed *SUBWAY*, starring Isabelle Adjani and Christopher Lambert. The industry rewarded him with three Cesar Awards. Luc Besson's visual style was clearly established. Building on his success, he undertook the direction of *THE BIG BLUE*. Though poorly received at the Cannes Film Festival, the film gained 10 million admissions and went on to become a veritable social phenomenon.

Despite an unfavourable critical climate, both *LA FEMME NIKITA* (1990) and *LEON: THE PROFESSIONAL* (1994) were publicly acclaimed, solidly establishing his popularity in France and earning him an international reputation. Between these films, he directed *ATLANTIS* (1991), a documentary aimed at raising awareness about the beauty of nature and the need to protect the environment.

In 1995 he launched into directing a bold science fiction picture: *THE FIFTH ELEMENT*. The blockbuster became one of the biggest box office hits of any French film in the United States. In 1998, Luc Besson took home a Cesar Award for Best Director.

In 1999, he directed his version of *JOAN OF ARC*, winning him another nomination as Best Director at the Cesar Awards.

In 2000, he was named President of the Jury

for the 53rd Cannes Film Festival, becoming the youngest jury president in the history of the festival. He devoted most of the next five years to production. Since creating EuropaCorp ten years ago, the studio has become one of the major studios of the European film industry. In 2005, he returned to directing with *ANGEL-A*, and the following year with his first animated picture, *ARTHUR AND THE INVISIBLES*, adapted from the book he wrote. This animation was followed up by two others: *ARTHUR AND THE REVENGE OF MALTAZARD* (2009) and *ARTHUR 3: THE WAR OF THE TWO WORLDS*. In 2010, Luc Besson adapted Tardi's series of graphic novels with *THE EXTRAORDINARY ADVENTURES OF ADELE BLANC-SEC*, with Louise Bourgoïn starring in the title role.

2011 marks the release of *THE LADY*, starring Michelle Yeoh in the role of Nobel Peace Prize winner Aung San Suu Kyi.

He will soon start production on his upcoming film, *LUCY*, starring Scarlett Johansson.

Throughout his directing career, Luc Besson also directed a number of music videos, including Serge Gainsbourg and Mylène Farmer, as well as commercials for internationally renowned brands. In addition to the films he has directed, Luc Besson has written over twenty screenplays for features. Among them are the *TAXI SERIES*

and the recent *TAKEN 2*, which as of today lays claim to being the biggest box office hit of any French film in the United States.

MIRANDA OTTO

Miranda Otto currently stars as 'Maddy Deane' opposite Greg Kinnear in the drama series *RAKE*. Most recently on the big screen, Miranda starred opposite Aaron Eckhart in "I, Frankenstein," writer/director Stuart Beattie's film adaptation. Otto made her first major film appearance in 1986, starring as "Emma" in Clytie Jessop's "Emma's War." In early roles, she played in *THE THIN RED LINE* directed by Terence Malick and opposite Harrison Ford and Michelle Pfeiffer in *WHAT LIES BENEATH*. In 1999, she was cast as "Éowyn" in Peter Jackson's international blockbuster, *THE LORD OF THE RINGS* film trilogy, winning a Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture for *THE LORD OF THE RINGS: THE RETURN OF THE KING*. She played in Steven Spielberg's *THE WAR OF THE WORLDS*, and was in director John Moore's *FLIGHT OF THE PHOENIX*.

GRACE GUMMER

Grace made her debut in Kristjan Thor's Off-Broadway project, *THE SEXUAL NEUROSES OF OUR PARENTS*. After starring in the TeenNick series *GIGANTIC*, Grace completed her run as 'Hero' in *MUCH ADO ABOUT NOTHING* at the Kirk Douglas Theater in Los Angeles, before debuting on Broadway as 'Chloë Coverly' in Tom Stoppard's *Arcadia* on Broadway. For her performance, Grace won a Theatre World Award. Most recently Grace played opposite John Lithgow in Daniel Sullivan's *The Columnist* on Broadway last Spring. On screen, Grace was recently seen in Noah Baumbach's *FRANCES HA!*, and has since recurred in *SMASH*. She just wrapped a seven episode arc on HBO's *THE NEWS ROOM*.

SONJA RICHTER

Sonja Richter is a Danish actress best known for her performance in the 2002 film *OPEN HEARTS* by Susanne Bier. She has starred in several other films in Denmark, Sweden, Norway and Germany along with a significant amount of work in theatre and television.

In 2004, at the 54th Berlin International Film Festival, Richter was one of ten young European actors that were presented the Shooting Stars Award by the European Film Promotion. In 2007 Richter won the «Nymph d'Or Award» for outstanding actress at the 47th Monte Carlo Television Festival, for her performance in the Danish television series *PERFORMANCES*. She has been nominated 4 times for the Danish Film Academy Award and 5 times for the Danish Critic Association Award.

In 2007 she was honored with the highest cultural distinction in Denmark, «The Danish Crown Prince Couple's Award» for her work in film, theatre and television.

HAILEE STEINFELD

As a young actress, Hailee Steinfeld emerged as a breakout star with her Academy Award® nominated performance in *TRUE GRIT*. Most recently, Steinfeld was seen in *3 DAYS TO KILL*. Additionally Steinfeld was also seen opposite Douglas Booth in William Shakespeare's classic *ROMEO & JULIET* and the sci-fi action adventure, *ENDER'S GAME OPPOSITE* Harrison Ford, Ben Kingsley and Asa Butterfield.



MERYL STREEP

For over 30 years, Meryl Streep has portrayed an astonishing array of characters in a career that has cut its own unique path through American theater, film, and television. This year she received her 18th Academy Award nomination for *AUGUST: OSAGE COUNTY*, breaking her own record for nominations.

She recently won her third Academy Award for *THE IRON LADY*, and was also honored with

a Golden Globe Award and the British Academy Award. Streep is a longtime supporter of human rights and environmental organizations, with a special interest in issues of equality. She has lent her efforts to such advocacy groups as Mothers and Others, the Natural Resources Defense Council, Equality Now, Women for Women International, Partners in Health, The National Women's History Museum, as well as Women in the World. She is a member of The Academy of Arts and Letters, and has been awarded a Lifetime Achievement Award by the American Film Institute, a Kennedy Center Honor, and the 2010 National Medal of the Arts by President Obama.

JOHN LITHGOW

John Lithgow's roots are in the theater. In 1973, he won a Tony Award three weeks after his Broadway debut, in David Storey's *THE CHANGING ROOM*. Since then, he has appeared on Broadway twenty more times, earning another Tony, four more Tony nominations, four Drama Desk Awards, and induction into the Theatre Hall of Fame.

In the early 1980's Lithgow began to make a major mark in films. At that time, he was nominated for Oscars in back-to-back years,

for *THE WORLD ACCORDING TO GARP* and *TERMS OF ENDEARMENT*. In the years before and after, he has appeared in over thirty films. Notable among them have been "*ALL THAT JAZZ*, *BLOW OUT*, *TWILIGHT ZONE: THE MOVIE*, *FOOTLOOSE*, 2010, *BUCKAROO BANZAI*, *HARRY AND THE HENDERSONS*, *MEMPHIS BELLE*, *RAISING CAIN*, *RICOCHET*, *CLIFFHANGER*, *ORANGE COUNTY*, *SHREK*, *KINSEY*, and a flashy cameo in *DREAMGIRLS*. Lithgow's most recent films include *RISE OF THE PLANET OF THE APES*, the political comedy *THE CAMPAIGN* starring Will Ferrell, and Judd Apatow's *THIS IS 40*.

For his work on television, Lithgow has been nominated for eleven Emmy Awards. He has won five of them, one for an episode of *AMAZING STORIES* and three for what is perhaps his most celebrated creation. This was the loopy character of the alien High Commander, Dick Solomon, on the hit NBC comedy series *3RD ROCK FROM THE SUN*. In that show's six-year run, Lithgow also won the Golden Globe, two SAG Awards, The American Comedy Award, and, when it finally went off the air, a Star on the Hollywood Walk of Fame. More recently, his turn as The Trinity Killer in a twelve-episode arc on Showtime's *DEXTER* won him his second Golden Globe and his fifth Emmy.

JAMES SPADER

James Spader stars as Raymond "Red" Reddington on NBC's action thriller *THE BLACKLIST*.

Some of Spader's credits include Steven Soderbergh's *SEX, LIES AND VIDEOTAPE*, for which he received the Best Actor Award at the Cannes Film Festival; David Cronenberg's *CRASH*, which received the Special Jury Prize at Cannes; and Steven Shainberg's *SECRETARY*, which won the Independent Spirit Award for Best Feature. His other film credits include *2 DAYS IN THE VALLEY*, *«WOLF*, and *LESS THAN ZERO*. He starred in David Mamet's Broadway play *RACE* in 2010. Spader starred in Steven Spielberg's DreamWorks feature *LINCOLN*.

From 2004-08, Spader won three Emmy Awards for his role as Alan Shore on *THE PRACTICE* and *BOSTON LEGAL*, making him the only actor to win consecutive Emmys playing the same character on two different series.



PRODUCTION NOTES



ABOUT THE PRODUCTION

The script by Tommy Lee Jones & Kieran Fitzgerald & Wesley A. Oliver is based on the novel, *THE HOMESMAN*, written by Glendon Swarthout and published in 1988. A number of Mr. Swarthout's books have been adapted for the screen including *THE SHOOTIST*, starring John Wayne; *BLESS THE BEASTS & THE CHILDREN* and *WHERE THE BOYS ARE*.

LOCATION NOTES

THE HOMESMAN shot for 42 days, primarily on two ranches north and east of Las Vegas, New Mexico (not to be confused with the gambling mecca of Las Vegas, Nevada). That area of eastern New Mexico is actually part of the Great Plains as was the Nebraska Territory where the story is set. The current drought in eastern New Mexico means that a good deal of the land cannot support the same quantity of cattle as was possible 10 years ago. The ungrazed pastures provided the backdrop of tall grass blowing in the relentless wind.

The weather proved a constant challenge and in many cases a true cinematic beauty. The harsh wind and swirling dust that accompanies George Briggs' approach to Mary Bee's house is not generated by giant fans, but is genuinely New Mexico. We created snow on a few occasions, but were also gifted with unexpected storms in spring—once for the first morning on the road when Briggs takes Arabella out to pee and the second time in May when Mary Bee is lost after reburial of Cissy Hahn. The sod houses, Mary Bee's house, the Church in Loup and The Fairfield Hotel were all built created by our Production Designer, Merideth Boswell, and her amazing Art Dept, Construction Dept and Set Design team—under difficult weather and budget conditions. The houses and Church are still standing on one of the location ranches. The Fairfield Hotel burned until dawn until all that remained were 4 tree trunks that formed the four corners of the construction. The destination of Hebron, Iowa was filmed for one week at a reconstructed 1850s town called Westville in the town of Lumpkin, Georgia.

CAST LIST

George Briggs Tommy LEE JONES
Mary Bee Cuddy..... Hilary SWANK
Thor Svendsen David DENCİK
Vester Belknap William FICHTNER
Arabella Sours..... Grace GUMMER
Reverend Alfred Dowd John LITHGOW
Freighter Tim Blake NELSON
Theoline Belknap Miranda OTTO
Garn Sours Jesse PLEMONS
Gro Svendsen Sonja RICHTER
Aloysius Duffy James SPADER
Tabitha Hutchinson Hailee STEINFELD
Altha Carter..... Meryl STREEP

CREW LIST

Directed by Tommy Lee JONES
Written by Tommy Lee JONES & Kieran FITZGERALD
..... & Wesley OLIVER
Bases on the novel . «THE HOMESMAN» by Glendon SWARTHOUT
Producers..... Peter BRANT, Brian KENNEDY,
..... & Luc BESSON
Executive producers A Michael FITZGERALD
..... & Tommy Lee JONES PRODUCTION
..... Deborah Dobson BACH G, Hughes ABELL
..... & Richard ROMERO
Casting..... Jeanne McCARTHY
Music by Marco BELTRAMI
Director of photography..... Rodrigo PRIETO
Production designer Merideth BOSWELL
Costume designer Lahly POORE- ERICSON
Film editor Roberto SILVI
Co-editor..... Lawrence MADARAS
Sound supervisor & mixer..... David BACH
Sound mixers..... Richard BEGGS, Jim SCHULTZ
..... & José ANTONIO GARCIA
Unit production manager Anne JOHNS
1er AD Phil HARDAGE
Coproduction..... THE JAVELINA FILM COMPANY
..... & ITHACA FILMS
Photo credit..... Dawn JONES

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AFFICHE : RYSK • CONCEPTION : YDEO • TEXTES : FRANK GARBARZ • PHOTO : DAWN JONES

THE
HOMESMAN

