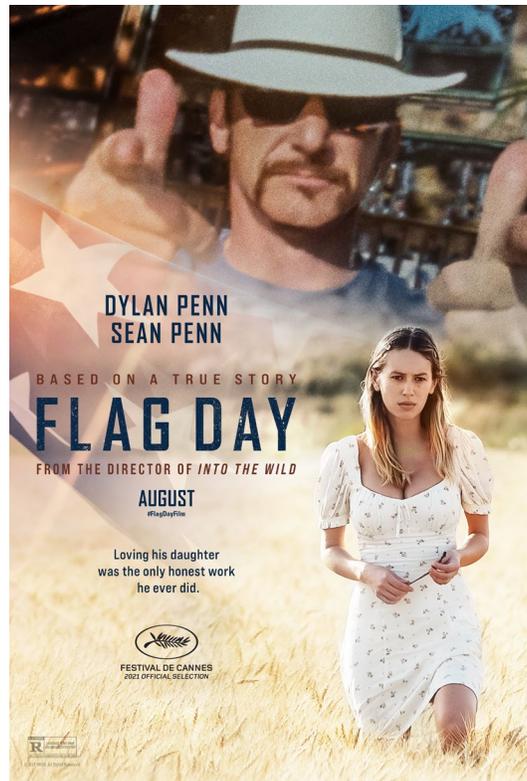


FLAG DAY



Directed by Sean Penn

METRO GOLDWYN MAYER PICTURES INGENIOUS MEDIA NEW ELEMENT MEDIA and ROCKET SCIENCE present

a WONDERFUL FILMS RAHWAY ROAD PRODUCTIONS NEW ELEMENT MEDIA CLYDE IS HUNGRY FILMS production

produced by CONQUEROR PRODUCTIONS with the participation of MANITOBA FILM & MUSIC DYLAN PENN SEAN PENN

FLAG DAY

JOSH BROLIN NORBERT LEO BUTZ DALE DICKEY EDDIE MARSAN BAILEY NOBLE HOPPER JACK PENN KATHERYN WINNICK

Costume Designer PATTI HENDERSON Music by JOSEPH VITARELLI Music Supervisor TRACY McKNIGHT

Original Songs by CAT POWER GLEN HANSARD EDDIE VEDDER Editors VALDÍS ÓSKARSDÓTTIR MICHELLE TESORO, A.C.E.

Production Designer CRAIG SANDELLS Director of Photography DANNY MODER Executive Producers MAXIMILIEN ARVELAIZ LAWRENCE KOPEIKIN PHYLLIS LAING DEVAN TOWERS THORSTEN SCHUMACHER

VINCENT MARAVAL SIDNEY KIMMEL ALLEN LIU PETER TOUCHE CHRISTELLE CONAN VAISHALI MISTRY JOHN WILDERMUTH

Produced by WILLIAM HORBERG, p.g.a. JON KILIK, p.g.a. FERNANDO SULICHIN, p.g.a.

Based upon the book "FLIM-FLAM MAN" by JENNIFER VOGEL
Screenplay by JEZ BUTTERWORTH & JOHN-HENRY BUTTERWORTH
Directed by SEAN PENN

Soundtrack Album Available on Seattle Surf/Republic Records, a division of UMG Recordings, Inc.
Original Score Soundtrack Album available on Node Records

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KEY FACTS

Distributor: United Artists Releasing

Release Date: August 20, 2021

Directed by: Sean Penn

Screenplay by: Jez Butterworth, John-Henry Butterworth

Based on the book: Flim-Flam Man by Jennifer Vogel

Produced by: William Horberg, p.g.a., Jon Kilik, p.g.a., Fernando Sulichin, p.g.a.

Executive Producers: Maximilien Arvelaiz, Lawrence Kopeikin, Phyllis Laing, Devan Towers, Thorsten Schumacher, Vincent Maraval, Sidney Kimmel, Allen Liu, Peter Touche, Christelle Conan, Vaishali Mistry, John Wildermuth

Director of Photography: Danny Moder

Production Designer: Craig Sandells

Editors: Valdís Óskarsdóttir, Michelle Tesoro, A.C.E.

Music by: Joseph Vitarelli

Original Songs by: Cat Power, Glen Hansard, Eddie Vedder

Music Supervisor: Tracy McKnight

Costume Designer: Patti Henderson

Starring: Dylan Penn, Sean Penn, Josh Brolin, Norbert Leo Butz, Dale Dickey, Eddie Marsan, Bailey Noble, Hopper Jack Penn, Katheryn Winnick

Genre: Drama

MPA Rating: R

Run Time: 1 hour 48 minutes

"It's what William Burroughs called, 'surprised recognition.' *Flag Day* should offer audiences the surprise that they themselves have lived, though differently, its parts."

- Sean Penn

LOGLINE: Based on a true story, FLAG DAY follows Jennifer Vogel across two decades as she comes of age while navigating a fraught relationship with her beloved father, the con man John Vogel.

SYNOPSIS: Jennifer Vogel's father John was larger than life. As a child, Jennifer marveled at his magnetizing energy and ability to make life feel like a grand adventure. He taught her so much about love and joy, but he also happened to be one of the most notorious counterfeiter in US history.

Based on a true story and directed by Sean Penn, **Flag Day** stars Penn and his real-life daughter Dylan Penn in an intimate family portrait about a young woman who struggles to rise above the wreckage of her past while reconciling the inescapable bond between a daughter and her father.

ABOUT THE PRODUCTION

Two-time Academy Award® winner Sean Penn directs and stars in FLAG DAY alongside daughter Dylan Penn to tell the story of the real-life father and daughter upon which the movie is based. Adapted from the book Flim-Flam Man: The True Story of My Father's Counterfeit Life by Jennifer Vogel, the screenplay was written by Tony Award winner Jez Butterworth and John-Henry Butterworth. The cast is rounded out by Academy Award nominee Josh Brolin, two-time Tony Award winner Norbert Leo Butz, Dale Dickey, Eddie Marsan, Bailey Noble, Hopper Jack Penn, and Katheryn Winnick, plus a first-time acting role for YouTube sensation Jadyn Rylee. FLAG DAY was produced by Golden Globe and PGA Award winner William Horberg, Academy Award® nominee and BAFTA Award nominee Jon Kilik, and Fernando Sulichin, and includes original songs by Cat Power, Academy Award® winner and Grammy Award® winner Glen Hansard and Golden Globe Awardd® winner and Grammy Award® nominee Eddie Vedder

"The bonds of love can be present. They can be extraordinarily strong and real, and totally corrupt at the same time." – Sean Penn

At the heart of FLAG DAY is a love story between a father and daughter, but as filmmaker Sean Penn describes, "a complicated one." It is a story of one woman's pursuit to find truth in her life after growing up in the shadow of her father's criminality. We see the bonds of family ebb and flow, with each truthful revelation and each destructive lie. This father daughter story serves as a metaphor for a country that often fails to live up to its highest ideals. A country that doesn't follow through on its promises. Stoic imagery of flags waving and fireworks give way to

darkened windows, disguises and eventually handcuffs and jail cells. Ultimately, it is a story of perseverance, of truth, and learning who you are in the shadow of someone else. It is a story of uncovering memories of the past and examining those memories from a raw and vulnerable place. Penn tells a dynamic story, and to do so, he brought together a cast and crew of exceptional talent to shepherd a project that he has always considered to be very close to his heart. One that took 15 years to finally put out into the world and the first film he has directed *and* starred in.

When producer William Horberg first read Jennifer Vogel's gripping memoir, he immediately knew it had the makings for a strong film adaptation. "It felt like a truthful window into families and love and loss and lies. I found it captivating."

Both humorous and heartbreaking, *Flim-Flam Man* details Vogel's tumultuous relationship with her father—who also turned out to be one of the biggest currency counterfeiters in U.S. history—amidst her journey to becoming a respected writer and journalist. Horberg secured the rights and he and Vogel set out on a journey to bring her story to the big screen. Horberg says that Penn was the first actor he thought of to play John Vogel, although it would be years before Penn actually read the book.

Vogel wrote the story for two reasons: one, to figure out why things happened and why people did what they did and two, because she was searching for legitimacy, something she said she did not feel as she was growing up. "I wanted to reach back and resolve some things on a personal level but also tell the story of how I got there." She's expressed that there are many people who have similar stories to hers; that coming to terms with her story and putting it out there was important to her because she knew it would resonate with others.

Horberg shares in that feeling: "As I imagine would be true for anyone who sees the film, you can't help but see some part of your own life in hers, not in the specific details, but in the way all families are dysfunctional, and all growing up involves separation and the need to forgive our parents for their mistakes even as we relive them ourselves."

The adapted screenplay was penned by brothers Jez Butterworth and John-Henry Butterworth. Horberg added, "Sydney Pollack and I got to know Jez through the making of *BIRTHDAY GIRL*, which he wrote and directed, and we supervised. I knew he was a uniquely talented writer with the same qualities and sensibility as the book. He was the first person I thought of when I read it, and I was thrilled when he and his brother and often collaborator John-Henry took it on. It took a long time for this film to come together, but his script was always the thing that kept us going. It was just too good to give up on."

FLAG DAY caught the attention of director and actor Sean Penn, who admired Jez's play *JERUSALEM* (hailed by the *Telegraph* as "the greatest British play of the 21st Century") and later starred in the Butterworth brothers' gripping political thriller, *FAIR GAME*, about a real-life CIA agent, whose identity is leaked to the press. Penn knew he wanted to make *FLAG DAY*, "from the first time I read it," but it would take 15 years for the project to finally get the chance to come to life. Horberg and Penn were joined by producers Jon Kilik and Fernando Sulichin to tell this story, two people that Penn trusted and knew were the comrades he needed on this journey. Horberg notes how vital both Kilik and Sulichin were to the production, stating, "There is simply no way I could have produced the film without Jon and Fernando as my full creative and logistical partners. They were in the trenches every step of the way, fighting for the resources to allow Sean to achieve his vision for this story, and getting every shekel we had up on screen."

Jennifer Vogel reflected, “The film project began before my memoir, *Flim-Flam Man*, was published. Producer William Horberg and screenwriter Jez Butterworth visited me in Minneapolis in 2004, where I gave them a tour of the city and my life. Since then, the screenplay has gone through various iterations—I wrote a version myself at one point. We came close to making the film several times, but it wasn’t until Sean Penn came aboard that everything fell into place.” Vogel called the opportunity to turn her memoir into a film “irresistible.” When approached by Horberg and Butterworth, she said she felt, “curious to see what kind of new art could be made out of my story.”

Horberg says that making this film was “an ultra-marathon where I was never off the track. Some projects have periods where they blow hot and cold (“irons in the freezer” as the late producer Stuart Cornfeld used to say), but I think because of the beautiful screenplay the Butterworths adapted from Jennifer’s book, these two unforgettable characters, and the universal themes of family and resilience, there was hardly a year that went by where there wasn’t strong interest from talent and production felt imminent. So even though it took a long time, I was able to maintain my strong conviction about the project throughout. I also felt the additional responsibility of knowing this was a true story, someone’s life they had entrusted me to tell.”

In reflecting on the way she feels having gone through the process of turning her memoir into a film, Vogel shares, “I can see an arc in my life, I can see the parts of me that I’ve brought along throughout my whole life and I can see the ways that I’ve changed as well. I’m more at peace with my story. I was able to kind of reconcile a lot of different things – people do bad things and you can forgive them. I’d rather move on with the good memories than sit and dwell on the bad ones. What’s the point of that really? I can’t change anything.”

When asked about what she hopes people see and take from the film, Vogel says, “I hope that they see a father and a daughter who love each other, despite all the human failings that are on display. I hope they see that you can love somebody, even if they’re not perfect. I hope that people also see that you can be at the bottom and you can at least find a life that you are happy with. You have to believe that.”

Of his own attraction to the source material and script, Penn explained, “The memoir itself was so rich in its candor in the inside of its prose, any six movies could’ve been made from it. But Jez Butterworth and John-Henry Butterworth had so beautifully distilled its spirit from memoir to screenplay and these stories of family relationships I find terribly moving...This is one of those stories that people will find a lot of familiar themes in their own lives...” Kilik notes that, “Penn’s vision [for the film] was deeply rooted in his enormous respect for Jennifer Vogel and the underlying material. Sean’s vision worked on multiple levels.”

Penn’s attachment to the story and immense feeling for making sure it would get made moved him to make the decision to take a leap into something he had not yet tackled during his illustrious career – to direct and star in the same film.

Penn had never appeared in front of the camera in any of the five feature films he previously directed. “I’ve always marveled at anyone who could direct and act in the same film, and I had never considered doing it myself. But due to a confluence of circumstances, this just happened and—as I had anticipated—bled me dry. I don’t know that I would consider doing it again.” Danny Moder, the film’s cinematographer, and someone who Penn calls, “a brother-in-arms,” shared

that Penn's "strength as a director allowed us minimal distractions without a video village or too many opinions. He had it together and allowed us to keep moving forward... I found myself becoming a bigger fan with each of his performances and it took a lot for me to ask him to consider another approach or try another take. That was rare. His respect for filmmaking and for the camera is really great to witness."

Horberg explains that Penn, "is a consummate filmmaker involved in every last detail of what goes into a movie...he cut the script down to essentials, and added air and silence and the room for happy accidents and improvised discoveries, especially with the actors, but also with Moder." Horberg goes on to say that, "Sean's forty-year history of playing iconic rogue characters means we know from the get-go the authentic intensity is there, even if he's only nodding off while letting his 11-year-old daughter take the wheel of the family car for the first time."

The film tracks the complexity of the relationship between Jennifer Vogel and her father from adolescence to young adulthood. We see him through her eyes. As the story develops, her gaze shifts from adoring, to hopeful, to concerned, to angry, but always underscored with love.

Penn knew that the role of Jennifer had to be carried by the right person— an actor absent of any contrivance, and for him, that person was always going to be his daughter, Dylan. From the moment that he read the script, he couldn't see anyone else in the role. While she had initially turned him down as she didn't feel ready at the time, he had "hope" that she would accept one day. "She had become so synonymous with what I felt this could be as a performance." As things worked out over the years, Dylan took the time she needed to prepare for this role and ultimately accepted. Horberg shares that, "when Dylan showed up, she really showed up. [She is a] force of nature...The Chinese restaurant scene was shot pretty early on in the schedule, and watching the dailies from that scene, such a tender, funny, and heartbreaking dance, you just knew what this could be."

The cast includes another family member, Hopper Jack Penn, son to Sean and brother to Dylan, tapped to play the same familial roles in the movie as Nick Vogel.

Kilik, who worked with Penn on *DEAD MAN WALKING* and *BEFORE NIGHT FALLS*, shared his immediate enthusiasm, "The idea of Sean directing himself and Dylan in this wild father-daughter story was so compelling that we could not let the opportunity go by. We had to make the film no matter what the budget. I pushed both of them for selfish reasons of wanting to see it. So Sean, Bill, and I cut our fees to zero and dug in to do whatever had to be done to make the movie." Kilik also notes that, "After we made *Dead Man Walking*, people told me we could never make indies like that again. It has always been hard to make indie dramas. But we keep doing it. As long as we want to make the sacrifices you have to make to force your film into existence, filmmakers will always find a way to get it done. We have no choice. It's what we do."

Like Penn, this was an incredibly personal project for Horberg, who was close to the project from the very beginning and remained close when the cameras started rolling. Horberg emotionally stated, "For me, success is almost always defined by the experience of making the film, building the team, solving creative problems, supporting the filmmaker's vision, adjusting to the inevitable curveballs life throws your way, much more than by box office numbers or Rotten Tomatoes scores. Getting to work with a passionate artist like Sean, getting to see Dylan going toe-to-toe with her Dad in her first starring role, that's what stays around after the red carpets are rolled up and the popcorn swept away."

Sulichin added, "It was a very prestigious, bullet-proof, top-pedigree script and a compelling story, plus Sean Penn's passion for the material was an irresistible combination to collaborate with. Very few times do you come across opportunities like this to participate in such a beautiful story."

On working with his kids, Sean Penn had nothing but admiration, saying, "Dylan is a truth machine who wowed us all from day one. It gave me a daily dose of pride to work with her. Truly thrilling. I had the best seat in the house to watch her performance. Hopper is one of these actors... you just point the camera at him and the camera falls in love. A very tender presence."

Dylan has shared that, "Working with my dad as my co-star and director was extremely intense! That said, he is truly the best scene partner and director I have ever worked with. It was nice to play around with him in that way. I felt so unbelievably supported which really allowed me to be vulnerable and essentially, emotionally naked. He really knows how to talk to actors to get what he wants; and although on set it can feel demanding, it's comforting to have someone who knows exactly what they want, from the way you part your hair to the way you enter a room. To work with my brother is such a gift, he makes it very easy. We have such a close relationship in reality and I think that chemistry is obvious in the scenes we share."

It seems the whole family is in agreement, as Hopper Jack Penn explained, "It was really great working with Dylan and my dad. I was able to relate a lot of real emotions during shooting to our lives, which brought a very genuine feel to the roles and scenes."

Like Sean and Hopper, Dylan's relationship to the film felt very personal. When thinking back to when she first read the book as a 15-year-old, she says "it felt like reading my own diary." It took 15 years for Dylan to accept the part of Jennifer, at which point she says that "reading it again at almost 30 was very nostalgic, like looking back at when I was an angst-y teenager. I felt I had really grown up like Jennifer did in the story and it felt like a parallel to my own life."

While the father-daughter relationship between Dylan and Sean in real life is more transparent, supportive and loving than the one between Jennifer and John, Dylan feels she similarly strives for an open and honest relationship with her father. Jennifer Vogel calls Dylan "a truth-seeker" who is "looking for the heart of things." Like Vogel, Dylan feels passionately about how audiences will be able to connect to this story and see parts of their own lives in it. "A big piece of it is finding your own identity...everyone is familiar with that."

The Penns were soon joined by a stellar ensemble including John Brolin, Norbert Leo Butz, Dale Dickey, Eddie Marsan, Bailey Noble, and Katheryn Winnick as Patty Vogel.

The cast's enthusiasm about the story and script, as well as collaborating with director Sean Penn, was apparent. Brolin explained, "What drew me to *Flag Day* was both a very well-written script and my longstanding relationship with Sean. I knew his daughter Dylan was set to play the lead role, and the fluctuating trajectory that she travels, even in writing, is impressive and emotionally taxing. Manifested, especially with Sean at the helm, I knew it would be raw. I've always been drawn to more personal stories and with the actors actually having personal connective tissue, I loved that I could be there to be supportive of that in any way. I'm very happy to have been involved in something that reminds me of why I love to tell stories in the first place: its mirroring of the human fallible condition in all its electrical glory."

Dickey shared her history, “If Sean Penn calls and offers you a job, you're going to take it. I had worked with Sean 20 years ago on *The Pledge*; it was my first big film and I just think the world of him... as a director, actor, and most importantly as a caring human being who gives so much to this world in need. The chance to work with Sean is the chance of a lifetime and I've had it twice now, so I feel pretty damn lucky.”

Marsan added, “Sean is the consummate actor and director; he is an artist and phenomenal storyteller. The way he uses the performance of the actors in sequence with the camera, to acknowledge each beat of the scene was a revelation to me. Dylan was fantastic to work with and it was lovely to watch her on-set chemistry with Sean. Perhaps it's because she's grown up watching her parents at work, but there was an ease and authenticity to her that was beyond her years.”

“Sean’s spontaneity as an actor is what makes his work so rich. I had no choice but to stay rooted in the present moment while acting with him, which was an absolute thrill. His attention to detail in every aspect of filmmaking elevates his projects. He’s a truly brilliant creative and working with him was a dream come true,” said Noble. “I was immediately drawn to the rawness of Jennifer’s story through the script and her memoir, *Flim-Flam Man*. And Debbie, my character, was an absolute blast to experience. She’s the eternal optimist and the freest character I’ve ever played. She is a small spark of light within the heaviness of the story.”

On Sean Penn’s process, Winnick, who plays Patty Vogel, John’s ex-wife explained, “I was in awe watching him juggle both the actor and director role. Being a young director myself, I was blown away by his passion, his creative eye, and his innate ability to work closely with actors and push them to limits they didn’t know they even had. He gets down in the trenches with you to flush out every scene and creates a safe environment to allow you to take emotional risks. He’s a true actor’s director.” She added, “*Flag Day* is a powerful true story filled with love, tragedy, and heartbreak. A real father-daughter journey and a coming-of-age story. It’s a film that everybody can relate to, with complex family relationships, self-discovery, and forgiveness.”

Penn has expressed his admiration of Winnick’s talent, calling her a “very disciplined, hard worker... She was so trusting and willing to try anything.” Jennifer’s relationship with her mother is fraught at times; similar to the relationship she has with her father, this one is complicated, too. Winnick plays this with depth and sincerity – bringing a necessary physicality to the role that gives the scenes she is in an authenticity Penn spent a long time trying to find.

Dylan spent time asking Jennifer about her relationship with her mother. “I personally have a great relationship with my mom and we’re very close – that was very different from Jennifer. It was hard to go there, because it was different than my experience. And it was interesting because Katheryn is so warm and really connects as a person, so to figure out our relationship as Patty and Jennifer, we couldn’t be who we are off screen. We had to let that go. She is an ex-black belt in karate and we have a very physical scene at one point and it was so fun to do that scene with her. Because she was like, ‘Just go for it!’”

The supporting cast was rounded out through a series of casting calls across Canada, with thousands of young actors auditioning to play the younger versions of Jennifer and Nick Vogel. Having caught director Sean Penn’s eye with her astonishing cover of “The Sound of Silence,” singer and YouTube star Jadyn Rylee was selected to portray the adolescent Jennifer in her first acting role. Rylee shared, “My experience with Sean Penn was absolutely amazing. He is

funny and jokes around a lot. He made each day on set the best. He was always there to coach me along the way with my lines during the scenes. I never wanted to leave set.”

As the production team sought to recreate the American Midwest across a 20-plus year span beginning in the 1970s, they found an unexpected home in the Canadian province of Manitoba. After months of scouting locations in and around Winnipeg, the filmmakers, including Moder and 1st AD John Wildermuth, were pleased to find many locations that had been unaltered over time and perfectly represented the look of late-20th century Minneapolis and surrounding cities, where the original story happened. Sean Penn explained, “Manitoba gave us its prairie lands of long, low light, but also Winnipeg is today a better representation of old Minneapolis than today’s Minneapolis.” Moder found a beauty in the rural towns around Manitoba, “Now more than ever, it is comforting to see small towns functioning with people in them.”

Horberg expressed, “This film was not a one-man job. Moder and Wildermuth were ironically neighbors of Sean, which turned out to be of great benefit to us in prep, although obviously they weren’t hired for that reason. Danny has been doing beautiful work for years, but I hope *Flag Day* deservedly elevates him to the front ranks of American cinematographers. I hadn’t met John before this film, but I hope to never do another film without him. Besides being top professionals, they are also just great guys, who handle the high-pressure of filmmaking with grace and aplomb.”

To further lend an air of authenticity to this period piece, the film was shot on 16mm Kodak stock using Arri cameras and vintage lenses. The 16mm film is not just a technical part of the film, but as Moder explains, “it [is] really a character in this... The base was to feel the soft edges of a girl growing up with the warmth and promise of life- selective focus on memories... parts here and there that make us who we are. And as the film and her life progresses... focus sharpens, the camera steadies a bit and the cooler tones set in. The camera felt like part of the era on set and helped us stay in that frame of mind.”

Penn explained, “I just always loved the grain of 16mm film. No matter how you slice it, the digital image lacks that beauty of life that feels like time going by. So rather than shoot digitally and impose a filmic look in layers, we just went to the source. [Moder] was so willing to be daring and his extraordinary sense of light, color, and composition is matched only by a directorial commitment to storytelling.”

Film emulsion provides a depth and perhaps nostalgia that we were looking to capture that might not have shown itself with digital. The challenge was getting the budget to work based on buying film stock and finding a reliable lab and someone that could load a mag! My experiences with Sean are truly feeling his iconic presence. At times he is measured in his descriptions, adding his powerful vocabulary to paint what he envisions. When we were spending time scouting and talking about the script, it felt like a privileged exercise to see how he approaches a project. It is interesting to hear his depth of references and feel the pace on the creative process. In today’s filmmaking of intense schedules and exacting storyboards, it is unique to be able to explore while shooting.”

Capturing time and place accurately, to transport the viewer into this world, was incredibly important to Penn, who made sure that no detail was left unturned. Shooting commenced in June 2019 and was filmed in four units across eight months to capture various seasons and

weather conditions. From golden wheat fields and summer lakes to industrial cityscapes and snow-laden suburbs, shooting most of the film in Manitoba allowed the majority of scenes in the script to be filmed within a 100-mile radius. The filmmakers also traveled to Big Sur to capture the majestic California coast called for in the script.

The film's look is reminiscent of 1970s road movies such as *Scarecrow*, *Midnight Cowboy* and *Badlands*. Moder explains that the filmmakers did not shy away from "Malick influences...where images wash over the viewer with music to trigger an era or a personal memory." He notes Penn's strong sense of musical storytelling that enhances that Americana open road journey that is on full display in the film. Finding the locations where this could translate to the screen and envelop the viewer in that feeling was important in accurately telling a story of self-discovery and truth seeking. Kilik notes that Moder "is a brilliant artist who figured out how to make a 1970s film, not simply a period film shot today."

Shot entirely on location, FLAG DAY's period look was brought to life by production designer Craig Sandells and costume designer Patti Henderson, who worked to ensure the 1970s, 1980s, and 1990s were represented authentically onscreen. These were two key players who gave the production what it needed to not only allow the viewer to really immerse themselves into the time and place, but also the actors. Penn felt a massive amount of trust in both Henderson and Sandells. Of Henderson, Penn explained that he had "never worked with a more inventive or diligent wardrobe designer" on any prior film. Henderson worked closely with all of the actors, bringing an intense collaborative energy to the experience.

Horberg says, "Sean knew that landscape was character in this story, and from the golden wheat field looked over by Happy Highway Harry, to the A-Frame cabin by the lake, to the Chinese diner improbably tucked on Main Street of a prairie ghost town, to the halfway house across from the railroad tracks, he designed a portrait of late 20th Century America as the visual corollary of the Vogel family saga, the American Dream as fake and yet as beautiful as his perfectly counterfeit bills."

Where era-appropriate buildings did not exist, Sandells created custom facades and interiors in painstaking detail. In addition to custom builds on key costumes, Henderson travelled to both coasts of Canada and into the United States to find vintage, period-appropriate wardrobe for the cast.

FLAG DAY's story presented a number of large set pieces and unique production challenges. A crucial sequence in the film was shot at an actual mid-century lake house in Falcon Lake, Manitoba, but the script called for the structure to be burnt to the ground. Sandells and his team recreated a scale model of the original house, including full exteriors and interiors to allow authentic, detailed photography of the home ablaze.

Sandells shared, "I was drawn to the project because it had an amazing true story, a great script, and Sean Penn directing; it's like the trifecta for a Production Designer. I approached the period look of the film as you would a drama not a documentary; it was important to get the 'feel' of the period right."

Henderson added, "The project spanned over three decades and gave me the challenge of costuming an 'everyman' look during three very distinct eras. Subtle period is one of my favorite costuming challenges; to achieve a period look while keeping it real, yet visually correct for the

ever present, critical audience. I find history fascinating and helping to visually tell these stories is where I find my passion.”

With the script also calling for two large-scale American Flag Day parades, the filmmakers assembled hundreds of extras, floats, beauty queens, marching bands, and more. A large parade set in downtown Minneapolis required filmmakers to close down several city blocks in the normally bustling Exchange district of Winnipeg.

In a nod to the whimsical nostalgia of the time, the film makes use of an amphibious automobile from the mid-1960s, for pivotal flashback scenes depicting simpler times for the Vogel family. The vintage water car came by happy accident. Penn recalls: “The guy who rented us the lake house had another house up the road. And that (amphicar) was in his driveway. I had never seen one before. The next day he brought it down to set, and we shot that scene.”

FLAG DAY’s lyrical flashbacks were juxtaposed with the grittier elements of John Vogel’s criminal life. The film’s climactic chase scene required days of rehearsal, featuring a band of police officers and patrol cars, news and police helicopters, U.S. Marshals and tactical officers, gunfire, and a jaw-dropping car crash, filmed in the otherwise peaceful Birds Hill Provincial Park in Manitoba.

With post-production split between the United States, Canada, and Ireland, the film’s final shape took place. BAFTA Award-winning editor Valdís Óskarsdóttir lent her signature poetic style while honoring the cast’s indelible performances. Of her collaboration with Sean Penn, Óskarsdóttir shared, “The script and a chance to work with Sean immediately drew me to the project. Working with Sean was instructive, inspiring, and unconventional. It was a great experience that will last my lifetime.”

The production wrapped shortly before the COVID-19 pandemic shut down the world. The break allowed Penn to “get away from the film” and allowed him the space to revisit the story and its essential elements. During quarantine he had watched THE QUEEN’S GAMBIT, produced by Bill Horberg, who encouraged Penn to bring on that series’ editor Michelle Tesoro, A.C.E. to capture the expanse of the twenty-plus years of story as told through reflections by the film’s protagonist, Jennifer.

“Óskarsdóttir’s cutting patterns within the scenes are essentially what they had been,” said Penn. “But this time, with the help of Michelle, I played with the juxtapositions on time, to create a ‘memory feel’ and a story told through the eyes of how we look at our life.”

Tesoro added, “Sean is a true collaborator. He is very open-minded and gives a long leash to dream up whatever creative solution is necessary to achieve his vision. His vision becomes your own and vice-versa.”

Since 20+ years of John Vogel’s life are portrayed onscreen and played entirely by Sean Penn, the filmmakers worked with SSVFX to de-age the younger John Vogel across the first half of the story. Their unique way of working allowed Penn’s performance to shine through while still presenting a natural, believable look for the character.

Like all of the other parts of the film that were so carefully considered by Penn, the music in this film is not to be understood as an accompaniment, but rather, as a counterpart to the acting and an addition to the narration. Horberg notes that for Penn, “the music is not at the end of the filmmaking assembly line, but part of [his] vision from the beginning.” To accentuate the storytelling, a group of incredibly talented artists came together to work on the music for the film. Composer Joseph Vitarelli scored the film, calling upon a host of world-class musicians including violinists Ann Marie Simpson and Charlie Bisharat. The score was mixed by legendary engineer Dave Way. Vitarelli explained his inspiration for boarding the project, “I couldn’t pass up such a beautiful script and the opportunity to work with Sean again.” Vitarelli and Penn had previously collaborated on Penn’s directorial feature *THE CROSSING GUARD*. Horberg explains, “Joe Vitarelli’s job was to create a score that fit into that context and enhanced it and complimented it, sometimes by contrasting with it. At times it almost felt like we were making a musical given the amount of work involved and the attention it needed and received and thank God we had one of the best-in-the-business, music supervisor Tracy McKnight, to help get it all sorted out.”

To further set the tone and round out the musical landscape of the film, Sean Penn tapped another talent he had worked with in the past – Eddie Vedder, who he collaborated with on *INTO THE WILD*. Vedder had always been on the top of Penn’s mind when he first started thinking about the music that would accompany the film and the voice he wanted to bring to the character of John Vogel.

For Vedder, soundtracks serve as reminders of films we love. “We listen to the songs we love thousands of times. But even our favorite films... we see them only a few times. The soundtrack connects us to that visceral experience.”

Vedder admires Penn for his ability to find “truth.” “It’s not necessarily about lines between characters. It’s almost more powerful when you’re just looking at the person’s eyes, and they’re emoting what they’re going through. You can hear the music and then let the actors make the magic. It’s a great tool for storytelling. I think of Bud Cort driving cliffside in his modified Jaguar, in *Harold and Maude* listening to Cat Stevens... these are magical moments in film. As a musician it’s great to be part of that equation, especially in films that are so powerful and meaningful.”

Penn knew he wanted “a female counterpart to Dylan,” a female voice that would be a through-line to Jennifer Vogel. Penn called upon Dylan to get her opinion on which artist she felt would complement Jennifer and help tell her story from a very specific female perspective. She suggested Cat Power: “I feel like she has something haunting about her voice that adds to the emotional aspect of this film.” This haunting emotionality is heard in “Dream,” an extremely personal song that Power wrote on the night of her grandmother’s funeral. She says the song is about “memories from my childhood and times with and away from my dearest grandmother.”

Other standouts from the soundtrack include “As You Did Before” performed by Glen Hansard, whom Vedder brought to the project, “My Father’s Daughter” which can be heard in the film’s trailer and “There Is A Girl,” a touching father-daughter duet performed by Eddie and Olivia Vedder. Like Sean and Dylan, Eddie and Olivia also share a tight bond, so it was especially meaningful to have them sing on the song together. Dylan notes that Olivia “blew it out of the water.” Eddie stated that having this song be included in the film added “another layer of symmetry” to the father-daughter partnerships that bring *FLAG DAY* to life.

Of the collaboration, Penn shared, “To have a collection of singer-songwriters like Eddie Vedder, Glen Hansard, and Cat Power is just a dumbshow of lucky. There’s nothing to say. The songs and music speak for themselves. Beautiful.”

Vedder emotionally states that when he first saw the film and Dylan’s performance in particular, “it hit [him] like a freight train.” This young woman who had grown up watching Vedder on MTV in Pearl Jam videos, had for Vedder now become a “revelation.”

“There are these kind of intense scenes of family conflict like an Edward Albee play and I wasn’t prepared for that,” notes Vedder. “I was extremely taken and deeply moved.”

But Vedder knew that he wanted to be part of the project even before seeing the movie. It brought him a lot of joy to know that Penn wanted to join forces with him again, whom he calls “one of his all-time favorite filmmakers.” At the time he got the call from Penn to be part of the project, Vedder was touring with the Oscar winning songwriter Glen Hansard. Vedder notes that Hansard “was really able to get inside the characters” – a quality that Penn needed from these musicians to get to the depths of emotionality for the soundtrack. The two songwriters had a chemistry from their tours when then they started writing songs for FLAG DAY. “You’d think you’d be intimidated or limited by the boundaries of knowing exactly what you have to write about,” said Vedder. “In the end, those things are really welcome to songwriters, because that’s not our usual job. It’s actually a cool challenge and Glen and I had many philosophical discussions: ‘What was Jennifer thinking?’ Or ‘What is the father thinking?’ And to have those conversations with someone like Glen, it’s just rewarding.”

Similar to Vedder, singer songwriter, Charlyn Marie “Chan” Marshall (better known as Cat Power) had a very intense emotional connection to the film as well. She found “several super uncanny similarities with Jennifer and [her] own childhood.” “The first time I watched the film with Sean, I had to silently cover and hide my face due to my tears during a few scenes that really personally hit home.” As far as Marshall’s songwriting process, she says, “I wrote what I felt. I wrote what I saw in my mind and in my heart, as I do with any song.” She states that Sean Penn knew “exactly” what the scenes needed, musically, and that he was very engaged with her process in the studio when she was recording her tracks. “He was right about what he was searching for, every time.”

Later in the film, Vedder covers R.E.M.’s haunting “Drive” from their *Automatic from the People* album. After recording the track, Vedder sent it to lead singer Michael Stipe. The two are close and normally they text each other back within minutes. But this time, Vedder didn’t hear back from Stipe. “I thought that maybe I’d overstepped the bounds of our friendship,” laughed Vedder. “Maybe (recording that cover) was a horrible idea. But then I realized I had been texting an old number.” When the song finally got to Stipe, Vedder got “a very, very meaningful thumbs up” from the R.E.M. front man.

Penn’s determination to tell this story of heartbreak, hope and truth, 15 years after originally reading the script, can be felt, seen and heard. Infused with heart from the myriad collaborators on this project, from the actors to the producers, wardrobe and production design, to the editors, songwriters and everyone else who touched the film in some way and gave it the chance it deserved...the movie strikes a universal nerve, regardless of one’s personal relationship, or lack thereof, to their father.

Penn puts the viewer in Jennifer's position, forcing us to think about how we understand ourselves in relation to the ones that brought us into this world. How do we learn from the past? How do we reconcile wrongdoings with love, care and affection? How do we make our way through this world? What is trust? Through the exploration of relationships and the importance of place, Penn leaves the viewer with a feeling of what William Burroughs called, "surprised recognition." "The film should offer audiences the surprise that they themselves have lived, though differently, its parts."

A conversation with Sean Penn & Dylan Penn

Let's begin by each of you telling us what FLAG DAY is about.

Dylan: To me, *Flag Day* is a love story between a father and a daughter. I think that most daughters can identify with the complexity in the dynamic between John Vogel and Jennifer, because I think with two strong alpha personalities, which they definitely both are, there are power struggles between them. It is so obvious that John's mission is for his daughter to look up to him and follow in his footsteps. Unfortunately, he makes mistakes and leads this con man lifestyle. But he's still her father. He is a man who always wanted to bring his experiences to his children and that is something I connected to.

Sean: *Flag Day*, I guess for me, is about a slice of America that I think that many people will identify with. It is one of those stories that people will find familiar themes in their own life.

There are themes of truth and deception that I think are extremely poignant, particularly today. And then that thing that some strong, beautiful people have of being able to overcome a culture of that, whether it be the broader culture or the culture within their own home. Jennifer Vogel is such a person, and, in many ways, Dylan is such a person. She doesn't tell you what she is thinking. So, you watch her more carefully. The imagery of it came to me very naturally with the script that Jez had written. That's also part of what it's about. The way that we look at moments or flashes of our lives, some of which we remember accurately and others we don't remember.

On that note, how is the relationship captured in the film similar to the relationship between the two of you?

Dylan: I have a great relationship with my dad. We have a very transparent relationship, which makes things very clear and honest, which is very different from John and Jennifer. I think Jennifer always strove to have an honest relationship with her dad, but that was really tough for John, given his nature as a con man. And I think as a teenager, a daughter's relationship with her father can be complicated and complex. My father and I have really grown, and we have this positive and strong relationship, whereas John and Jennifer's ended tragically.

Sean: As Dylan said earlier, the movie is most certainly a love story between a father and a daughter, but in a very controversial way. The bonds of love can be extraordinarily strong and real and totally corrupt at the same time. I would say that our relationship, between me and Dylan, is not at all that way, although the bond of love is certainly common.

Sean, you have been circling this movie for around more than 15 years, and Dylan, you have been involved since your father first read the script...why did finally decide to make it and what brought both of you together for this?

Sean: I wanted to make it from the first time I read it. I got a phone call one morning from Mark Rylance saying that Jez Butterworth had written a script that he wanted me to read, to see if I wanted to direct it or act in it or do both. Mark had just done *Jerusalem* with Jez on Broadway and I'd seen that and knew Jez's writing from having done *Fair Game* which he wrote with his brother. So, I read the script. The story felt like one I had been looking for. I think we have seen that cinema and storytelling has become quite contrived, and that has become alienating to me as an audience. This felt open to being made as an expression, not to impress. And I think that is why I had only ever seen Dylan in my head as Jennifer. She is the most uncontrived person I know and if she could bring that to her work as an actress, if she wanted to, then that would be a movie I wanted to make.

Dylan: When I read the script for the first time, I was actually trying to help my dad come up with other actors to play the role of Jennifer. I didn't feel ready to play her. Over the years, he kept approaching me about it and I kept saying no. It was also overwhelming to think about acting alongside me and being directed by my father. When I finally said yes, it was because this was a role I wanted to explore, and I felt ready. I was almost 30 and in coming back to the book as an adult, I felt like I understood the full journey Jennifer went on. It felt like reading diary passages of my own and remembering how I felt then, as opposed to now.

What was your approach to playing Jennifer?

Dylan: I re-read the book a couple more times and really started to think about Jennifer and how I would play her. I met her for the first time two weeks before production. We had dinner together and she let me ask her all of the questions that I had. Nothing was off limits which was really freeing. She made it clear that she wanted me to do my own thing with Jennifer. That was really meaningful to me. She wasn't looking for someone to mimic her or copy her character, she just wanted this story to be told. And she felt that was taken care of through the script. It felt great to have that pressure taken off of me because I felt like I could bring my own experiences into it.

Sean, what was your relationship like with Jennifer Vogel? How much did you work with her and get to know her?

Sean: The original faith that Jennifer had given, she'd given to Jez. So, I felt empowered to accept Jez's screenplay as the principal driving factor and what my response had been to it before I had spoken to Jennifer and before I read her book. But later, Jennifer's book and Jennifer herself became a real resource. Jennifer is, as a writer, somebody very supportive and understanding of poetic license. I never felt that it was being forced back into the structure of the book. I think it always was a conversation where she was able to help me solve the fictional problems with the underlying realities. And in many cases, using the reality or using something metaphorically similar. She just became a partner. I wasn't burdened by telling a "true story." "Based on" is true, but it is intentionally not the retelling of exactly what's in the book.

How do both of you see John Vogel?

Sean: It's really up to the audience to define – I don't want to get in an audience's way. But I will say, John Vogel is nobody's hero. There are underlying insinuations of racism, there is criminality, but like the rest of us, perhaps in a more unsophisticated way than some of us, this is a person who felt he was made a promise. The promise was of something in society that wasn't really there.

Dylan: I think John became who he became because he expected so much more from his country. And he didn't really get what he thought he deserved. As a character, I love him. He is a charming, mess of a human being who really tried to be a father but fell short in a lot of ways. He wholeheartedly loved his children until the end.

Do you see similarities / differences between John Vogel and your Dad?

Dylan: Well, John was a con man, and my Dad was the guy from *Fast Times at Ridgemont High*. In all seriousness, I think my father has the integrity and the success that John wished he had. They both loved their daughters, although my relationship with my dad feels far more honest. One similarity is they both traveled a lot. When I was younger, my Dad would travel for months at a time, because that's the nature of the movie business. And as a kid, you notice and feel that separation. "Hey you're back... oh, you're leaving again." That lands on you as a kid in a powerful way.

What was it like for the two of you to act together? And how was it working with Hopper?

Sean: We turned it into a family affair.

Dylan: Working with both of them was so cathartic. Me and Hopper are super close, but we couldn't be more different, and I feel like that is represented in these characters. Hopper is the funny one of the family, the real entertainer. Everyone gravitates towards him. I am a bit more stoic. He brings the fun out of me. I think we complement each other in a yin and yang kind of way.

It was incredible to work with my dad both as an actor and to have him direct me. I was apprehensive at first, because it is such an emotional relationship to portray. I know him as my dad, so to think of him as my boss is a different thing. I think that because he is an actor, he knows how to direct actors, and how to talk to us. Before deciding to do this movie, I talked to my mom who has been directed by my dad and worked opposite him and she said it was the best experience she had ever had. Everything she said was true. I felt very supported by him as a director.

My favorite scene in the movie is the scene at the Chinese restaurant, the first time I see John when I am a teenager. The scene is essentially the first time the parent realizes that their child is an adult, making their own choices. That was the first scene I did with my dad and there was a lot building up to that. When we sat down in the seat it felt so natural and it felt like a conversation we have had before, me and my dad. That moment of being honest with your

parent and wanting them to be honest in response is a pivotal moment in a parent / child relationship when you are trying to be an equal with your parent.

Sean: That is a fantastically written scene. That is where Jez is on full display. The changes, the levels, what happens with the emotion in the scene and the humor in the scene. We came to play that day. There is very little directing involved in Dylan's performance in that scene.

In another world it would have been really interesting to get deeper into the relationship between the brother and sister. But in this case, we were so focused on the father daughter relationship that I'm just glad that Hopper was willing to come in and give us some gem moments.

Dylan, what was it like being directed by your dad? Did you have any apprehension?

Dylan: It was a really intense, but incredible experience working with him as a director and as an actor. I was very apprehensive, because it such an emotional relationship to portray. To be directed by him and acting aside him, as a family member, in front of 50 strangers is overwhelming. Because this was our first time working together, I wasn't sure what it would be like.

There were two important conversations I had that helped me get to yes. Jon Kilik, who is one of our producers, was a huge reason why I decided to do it. Having seen me and my dad together in reality, he felt like we could be good co-workers. I also talked to my mom who has been directed by my dad and worked opposite him and she said it was the best experience she had ever had. I think because he is an actor, he knows how to direct actors, and how to talk to us. And everything she said was true.

Sean, this is the first film you directed and also acted in. Was that challenging?

Sean: I am thrilled to have done it because what an experience to be able to work in scenes with my daughter. I had the best seat in the house to watch her performance. And I also knew when what I had done was enough to serve the scene. So that was great. I have never been very good at stereophonic thinking. And fortunately in this case I had Danny Moder working as the cinematographer and he really became a brother in arms where I could always look at him and say, "What do you think? Are we getting it?" And so I had almost a co-director in that sense.

Katheryn Winnick plays Jennifer's mother. What did she bring to the film? What was it like working with her?

Dylan: I had a great time working with her. Katheryn is so warm and really connects as a person. We had to figure out our relationship as Patty and Jennifer and couldn't be who we are off screen. Katheryn is an ex-black belt in karate and we have a very physical scene at one point and it was so fun to do that scene with her.

Sean: The quality that she has in that scene was pretty apparent. Katheryn had spent eight years doing *Vikings* on TV and I knew that her background was in martial arts originally and also in business. She had arrived in acting in a very unconventional way. I was location scouting while we were still trying to cast this part. We just hadn't found anyone who really hit what I was looking for. Katheryn came up on a list and I thought, if she wants to come in, have her come in. And in her case, before we spoke, as I saw her walk in the room, I thought, I think I am going to

cast her. There was this feeling of something just right. And I was so glad that I did because her behavior is just not acting to me. She's a very disciplined, hard worker. She really takes the job seriously and was so trusting and willing to try anything.

How hard was it to see all of the patriotic images, the fireworks, the flags, knowing that at this time in America, especially when you were shooting, it was very divided. What was going through your mind in all of that?

Dylan: If you think about it, John Vogel ended up as a con man in part because of the darker parts of the American dream, so much of it revolves around money and success, and the illusion of all of that. It's a story about how the pursuit of money (and being something you're not) can impact your personal relationships. I think he became who he became because he expected so much more from his country. And felt he didn't really get what he thought he deserved.

Sean: This is the tricky one because patriotism when viewed through a kind of black and white prism becomes a declaration of something that should exist, but often doesn't. Let me say that loving your country and feeling patriotic toward it can be two different things. I'm absolutely patriotic to what America advertises, what the country told me to be and believe in, what it told me it was—that is something I would die for. That country doesn't exist, at least not today. In terms of the advertisement of the character of the American people broadly, the decency, when you see levels of cultism that are in total defiance of that, that's a broken heart for me. I guess *Flag Day* is something of a photograph of a broken heart. The film expresses the increasingly broken heart of this country's dream.

Your film takes place through the seventies, eighties, and nineties. How much fun was it to you to go back and wear those clothes? The production design?

Sean: I had a great production designer (Craig Sandells), an amazing wardrobe designer (Patti Henderson). They were part of the tight knit group that made this movie and who worked so hard. Patti didn't take a day off. I have very strong ideas of how I want things and if I see a better thing, I get excited. I got a lot of that from both production design and wardrobe. I had never worked with a more responsive, inventive or diligent wardrobe designer. Not only in working with me but each of the actors. When I giggle, I know I like something. And I would get giggles a lot when I would see some of the things she presented to me. It takes so much pressure off you, once you learn to trust in one of your key crew members. When you know that you are going to approve the outfit before they even walk in the door. That it will be so much better than what you had in mind. She was great. Craig Sandells and I had a really great shorthand. I think that he understood my aesthetic very well, very quickly. Those were two very key people.

What was the thinking behind using an Amphicar? (A car that doubles as a boat.)

Sean: The guy who rented us the lake house had another house up the road and invited us to come have a drink after work. We went up there and that (amphicar) was in his driveway. I had never seen one before and I said, "What the fuck is that?" He told me and I said, "Can we use it?" The next day he brought it down and we shot it. Another happy accident.

Let's discuss the editorial process. You had two editors and worked before and during Covid.

Sean: The editorial process on this film was also a big deal because I had always worked with Jay Cassidy, who was working on other things at the time. I ended up working with two incredible women – Valdís Óskarsdóttir and Michelle Tesoro. I worked with Valdís before COVID, and when COVID hit she went back to Iceland where she lives. I wanted a second shot in the editing room months later and that is when (producer) Bill Horberg brought Michelle to me. I thought her work on *The Queen's Gambit* was exceptional. She presented a restructuring idea which took all of the work that Valdís and I had done together and juxtaposed things. I was lucky to have producers who came up with the dough for us to go back into it and work on it again.

Did your father give you advice before you started working on the movie?

Dylan: I don't think my dad would have let me take this role unless he felt completely confident in my ability. I really do feel like we were on the same page from day one about my choices for Jennifer. We did rehearsals during pre-production, which was really amazing. I've never done a play, but it felt like that's what the experience would be like, just being in the space. We were going to each set and running through the scenes. That helped a lot just to work out any kinks. There's one scene where we're celebrating John Vogel's birthday and that was really complicated because of the blocking. And being able to go in on that on the day that we had to shoot it, knowing the blocking beforehand, so that it was free to kind of ad-lib most of that scene because that wasn't really written out. He let all of us use the script as an outline and go from there and see what came naturally. Especially in these highly emotional scenes. This really helped capture that authenticity of the moments.

Sean: There's this sort of assumption that because one has been in the shoes of the actor, they have certain advantages as a director in helping actors. I haven't found that to be the case. I think that the part of me that's more helpful to an actor is that I'm also a writer. As a writer, you have to go through every step of the way that you're envisioning the story. You need that foundation to express the story that you're wanting to express. It doesn't mean it's the only way, but it is a foundation. A start. Once you have that foundation, you know what adjustments you need to make, and you have to be smart enough to make room for the surprises. You have to be open enough to realize that's not the way you would have played it, but it works. And this is one of Dylan's strengths. She's also not at all a sentimental actress. Dylan can't be contrived if she tried. So, that's why I wanted her for this role.

Dylan, take us through the scene where Jennifer goes into the counselor's office? It's the moment she can stand on her own.

Dylan: I love that scene. That scene is so important because it's the first time that Jennifer has to confront the reason why she wants to be honest. It's one of the first times she realizes she isn't responsible for the things that have happened to her. I think it's sometimes hard to tell the truth when you are trying to get something out of it, especially if you've had a complicated past, like Jennifer has. But I think it's beautiful, because her writing speaks for herself and that was the most honest part of her process. I think that sets her up for the rest of her life. Because

she's had such a life riddled with lies, her goal is to have a career in uncovering the truth and I think that is really beautiful.

How did the soundtrack come together? (Eddie Vedder, Glen Hansard and Cat Power)

Sean: When I look at my movies, I consider myself, really, an American filmmaker. Being American is part of why I make films. So, among the great singers, the voice of how my soul would be represented if I could sing is Eddie Vedder. The first thing I think about when I am directing any movie is where is Eddie's place in this and would he do it. As it went along, and he started writing some songs, I knew that unlike *Into the Wild*, the character being represented here is female. I wanted principally a female counterpart to Dylan. So, Ed became the godfather of this group that included Glen [Hansard] and Cat Power. Ed, Glen and I were talking about different singers and I would come home and listen to singers like Lana Del Rey. I would close my eyes and just try to find qualities I could match in Dylan. Who to Dylan would be what Eddie Vedder is to me? At some point I had a stroke of genius to ask Dylan...

Dylan: And I suggested "Cat Power." I always loved the rawness of her voice.

Sean: Yes, and I had only heard of Cat [Power], but had never heard her songs. I did the same exercise where I am thinking about Dylan as Jennifer in this movie as I am seeing it and I heard her voice and just said, "Gold." I think it was Ed who first reached out to her. And she came over and she was game. That is how the unit was built.

Eddie invited his daughter, Olivia, to sing – you both have this connection with your daughters on this project. What was that like for you?

Sean: One of the big themes of the movie to me is the impact on innocence. To return to that feeling. I wanted to have a young, pure, female voice at the end of the movie. And that's what Olivia brings. I found that really moving.

Dylan: And having Eddie's daughter, Olivia, sing on this, kind of brings the whole thing full circle. It's the musical representation of the relationship between John and Jennifer.

Sean: It just felt right.

Why is it important for you to bring people back into the theater to see this movie?

Sean: It's real simple, and I've said this before, that's the girl I fell in love with. Going into a dark movie theater with strangers and seeing a movie. That's cinema. I do count myself extremely lucky to have this movie released theatrically, exclusively theatrically for a time. But I also may have to count myself very lucky that I had a chance when the chance was there for all these years, because I don't know that it's going to be here forever. I don't know where things are going to go, and I don't have a kind of blind optimism that there's going to be a hunger for thoughtful movies in movie theaters. So, we have to make the most of this experience now.

Your first movie premiered at Cannes, thirty years ago, when Dylan was only a few months old. What's it like being back?

Sean: The Cannes Film Festival represents the very best films of any festival there is in the world. And my best experience at Cannes came when I was on the jury, because I had the time and obligation to see all the films. You get to go to the cinema and see how much talent there is around the world doing inspiring things. We can get in a silo and think, "Only Americans make good movies." But then something comes out of the Philippines and you say, "What just hit me?" It's thrilling to have *Flag Day* get a chance to be a part of that.

What do you both hope audiences take from this film?

Dylan: Jennifer had a deep need to uncover the truth, because her life consisted of so many untruths. That was why she wanted to go into journalism and that was my way into her. She is a truth seeker. That's what I admire that about her. And I think her story is an important one for our times.

Sean: I think that the goal of a movie, whether it's a painful movie, a triumphant story, the only value a movie can have is that when people leave the theatre, they feel less alone in whatever it is.

ORIGINAL SONGS

"Dream"

Written by Chan Marshall

Performed by Cat Power

"I Am A Map"

Written by Chan Marshall

Performed by Cat Power

"I Will Follow"

Written by Chan Marshall

Performed by Cat Power

"As You Did Before"

Written by Glen Hansard and Eddie Vedder

Performed by Glen Hansard

"Rather Be Home"

Written by Eddie Vedder and Glen Hansard

Performed by Eddie Vedder and Glen Hansard

"My Father's Daughter"

Written by Glen Hansard and Eddie Vedder

Performed by Olivia Vedder

"There Is A Girl"

Written by Glen Hansard & Eddie Vedder

Performed by Glen Hansard, Eddie Vedder & Olivia Vedder

CAST BIOS

Dylan Penn [“Jennifer Vogel”] Dylan Penn is an American model and actress. She is the daughter of renowned actors Sean Penn and Robin Wright. Although originally born in Los Angeles her parents decided to move and raise her in Ross, a small town in Northern California. They wanted Dylan to live a life away from the young Hollywood scene.

At age 23 Dylan has become one of the most sought after models and muses for top designers and photographers across the world. She has secured major campaigns for Ermanno Scervino, The Hip Tee in Madrid, Stuart Wetizman, The Gap, and most recently Michael Kors. Her covers include TREATS! photographed by Tony Duran, Italian Glamour alongside top model and actor Jon Kortajarena shot by Cliff Watts, L'Officiel Italia shot by Nick Hudson, Tatler Magazine shot by Yutsai, and most recently she is on the cover and has a 46 page spread in Jalouse Magazine styled exclusively by Chanel and photographed by WAFLA who are known for directing the world famous video for 'Happy' by Pharrell. This past show season Dylan was flown to Paris at the request of Karl Lagerfeld to sit front row at his coveted Paris Chanel couture fashion show. In addition to appearing in Italian Vogue (by Michel Comte), she has been featured in American VOGUE three times, one shot by Patrick Demarchelier, Norman Jean Roy, and most recently 10 pages photographed by Mario Testino. Dylan has features in American ELLE shot by Cedric Buchet, Italian Vanity Fair shot by Stewart Shining, and V Magazine shot by Chad Pitman.

In regards to her acting career in September 2014, Penn received a lot of attention for appearing alongside Poppy Delevigne in Rock Roll Ride, a video installation project (referred to as a short film by some) directed by Julia Restoin Roitfeld, as biker chicks for shoe designer Stuart Weitzman during Paris Fashion Week. The pair modeled a wide variety of the latest designs. It was the first female-directed ad campaign for the brand. In June of 2014 she played the female lead along side mega pop star Nick Jonas for his debut solo video for "Chains."

Dylan starred as Maya in 'Condemned' directed by Eli Morgan Gesner where she must escape from a deadly virus. She also appeared in opposite Michael Shannon in 'Elvis and Nixon' directed by Liza Johnson. Dylan will next be seen in a breakthrough performance in FLAG DAY opposite Sean Penn, who also directed. The drama is based on the book by Jennifer Vogel and adapted by Jez Butterworth, Dylan plays Jennifer.

SEAN PENN [Director / “John Vogel”] Two-time Academy Award® winner Sean Penn is an American film icon, who has given some of the most memorable performances in modern cinema. His humanitarian work is no less noteworthy.

Penn has been nominated five times for the Academy Award® as Best Actor for "Dead Man Walking," "Sweet and Lowdown," "I Am Sam" and won his first Oscar® in 2003 for his searing performance in Clint Eastwood's "Mystic River" and his second Oscar® as Best Actor in 2009 for Gus Van Sant's "Milk." The performance as gay rights icon Harvey Milk also garnered Penn

"Best Actor" awards from The Screen Actors Guild, New York Film Critics Circle and Los Angeles Film Critics Association. Additionally, Penn received Best Actor awards at the Cannes ("She's So Lovely") and Berlin ("Dead Man Walking") Film Festivals, as well as being a two-time winner of Best Actor honors at the Venice Film Festival ("Hurlyburly," "21 Grams").

As a filmmaker, Penn's features include "The Indian Runner," "The Pledge" and "Into the Wild." Based on Jon Krakauer's best-selling non-fiction book, "Into the Wild" landed on numerous critics lists for the top ten films of 2007, garnered two Academy Award nominations and nominations from the DGA and WGA for Penn. Penn's latest directorial effort, "Flag Day," is based on Jennifer Vogel's memoir and stars Dylan Penn.

Beginning his career on stage, Penn's work mesmerized audiences and critics alike. Currently, Penn stars opposite Julia Roberts on Starz's Watergate series "Gaslit," in which he plays John Mitchell, the Attorney General of the United States under Richard Nixon and the chairman of Nixon's presidential campaigns. In the fall 2021, Penn starts filming "Black Flies," an adaptation of Shannon Burke's novel of the same name. Also a producer on the film, which is directed by Jean-Stéphane Sauvaire, Penn stars alongside Tye Sheridan.

In 2002, Sean Penn was presented with the Modern Master Award at the Santa Barbara International Film Festival, and in 2003, became the youngest recipient to ever receive the Donostia Lifetime Achievement Award from the San Sebastian Film Festival. In 2004, he was honored with the John Steinbeck Award for outspoken torch-bearers in the creative arts. In 2008, Penn received the Desert Palm Achievement Award for Acting, after being presented in 2007 with the Director of the Year Award for "Into the Wild" from the Palm Springs International Film Festival. Penn served as President of the jury for the 2008 Cannes International Film Festival and later that year was named a Knight in the French Legion of Honor.

In addition to a career as an award-winning actor and filmmaker, Penn earned merit in the literary space with his debut novel, Bob Honey Who Just Do Stuff, which Atria Books released in 2018. The satirical novel became a national bestseller and prompted a sequel, Bob Honey Sings Jimmy Crack Corn, which was released by Rare Bird Books in 2019.

Penn's humanitarian work first found him leading emergency relief efforts in New Orleans in the immediate aftermath of Hurricane Katrina. It was an earthquake-ravaged Haiti in 2010 which compelled him to establish the nonprofit CORE, Community Organized Relief Effort. Since its founding, CORE has continued its work in Haiti and has activated services in The Bahamas, in Puerto Rico following Hurricane Maria's devastation, and in North Carolina and Florida after Hurricane Florence and Matthew ravaged communities. In March 2020, CORE's emergency work evolved in response to the COVID-19 pandemic. With a community-based approach working alongside state and local governments, nonprofit and private-sector partners, CORE swiftly organized to provide free testing, essential resources, contact tracing programs, and administer life-saving vaccines to the underserved communities most affected by the pandemic. CORE's efforts began in Los Angeles and quickly expanded throughout California to Oakland, Atlanta, Chicago, Detroit, Navajo Nation, New Orleans, Washington D.C., and New York, among others. As of June 2020, CORE is responsible for testing 5.2 million individuals and administering 1.4 million vaccines across the US, and has expanded operations into Brazil, India, and other international territories battling with COVID-19.

For his efforts, Penn has received numerous honors and awards, among them: The Commander's Award for Service (US Army 82nd Airborne Division); 82nd Airborne Award for Meritorious Service; the Operation Unified Response JTF Haiti Certificate from Lieutenant

General, US Army Commander P.K. Keen; the 1st Recon 73rd Division Coin of Excellence; 2nd Brigade Combat Team Coin of Excellence; Commendation of Excellence United States Southern Command; Award of Excellence by the Deputy Commander US Southern Command; the 2011 Stanley Kramer Award from the Producers Guild of America; and the Children's and Families Global Development Fund Humanitarian Award, presented by the Ambassador of the Republic of Haiti. In July 2010, Penn was knighted by Haitian President Rene Preval in a ceremony in Port-Au-Prince. In 2012, Penn was named Ambassador at Large for Haiti and was presented with this honor by President Michel Martelly. Penn was presented with the 2012 Peace Summit Award at the 12th World Summit of Nobel Peace Laureates and received the International Humanitarian Service Award from the American Red Cross.

Josh Brolin [“Uncle Beck”] Academy Award® nominated actor Josh Brolin is one of Hollywood’s top leading men who continues to balance challenging roles in both mainstream studio productions as well as thought-provoking independents.

Upcoming, Brolin will be seen in DUNE, Denis Villeneuve’s relaunch of one of the most celebrated science fiction properties of all time, alongside Timothee Chalamet, Rebecca Ferguson, Oscar Isaac, and Javier Bardem. The film will make its world premiere at the 2021 Venice Film Festival and is also set to screen at the 2021 Toronto Film Festival. Warner Bros. will release the film on October 22, 2021.

Brolin will soon begin production on Max Barbakow’s BROTHERS, where he and Peter Dinklage will play a pair of siblings. Brolin will also serve as a producer on the film. He is also slated to executive produce GEORGE & TAMMY, starring Jessica Chastain, for Spectrum, reprise his role as ‘Deadpool’s’ nemesis ‘Cable’ in the DEADPOOL spinoff X-FORCE, and write, executive produce and star in THE UNTITLED JOSH BROLIN PROJECT for Hulu.

Brolin is currently in production on Amazon’s drama series OUTER RANGE, on which he also serves as an executive producer. Produced by Brad Pitt’s Plan B Entertainment, the series centers on rancher Royal Abbott (Brolin) fighting for his territory and grappling with the unknown after discovering a mystery on his land.

In 2019, Brolin reprised his role as super-villain ‘Thanos’ in AVENGERS: ENDGAME, the finale of all three phases of the Marvel Cinematic Universe. The film follows ‘The Avengers’ and their allies as they deal with the aftermath of AVENGERS: INFINITY WAR. The blockbuster opened to rave reviews and is the second-highest grossing movie of all time.

Other recent credits include: Colin Broderick’s A BEND IN THE RIVER, which Brolin executive produced, SICARIO 2: THE DAY OF THE SOLDADO, where he reprised his role as pragmatic special agent ‘Matt Graver’ opposite Benecio Del Toro’s mercurial ‘Alejandro’. The original film, directed by Denis Villeneuve, was nominated for three Academy Awards®; Joseph Kosinski’s ONLY THE BRAVE, Joel and Ethan Coen’s comedy HAIL, CAESAR!, opposite George Clooney, Channing Tatum, and Tilda Swinton; LEGACY OF A WHITETAIL DEER HUNTER, opposite Danny McBride and Carrie Coon, EVEREST, opposite Jake Gyllenhaal, Jason Clarke, and John Hawkes; Robert Rodriguez & Frank Miller-directed SIN CITY 2: A DAME TO KILL FOR; Paul Thomas Anderson’s INHERENT VICE, an adaptation of the Thomas Pynchon detective novel of the same name alongside an all-star cast including Joaquin Phoenix, Reese Witherspoon, and Owen Wilson.

In 2010, he starred in the Coen Brothers' TRUE GRIT, which was nominated for 10 Academy Awards including Best Picture, and Oliver Stone's WALL STREET: MONEY NEVER SLEEPS opposite Shia LaBeouf and Michael Douglas. He also received rave reviews for his portrayal of George W. Bush in Oliver Stone's biopic, W.

In 2008, Brolin was nominated for an Academy Award, a Screen Actors Guild Award, and received awards from the New York Film Critics Circle and the National Board of Review for his portrayal of 'Dan White' in Gus Van Sant's acclaimed film MILK. Prior to that, Brolin earned a Screen Actors Guild Award as part of an ensemble for his work in the Coen Brothers' NO COUNTRY FOR OLD MEN, which won four Academy Awards, including Best Picture and Best Director. Additionally, Brolin starred in Ridley Scott's blockbuster, AMERICAN GANGSTER and was nominated for a Screen Actors Guild Award as part of the ensemble.

Other film credits include: LABOR DAY directed by Jason Reitman; Spike Lee's OLD BOY; GANGSTER SQUAD; MEN IN BLACK 3; PLANET TERROR; part of the critically acclaimed Quentin Tarantino and Robert Rodriguez double feature, GRINDHOUSE; YOU WILL MEET A TALL DARK STRANGER opposite Anthony Hopkins and Naomi Watts; IN THE VALLEY OF ELAH; John Stockwell's INTO THE BLUE; Victor Nunez's COASTLINES; Paul Verhoeven's blockbuster hit, HOLLOW MAN; Scott Silver's MOD SQUAD; Ole Bornedal's psychological thriller NIGHTWATCH; BEST LAID PLANS opposite Reese Witherspoon, produced by Mike Newell; ALL THE RAGE; and Guillermo Del Toro's science-fiction thriller, MIMIC. Brolin also received recognition from critics and audiences in David O. Russell's FLIRTING WITH DISASTER, portraying a bisexual federal agent alongside an outstanding ensemble cast led by Ben Stiller. Brolin made his feature film debut starring in the action-comedy classic GOONIES, directed by Richard Donner for producer Steven Spielberg.

On television, Brolin made his mark as a series regular in the popular ABC series THE YOUNG RIDERS, as well as PRIVATE EYE for NBC and WINNETKA ROAD for CBS. Brolin also received critical praise in the TNT epic miniseries INTO THE WEST, opposite Beau Bridges, Gary Busey and Jessica Capshaw. In addition, Brolin starred in the title role of NBC's acclaimed political drama, MR. STERLING.

As a producer, Brolin joined Matt Damon, Chris Moore, Anthony Arnone, and Howard Zinn, in a documentary entitled THE PEOPLE SPEAK, based on Zinn's influential 1980 book *A People's History of the United States*. The film, which aired on the History Channel in 2009, looked at America's struggles with war, class, race, and women's rights, and featured readings by Viggo Mortensen, Sean Penn, and David Strathairn, among others. Brolin made his directing debut in 2008 with a short-entitled X, which he also wrote and produced. It premiered at the Santa Barbara International Film Festival before screening at such festivals as South by Southwest and the AFI Dallas Film Festival.

Norbert Leo Butz ["Doc"] is a multi-award winning actor whose talents span across television, film and theater.

Norbert is currently filming the NBC series DEBRIS. Most recently, Butz starred in the critically acclaimed Netflix series BLOODLINE. He also starred in MERCY STREET, the PBS medical drama, and had starring roles in the series THE DEEP END (ABC), the mini-series COMANCHE MOON (CBS), as well as the pilots THE MIRACULOUS YEAR (HBO) and PLAYING CHICKEN (FOX).

The extremely versatile Butz won his first Tony Award for his performance as "Freddy Benson" in the Broadway production of DIRTY ROTTEN SCOUNDRELS, a role that also earned him a

Drama Desk Award, an Outer Critics' Award, an Astaire Award and a Drama League Award for Best Actor in a Musical. He garnered his second Tony Award and a Drama Desk Award for his performance as "Carl Hanratty" in CATCH ME IF YOU CAN. Butz's other Broadway credits include BIG FISH, DEAD ACCOUNTS, ENRON, SPEED-THE-PLOW, IS HE DEAD?, WICKED, THOU SHALT NOT, for which he earned Tony, Drama Desk and Outer Critics' nominations, and RENT.

Off-Broadway credits include HOW I LEARNED TO DRIVE, FIFTY WORDS, BUICKS (Drama Desk nomination), THE LAST FIVE YEARS (Drama Desk and Lucille Lortel nominations, Drama League Award), JUNO AND THE PAYCOCK, and SAVED. Butz also joined the national tours of DIRTY ROTTEN SCOUNDRELS and CABARET (Helen Hayes Award, Jefferson, Dora and Ovation Awards).

Regional theater credits include CATCH ME IF YOU CAN (5th Avenue Theatre, Seattle), four seasons at the Alabama Shakespeare Festival, Repertory Theatre of St. Louis.

His film credits include BETTER LIVING THROUGH CHEMISTRY, GREETINGS FROM TIM BUCKLEY, DISCONNECT, THE ENGLISH TEACHER HIGHER GROUND, FAIR GAME, and DAN IN REAL LIFE. Butz participated in the producing, writing and recording of The Angel Band Project's album, "Take You With Me" (now available on iTunes), for which all proceeds benefit the Voices and Faces Project. He received a BFA from Webster University and an MFA from Alabama Shakespeare Theatre.

Dale Dickey ["Grandma Margaret"] is a veteran of the stage and a prominent film/television actress. She has over 50 film credits – most notably WINTER'S BONE, winning the Film Independent Spirit Award for supporting actress as 'Merab.' Other films include PALM SPRINGS, FLAG DAY, HELL OR HIGH WATER, IRON MAN 3, CHANGELING, A PERFECT GETAWAY, SUPER 8, THE GUILT TRIP, DOMINO, and THE PLEDGE. She has guest starred on over 50 television shows, but is best known for her recurring work on projects such as UNBELIEVABLE, CLAWS, BREAKING BAD, TRUE BLOOD, JUSTIFIED, MY NAME IS EARL, and VICE PRINCIPALS. Born and raised in Knoxville, TN, she trained with the Clarence Brown Company at the University of Tennessee, receiving an honorary M.F.A. She continued her training while living in New York, London, and Chicago and currently resides in L.A. She's about to start production for Amazon Prime's new show, A LEAGUE OF THEIR OWN.

Eddie Marsan ["Mr. Emmanuel"] was born and raised in East London. His father was a truck driver and his mother a teacher's assistant.

He left school with no qualifications and served an apprenticeship as a printer before becoming an actor thirty years ago. During this time he has worked with directors such as Martin Scorsese, Michael Mann, Steven Spielberg, Terrence Malick, Woody Allen, Mike Leigh, Alejandro González Iñárritu, J.J. Abrams, Peter Berg, Guy Ritchie, Richard Linklater, David Leitch, and Adam McKay.

He won multiple awards during his career, including the British Independent Film Award for Best Supporting actor for VERA DRAKE, and a BIFA for best supporting actor as well as the London Film Critics Circle Award and the National Society of Film Critics for HAPPY-GO[1]LUCKY. He was awarded best actor at the Moscow Film Festival for JUNK HEARTS and the Edinburgh Film Festival for STILL LIFE.

He played Terry Donovan, the boxing trainer suffering from pugilistic Parkinson's for seven seasons on Showtime's award-winning RAY DONOVAN.

He is a patron for the School of the Science of Acting and Kazzum, a children's theatre company that promotes the acceptance of diversity. He is an honorary Doctor and also a patron of the British Humanist society. He was an active campaigner for the People's Vote campaign,

calling for a 2nd EU referendum. During the 2019 UK general election he made speeches, publicly condemning the Islamophobia and Anti-Semitism of both major political parties.

Bailey Noble [“Debbie”] is an American actress best known for her work on HBO’s TRUE BLOOD, Amazon’s THE LAST TYCOON, NBC’s LAW AND ORDER: TRUE CRIME, and more. Along with FLAG DAY, you can watch her in the upcoming Amazon series THEM: COVENANT and the feature APOPHENIA. She was raised in Bethlehem, PA and has lived in Los Angeles, CA for more than a decade.

Hopper Jack Penn [“Nick Vogel”] can next be seen starring in the lead roles in two independent films: Michael Maxxis’ PUPPY LOVE and in ARAMINGO AVENUE opposite Rosanna Arquette and Dylan Penn. He also recently shot the independent film THE CLEANER opposite Luke Wilson. Most recently, he can be seen in BETWEEN WORLDS for director Maria Pulera, opposite Nicolas Cage and Franka Potente. Prior to that, he appeared in David Michod’s Netflix feature WAR MACHINE, opposite Brad Pitt, Tophér Grace, and Emory Cohen and Sean Penn’s film THE LAST FACE opposite Javier Bardem and Charlize Theron, in which he plays a young helicopter pilot doing relief work in war-torn Africa.

Katheryn Winnick [“Patty Vogel”] is a talented actress, director, and producer best known for her starring role as the fearless shield maiden, 'Lagertha' in the critically acclaimed, Emmy award-winning television series “Vikings.” Winnick made her directorial debut in 6th and final season and received a “Best Director” nomination for the 2020 WIN Awards. Winnick’s role as Lagertha also garnered her a 2019 WIN Award for “Best Actress in a Drama series,” a “Best Supporting Actress” nomination at the 2015 Critic’s Choice Television Awards and a “Best Performance by a Lead Dramatic Actress” nomination at the 2014 Canadian Screen Awards. Entertainment Weekly says Lagertha “may be the most exciting feminist character on TV.”

Winnick currently stars as ‘Jenny Hoyt.’ on David E. Kelly’s hit series BIG SKY, which was ABC’s most watched and highest-rated debut since 2017. The show will return for its highly anticipated second season later this year.

On the big screen, Winnick recently starred in *Wander* opposite Tommy Lee Jones and Aaron Eckhart and the action thriller *Minuteman* opposite Liam Neeson. She can next be seen in Sean Penn’s *Flag Day* which will premiere at the 2021 Cannes Film Festival. Winnick is also a producer on the film.

Winnick exemplifies her talent and diversity in roles when she appears, most recently in the Netflix’s martial arts drama “Wu Assassins,” the action thriller “Polar,” a film for Netflix and “Dark Tower,” opposite Matthew McConaughey and Idris Elba. Past roles include Charlie Sheen’s ex in “A Glimpse Inside the Mind of Charles Swan III” (co starring Bill Murray, Patricia Arquette, and Jason Schwartzman); and alongside Al Pacino, Christopher Walken, and Alan Arkin in Lakeshore Entertainment’s “Stand Up Guys”. Winnick can be seen opposite Kurt Russell and Matt Dillon in the heist comedy “The Art of the Steal”. Some of Winnick’s career highlights include a sexy turn opposite Jake Gyllenhaal and Anne Hathaway in Ed Zwick’s “Love and Other Drugs”; a fun, physically demanding role as one of the eponymous assassins in the Ashton Kutcher, Katherine Heigl action-comedy, “Killers” (in which Winnick did all her own stunts); a juicy recurring role as David Boreanaz’s love interest on Fox’s hit primetime TV series, “Bones”; and a subtly endearing performance in Sophie Barthes’ “Cold Souls” (2009) alongside Academy Award-nominated co-stars Paul Giamatti, Emily Watson, and David Strathairn that resulted in a nod for ‘Best Ensemble Cast’ at that year’s Independent Spirit Awards.

Winnick demonstrates talent beyond the acting realm as an accomplished martial artist. She currently holds a third-degree Black Belt in Tae Kwon Do and a second-degree Black Belt in Karate. Winnick currently resides in Los Angeles.

Jadyn Rylee [“Young Jennifer”] is a Canadian actor and singer from a small town north of Toronto, Ontario. She began singing at a very young age, astonishing her parents with her version of “The Climb” by Miley Cyrus when she was only three years old. Jadyn embraced her passion and began to take formal singing lessons at the age of 6. She performed for family and friends and used her new YouTube channel to allow distant relatives to hear her songs. Through the support of friends and family, Jadyn’s YouTube and social media following grew. Over time, Jadyn was featured on many internet radio stations throughout the UK, Canada, Germany and the USA. Jadyn has been fortunate enough to work with producers in Germany and Nashville that propelled her involvement in music to another level with both cover songs and original music.

Jadyn has used her voice to take a stand against social issues like mental health and bullying. Her song, “Don’t Judge a Book by its Cover,” co-written with Curt Ryle in Nashville Tennessee became an anthem for anti-bullying and spread the message to millions of people. In 2016, Jadyn teamed up with German producer Mike Wilbury and drum prodigy Sina and released a cover of Simon and Garfunkel’s iconic song, “The Sound of Silence.” This song received millions of views and eventually resulted in Jadyn’s discovery by Sean Penn. After a number of phone calls and casting sessions, Jadyn was fortunate to be chosen for a role in FLAG DAY and launched her new passion in acting. Jadyn truly loved her experience working with this incredible cast and crew and has come away with lifelong friends and memories.

Beckam Crawford [“Young Nick Vogel”] was born in 2010 and raised in Vancouver BC where he lives with his parents, sister Isabella, and puppy Jackson. He began his acting career at the age of 5 by accompanying his sister to an interview with Performers Management, where he was signed as well! He was soon cast in commercials for Duracell, Toys R Us, NutriGrain, and booking.com to name a few. He has since worked a supporting role in the Netflix feature ‘Hold the Dark’ next to Alexander Skarsgard and the Hallmark TV movie Godwinks. His big break came when he booked a supporting lead on the feature film Flag Day next to Sean Penn, bringing Jennifer Vogel’s personal story and book ‘Flim Flam Man’ to life. When Beckam is not on set you’ll find him on the ice playing hockey, mountain biking, martial arts, anything sports related, and spending time with his friends and family. We are excited to see what the future holds for Beckam!

CREW BIOS

Patti Henderson [Costume Designer] has 24 years of versatile costume design experience under her belt. Throughout her exciting career, she has worked at every level within the costume design department gaining experience that she has applied to a variety of projects such as A DOG’S JOURNEY, THE CAPTURE OF THE GREEN RIVER KILLER, EASTER SUNDAY and many more. Patti’s talent will be showcased once again in her two upcoming credits, FLAG DAY, directed by and starring Sean Penn, and Universal’s NOBODY. In addition to her many credits, she’s also worked directly with distinguished actors such as Keanu Reeves, Regina King, Samuel L. Jackson, Josh Brolin, Michael Fassbender, and Dennis Quaid; along with a multitude of acclaimed studios such as Universal, DreamWorks, AMC, Amblin

Entertainment and Endeavor. Patti's design expertise encompasses a wide variety of eras and styles. She is especially skilled in period design for which she has received Gemini and CSA nominations. When she isn't working on a production, she puts her skills to work at her vintage clothing shop, Wildwoodrose Vintage.

Joseph Vitarelli [Composer] is perhaps best known as composer of the highly acclaimed HBO epic JOHN ADAMS, directed by Tom Hooper, as well as his iconic score to John Dahl's modern film noir THE LAST SEDUCTION, which starred Linda Fiorentino, Bill Pullman, and Peter Berg. Other film credits include the score to Nathaniel Kahn's Academy Award-nominated MY ARCHITECT; KIT KITTREDGE: AN AMERICAN GIRL, directed by Patricia Rozema and starring Abigail Breslin; SHE'S SO LOVELY, directed by Nicholas Cassavetes and starring Sean Penn, John Travolta, and Robin Wright; COMMANDMENTS starring Aidan Quinn and Anthony LaPaglia and directed by Daniel Taplitz. Vitarelli also scored the film adaptations of Jon Robin Baitz's play THE SUBSTANCE OF FIRE, directed by Daniel Sullivan and starring Ron Rifkin, Sarah Jessica Parker, and Timothy Hutton, and Neil Simon's LAUGHTER ON THE 23rd FLOOR, directed by Richard Benjamin and starring Nathan Lane.

In addition to his feature film work, Vitarelli has scored numerous films for HBO including A DOG YEAR, starring Jeff Bridges, BOYCOTT, starring Jeffrey Wright, FIRST TIME FELON, and AND STARRING PANCHO VILLA AS HIMSELF, directed by Bruce Beresford, written by Larry Gelbart, and starring Antonio Banderas. He produced the Emmy Award-winning score with Arturo Sandoval for FOR LOVE OR COUNTRY, starring Andy Garcia. He has composed music for many television series including EQUAL JUSTICE, THE BEAST and UNDER SUSPICION.

He received an Emmy nomination for his score to the NBC/Universal "maxi-series" REVELATIONS.

Joseph recently completed the score to two chapters of Louie Schwartzberg's MOVING ART for Netflix.

Tracy McKnight [Music Supervisor] With roles as prolific award-winning music supervisor, label co-founder, and former Head of Film Music for Lionsgate, Tracy's enthusiasm pushes her to find new ways of sharing her passions with an ever-growing audience seeking quality projects and music.

Tracy's forthcoming slate of projects include Sean Penn's new film "Flag Day" premiering at Cannes 2021; Ray Romano's untitled directorial debut; the sequel to the highly popular Netflix film – Tall Girl; and documentaries including Nat Geo's Thai Cave Rescue and a film about legendary music icon Donna Summers.

Tracy was a triple-film nominee for the 2020 Guild of Music Supervisors Awards with 1091/CNN Films' critically-acclaimed documentary Halston (Winner), CBS Film's box office hit Five Feet Apart, and Netflix's Tall Girl & 2021 nominee of The Half of it. Her recent projects include Mona Fastvold's The World to Come, Pedro Kos' Rebel Hearts, and Edward Burns' series – Bridge and Tunnel. Tracy has established herself as a "go to" musical force for acclaimed documentaries including Nat Geo's Oscar-winning Free Solo, HBO's critically acclaimed documentaries The Vow, and Netflix's Inside Bill's Brain: Decoding Bill Gates by Davis Guggenheim among others.

Her resume of over one hundred and sixty films showcases a balance of studio projects (A Wrinkle in Time, Bad Santa 2, Draft Day, Adventureland), acclaimed documentaries (Foster,

Matangi / Maya/ M.I.A., Shut Up and Dribble, Say Her Name: The Life and Death of Sandra Bland), and independent films (The Messenger, Off the Black, Coffee and Cigarettes, Raising Victor Vargas).

In her past at Lionsgate, Tracy oversaw projects including The Hunger Games: Catching Fire and the franchise's first installment The Hunger Games – a record-breaking worldwide box office phenomenon. The Hunger Games: District 12 & Beyond soundtrack debuted at #1 on Billboard's Top 200 chart and was the top-selling soundtrack for 2012. Original songs written for the film were nominated for multiple awards with Taylor Swift and The Civil War's "Safe and Sound" winning the Grammy for 'Best Song Written for Visual Media.' Additionally, Catching Fire's "Atlas" by Coldplay was Golden Globe-nominated for 'Best Original Song.' She also oversaw soundtracks for Now You See Me, Red 2, A Madea Christmas, Warrior, along with director John Singleton's Abduction, The Next Three Days by Academy® Award-winning director Paul Haggis, and the hit action film The Expendables.

Tracy is on the Board of Directors for Women in Film; the TV Academy Music Peer Group Executive Committee; and serves as an advisor to the Sundance Film Festival, where she co-programs their prestigious annual concert "A Celebration of Music in Film."

Cat Power [Songwriter] There are few voices more deeply embedded in the iconography and mythology of American indie rock than that of Chan Marshall. Under the musical nom de plume of Cat Power, Marshall has released music for nearly 25 years now and her prowess as a songwriter, a producer, and most notably—as a voice—has only grown more influential with time.

Glen Hansard [Songwriter] is an Academy-Award winning singer-songwriter, and principal vocalist/guitarist for the bands, The Frames and The Swell Season. Born in Dublin, Ireland, Hansard quit school at age thirteen to begin "busking" around town. During these early years Hansard honed his craft on the street during the day and refined it for the stage at bars and pubs at night. Many of the musicians he crossed paths with during this time would go on to become band members, collaborators and life-long friends. Music and film have been a very good combination for Hansard. At the age of seventeen, he found himself not only with a record deal, but also starring as 'Outspan Foster' in the Alan Parker film, The Commitments. The film went on to huge success, but Hansard's focus was the music and shortly after his obligations to the film were done he gathered some busking friends, christened them The Frames, and recorded their debut, Another Love Song. Now charting over 20+ years as a band, having released six full length records and logging countless miles, The Frames have established themselves a dynamic and powerful band not to be missed. Hansard's more recent dalliance with music and film came thru his involvement in the project Once. Originally entitled Busker, Once featured Hansard's music as the score to the film and also in the starring role of "guy." The role of "girl" went to one of his musical collaborators, Marketa Irglova. Together the two named themselves, The Swell Season and one of their compositions, "Falling Slowly" ended up shocking the world when it went on to win the Academy-Award for Best Original Song. Since that time, The Swell Season have released a follow up record, Strict Joy and toured the world twice over. The release of his debut solo album, Rhythm and Repose (2012, Anti-), found Hansard starting a new chapter as band leader, focusing his creative energy on expanding his live show for which he's come to be known. Through the release of three more full-lengths (with a Grammy-nomination for Didn't He Ramble) and a hand full of EPs, Hansard's show has become a not-to-be-missed live event, asking the audience to follow him in a spirit of openness, invention and experimentation. 2020 found Hansard releasing a live album and working with

Eddie Vedder and Cat Power on the soundtrack for the movie *Flag Day*. Hansard is currently working on music for a new solo record with a release planned soon.

Eddie Vedder [Songwriter] has served as Pearl Jam's frontman since 1990. His debut solo release was the 2007 soundtrack album for the film *Into the Wild* for which Vedder won a Golden Globe for the song "Guaranteed." In 2012, Vedder's sophomore solo album, *Ukulele Songs*, received a Grammy nomination for Best Folk Album. Vedder was inducted into the Rock and Roll Hall of Fame as a member of Pearl Jam in 2017.

Valdís Óskarsdóttir [Editor] is an editor whose work includes the first Dogme 95 film *THE CELEBRATION*, directed by Thomas Vinterberg; *FINDING FORRESTER*, directed by Gus Van Sant and starring Sean Connery, F. Murray Abraham, and Anna Paquin; and *ETERNAL SUNSHINE OF THE SPOTLESS MIND*, directed by Michel Gondry and written by Charlie Kaufman, starring Jim Carrey and Kate Winslet, for which Óskarsdóttir won the BAFTA Award for Best Editing.

Michelle Tesoro [Editor] Cutting-edge film and television picture editor Michelle Tesoro is an industry rising star, known for seamlessly weaving narrative through the artful and elegant editing of a visual story. Recently, Tesoro cut Netflix's top rated series "The Queen's Gambit," starring Anya Taylor-Joy. Tesoro's ingenuity and flair leads the audience through this epic biography series, keeping them on the edge of their seats and wanting more.

In addition to her recent work on "The Queen's Gambit," Tesoro's versatile slate also includes a variety of television, such as Netflix's Emmy-nominated series "When They See Us," directed by Ava DuVernay, "Godless," directed by Oscar nominated, Scott Frank, and starring Emmy-winner Jeff Daniels, Michelle Dockery, and Merritt Weaver, Golden Globe-nominated show "House of Cards," HBO's series "Newsroom," as well as features like Focus Features' dramatic Supreme Court Justice Ruth Bader Ginsburg biography "On the Basis of Sex," directed by Emmy-winner, Mimi Leder, and starring Felicity Jones, Armie Hammer and Justin Theroux, Bold Films and Participant Media's "Shot Caller," starring Nikolaj Coster-Waldau, The Cinema Guild's SXSW Grand Jury Prize-winning film "Natural Selection," which also earned Tesoro the 2011 SXSW Award for Best Editing, and beyond.

Tesoro's unique perspective and refined expertise in composing striking narratives began as early as high school at Whitney M. Young Magnet High School, located in Chicago, Illinois and home to distinguished alumni, such as Michelle Obama. With a mission to create a positive, diverse and challenging academic and social environment, Tesoro attests her capacity for open-mindedness and unending drive to push the boundaries, both of her projects and of her own potential, to the transformative years she spent at Whitney M. Young Magnet High School.

Tesoro currently resides in Los Angeles, California.

Craig Sandells [Production Designer] is an award-winning production designer for film and television. He has received three Academy of Canadian Cinema and Television nominations, winning a Best Production Design award for *THE ATWOOD STORIES*.

Recent film credits include designing the series *SENTIENT* for Netflix, *REASONABLE DOUBT* with Samuel L. Jackson and Dominic Cooper, the series *BURDEN OF TRUTH* for CBC and the CW, *WAIT TILL HELEN COMES* with Sophie Nélisse, *A DOG'S PURPOSE* for DreamWorks, directed by Lasse Hallstrom, *THE EXORCISM OF MOLLY HARTLEY* for Fox, and *FLAG DAY*, directed by Sean Penn.

Working with the CHUCKY franchise for NBCUniversal, Sandells has designed the features CURSE OF CHUCKY and CULT OF CHUCKY. He is currently designing the CHUCKY series for Syfy and USA Network.

Sandells is also a scenic and costume designer for theatre, having designed some 50 stage plays.

Danny Moder [Director of Photography] is an Emmy-nominated cinematographer known for his diverse work across feature films and documentary, as well as episodic and commercial projects. Film credits include SECRET IN THEIR EYES, starring Chiwetel Ejiofor, Nicole Kidman, and Julia Roberts; and Ryan Murphy's adaptation of THE NORMAL HEART for HBO, starring Mark Ruffalo, Matt Bomer, and Julia Roberts, for which Moder earned an Emmy nomination. Moder lensed Season One of Netflix's hit series DEAD TO ME, starring Christina Applegate and Linda Cardellini; THE LAST TYCOON for Amazon, starring Matt Bomer and Kelsey Grammer; and the pilot for ANIMAL KINGDOM for John Wells. His most recent film, FLAG DAY, directed by Sean Penn, will premiere in competition at the 2021 Cannes Film Festival.

William Horberg [Producer] is the founder of Wonderful Films, an independent film and television production company. *His latest production, FLAG DAY, adapted by Jez Butterworth and directed by Sean Penn from the memoir by Jennifer Vogel and starring Sean Penn and Dylan Penn, premieres in competition at the Cannes Film Festival and will be released by MGM/UA.* He most recently produced THE QUEEN'S GAMBIT, a seven-part series for Netflix, written and directed by Scott Frank and starring Anya Taylor-Joy, the most-watched scripted limited series in Netflix history, for which Horberg won the Golden Globe, Critics Choice, and PGA awards for Best Limited Series, as well as the Mick Jagger starring noir thriller THE BURNT ORANGE HERESY in Italy for Sony Pictures Classics. Along with Mike Medavoy and Eric Esraillian, Horberg produced Terry George's epic Armenian genocide drama THE PROMISE, starring Christian Bale, Oscar Isaac, and Charlotte LeBon.

Other Wonderful Films include the Gospel-themed musical BLACK NATIVITY, directed by Kasi Lemmons and starring Forest Whitaker, Angela Bassett, and Jennifer Hudson for Fox Searchlight. His other productions include DISCONNECT, directed by Henry-Alex Rubin and starring Jason Bateman, Hope Davis, Alexander Skarsgard, and Andrea Riseborough, and THERESE RAQUIN, starring Elizabeth Olsen, Oscar Isaac, and Jessica Lange for Liddell Entertainment. Horberg was also a producer on THE NECESSARY DEATH OF CHARLIE COUNTRYMAN, starring Shia LaBeouf, Evan Rachel Wood, and Mads Mikkelsen for Voltage Pictures, and DEATH AT A FUNERAL, starring Chris Rock, Martin Lawrence, and Tracy Morgan for Columbia Screen Gems.

Previously, Horberg was the President of Production at Sidney Kimmel Entertainment. During Horberg's tenure there, SKE, in association with Universal Pictures, financed Academy Award nominee Paul Greengrass' critically acclaimed UNITED 93, as well as executive-produced Billy Ray's BREACH. The company's other productions, which Horberg executive-produced, include Kasi Lemmons' TALK TO ME, starring Don Cheadle and Independent Spirit Award winner Chiwetel Ejiofor; Frank Oz's Audience Award-winning DEATH AT A FUNERAL; Jon Polls' CHARLIE BARTLETT, starring Anton Yeltsin and Robert Downey, Jr.; Ira Sachs' MARRIED LIFE, starring Pierce Brosnan, Chris Cooper, Patricia Clarkson, and Rachel McAdams; Craig Gillespie's LARS AND THE REAL GIRL, starring Ryan Gosling and written by Academy Award nominee Nancy Oliver; and Charlie Kaufman's SYNECDOCHE, NEW YORK, starring

Academy Award winner Philip Seymour Hoffman, Catherine Keener, Michelle Williams, and Samantha Morton.

Additionally, Horberg served as an executive producer on Greg Mottola's ADVENTURELAND (a Miramax co-production), starring Jesse Eisenberg, Kristen Stewart, and Ryan Reynolds; and Stephen Belber's MANAGEMENT, starring Jennifer Aniston, Steve Zahn, and Woody Harrelson. Horberg was also an executive producer on Focus Features' MILK, starring Academy Award winner Sean Penn and directed by Gus Van Sant. He was also the producer of Marc Forster's THE KITE RUNNER, based on the international best-selling novel by Khaled Hosseini, for Dreamworks and Paramount Vantage.

Prior to forming Wonderful, he was partnered for 12 years with Academy Award-winning filmmakers Sydney Pollack and Anthony Minghella in their film and television production company, Mirage Enterprises. During Horberg's tenure at Mirage, he produced such films as Mr. Minghella's COLD MOUNTAIN, for which Renée Zellweger won an Academy Award and THE TALENTED MR. RIPLEY, starring Matt Damon and Academy Award nominee Jude Law; Phillip Noyce's THE QUIET AMERICAN, starring Academy Award nominee Michael Caine; Tom Tykwer's HEAVEN, starring Cate Blanchett; Peter Howitt's SLIDING DOORS, starring Gwyneth Paltrow; and Steven Zaillian's SEARCHING FOR BOBBY FISCHER.

Horberg was formerly a Senior Vice President of Production at Paramount Pictures. He is the Chair Emeritus of the Producers Guild of America, East.

Fernando Sulichin [Producer] is a filmmaker and philanthropist.

Whilst studying in California, Fernando became interested in the film industry and the power of films to influence culture. His film career started in 1992, when Spike Lee made Sulichin Associate Producer on his film, MALCOLM X. During this production, he brokered a deal for the film crew to shoot in Mecca - an unprecedented event - and persuaded Nelson Mandela to play a cameo in the film.

Fernando has worked with Hollywood directors including Martin Scorsese, Oliver Stone, Sean Penn, Marlon Brando, and David Lynch, producing over 25 films and documentaries to date. He is the founder of two production companies that have produced numerous award-winning films, including LOVE LIZA (2003), a Sundance Prize Winner, and MARY (2004), the Venice Film Festival winner. Fernando is currently working on FLAG DAY with Sean Penn.

In collaboration with one of his production companies, Central Films, he produced Abel Ferrara's MARY (winner of the Special Jury Prize at the Venice Film Festival) and BABEL (the 2006 Cannes Film Festival's Palme d'Or Winner for Best Director, the Golden Globe Winner for Best Motion Picture and Nominee of seven Academy Awards).

He is also known for producing high-standard documentaries featuring world leaders and renowned public figures, including Vladimir Putin and Fidel Castro, who are not accessible to other filmmakers. His focus is on meaningful stories and he is driven by the curiosity to draw his own conclusions about public figures.

Fernando's passion for film motivated his work with Martin Scorsese's The Film Foundation, an organisation that works to preserve films for future generations and saw him become a key supporter of the industry.

Outside the world of film, Fernando is committed to many philanthropic endeavours. He is an Honorary Lifetime Member of the Nelson Mandela Children's Fund, a Patron of Fashion for Relief, and a Trustee of Faith Matters. He currently serves as Board Member of CORE (formerly J/P Haitian Relief Organization) - which was initially established to deliver humanitarian relief during the Haitian disaster in January 2010 - and was presented with The Garry Shandling Humanitarian Award by the charity.

In 2015, Sulichin was awarded the Legion of Honour for his work on a campaign to increase awareness about greenhouse gas emissions and global warming.

In 2019, Fernando was invited to be on a panel with the head of FIFA, Gianni Infantino, at the Peace to Prosperity workshop. The pair discussed how sports and entertainment can “energize the journey towards economic prosperity.”

Jon Kilik [Producer] is a leading independent producer renowned for his collaborations with visionary directors and for films that integrate powerful stories with human values and social issues. He has partnered creatively with such directors as Spike Lee, Julian Schnabel, and Alejandro González Iñárritu -- and he has produced all four films in the HUNGER GAMES series.

Kilik partnered with Spike Lee for 16 films including the groundbreaking and Academy Award-nominated DO THE RIGHT THING, MALCOLM X, CLOCKERS, HE GOT GAME, 25TH HOUR, and most recently DA 5 BLOODS.

Kilik also developed and produced all of the films by artist and director Julian Schnabel: Schnabel's debut BASQUIAT, the Academy Award-nominated BEFORE NIGHT FALLS, the rock documentary Lou Reed's BERLIN, the Academy Award-nominated and Golden Globe winning THE DIVING BELL AND THE BUTTERFLY, and Academy Award-nominated AT ETERNITY'S GATE.

Kilik first worked with Alejandro González Iñárritu on BABEL, for which he received a Best Picture Academy Award nomination and won the Golden Globe for Best Dramatic Film. They reunited for BIUTIFUL, Academy Award-nominated for Best Foreign Language Film.

Kilik produced Gary Ross' inventive directorial debut, PLEASANTVILLE, and went on to work with Ross in shepherding the first installment of THE HUNGER GAMES to the screen. Their collaboration continued with the Civil War drama THE FREE STATE OF JONES.

Other highlights of Kilik's producing career include Bennett Miller's Academy Award nominated FOXCATCHER, Jason Hall's THANK YOU FOR YOUR SERVICE, Robert De Niro's directorial debut, A BRONX TALE, Tim Robbins' Academy Award-winner DEAD MAN WALKING; as well as Ed Harris' Academy Award-winning directorial debut, POLLOCK.

Kilik has also produced Oliver Stone's ALEXANDER and W., Jim Jarmusch's intimate comedy BROKEN FLOWERS, winner of the 1995 Cannes Film Festival Grand Jury Prize, and Jarmusch's Iggy Pop rock documentary GIMME DANGER.

Born in Newark, Jon grew up in Millburn, New Jersey. He graduated from the University of Vermont, then moved to New York in 1979, where he began his filmmaking career and has been a significant presence in the filmmaking community ever since. Kilik delivered a controversial and inspirational key note address about the potential for the film industry's future at the 2013 IFP Film Market at Lincoln Center. He also received honorary doctorates and delivered the commencement address at the University of Vermont (2003) and Monmouth University (2013).

Jennifer Vogel [Book] was born in Minneapolis, but spent parts of her childhood in small cities in South Dakota and Iowa, as well as in Seattle. She attended the University of Minnesota, where she earned a bachelor's degree in journalism. For decades, she has worked as a reporter and editor for news organizations across the country, including City Pages newspaper in Minneapolis, the Stranger newspaper in Seattle, Mother Jones magazine in San Francisco, and Minnesota Public Radio/American Public Media in St. Paul. In 2003, she returned to Minneapolis from Oaxaca, where she'd spent several months and the advance on her memoir, *Flim-Flam Man*, upon which *FLAG DAY* is based. There, she met and married her husband, a fellow journalist, bought a house, and acquired a dog. She is completing her first novel.

John-Henry Butterworth [Screenplay] was born in London in 1976 and studied English at Clare College Cambridge.

John-Henry's screen credits include *FAIR GAME*, directed by Doug Liman and starring Sean Penn and Naomi Watts; *GET ON UP*, directed by Tate Taylor and starring Chadwick Boseman and Octavia Spencer; *EDGE OF TOMORROW*, directed by Doug Liman and starring Tom Cruise and Emily Blunt; French language cult movie *MALGRE LE NUIT* directed by Pierre Grandrieux; and *FORD V FERRARI*, directed by James Mangold and starring Matt Damon and Christian Bale.

For television he co-created the upcoming adaptation of Lianne Moriarty's novel *NINE PERFECT STRANGERS* together with David E. Kelley for Hulu starring Nicole Kidman and Melissa McCarthy, which is currently shooting in Australia directed by Jonathan Levine.

John-Henry is represented by Fred Spektor at CAA and Alan Wertheimer at Jackoway Austen Tyerman Wertheimer Mandelbaum Morris Bernstein Trattner & Klein.

Jez Butterworth [Screenplay] was born in London, in 1969 and studied English at St. Johns College, Cambridge.

His first play, *MOJO* (Royal Court Theatre, 1995), won seven major awards, including the Olivier Award for Best Comedy. Other plays include *THE NIGHT HERON*, *THE WINTERLING*, *PARLOUR SONG*, *JERUSALEM*, *THE RIVER*, and *THE FERRYMAN*.

JERUSALEM transferred from the Royal Court to the West end, breaking box office records for a new play. It won Best Play at the Evening Standard Awards 2010, The UK Critics' Circle Award for Best Play 2010, before travelling to Broadway where it won Best Foreign Play, at the New York Critics Circle Awards 2011. It received six Tony nominations, winning two, including Best Actor for Mark Rylance. *THE RIVER* transferred to Broadway in 2014, starring Hugh Jackman.

His sixth play for the Royal Court, *THE FERRYMAN*, directed by Sam Mendes, was extended during its time in the West End. It received 15 five-star reviews in the UK daily press and won Best Play and Best Director at the Evening Standard Theatre Awards in 2017, the Critics' Circle Award for Best Play, and 3 Olivier Awards for Best Director, Best Play and Best Actress in 2018. In 2018 *THE FERRYMAN* transferred to Broadway and was nominated for nine Tony Awards, winning four including the award for Best Play 2019.

Jez's screenwriting credits include *FAIR GAME*, directed by Doug Liman and starring Sean Penn and Naomi Watts; *GET ON UP*, directed by Tate Taylor and starring Chadwick Boseman

and Octavia Spencer; EDGE OF TOMORROW, directed by Doug Liman and starring Tom Cruise and Emily Blunt; BLACK MASS, directed by Scott Cooper and starring Johnny Depp and Dakota Johnson; SPECTRE, directed by Sam Mendes and starring Daniel Craig and Naomie Harris; and FORD V FERRARI, directed by James Mangold and starring Matt Damon and Christian Bale.

For TV Jez created the historical fantasy drama BRITANNIA, which was the first co-production between Sky and Amazon Prime. It stars David Morrissey, Zoe Wanamaker, and Mackenzie Crook and is currently shooting Season 3.

In 2007, Jez won the E.M Forster award from the American Academy of Arts and Letters.
