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The Eternal Daughter



THE ETERNAL DAUGHTER

A FILM BY JOANNA HOGG



Drama - 2022 - USA - 96 min

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SYNOPSIS

NL

Julie (Tilda Swinton) en haar moeder Rosalind (Tilda Swinton) reizen af naar een oud familiehuus in Wales, dat tegenwoordig gebruikt wordt als hotel. In dit afgelegen landhuis, waar Rosalind haar jeugd heeft doorgebracht, sluimeren oude familiegeheimen die Julie 's nachts wakkerhouden. Ze hoopt haar moeder beter te leren kennen, maar wordt geconfronteerd met schimmen uit het verleden. Hoe dicht kan je als dochter bij je moeder komen?

FR

Julie, accompagnée de sa mère âgée, vient prendre quelques jours de repos dans un hôtel perdu dans la campagne anglaise. Très vite, Julie est saisie par l'étrange atmosphère des lieux. En explorant le domaine, elle est gagnée par l'impression tenace qu'un indicible secret hante ces murs.



DIRECTOR: JOANNA HOGG

Joanna Hogg was born in London in 1960 and is a director and screenwriter. After working as a photographer and then as a director in television, she made her first feature film *Unrelated* (2008) which won numerous awards including the FIPRESCI Prize at The London Film Festival. She followed with acclaimed films *Archipelago* (2010) and *Exhibition* (2013). Her fourth film *The Souvenir* (2019) premiered at the 2019 Sundance Film Festival (Grand Jury Award winner), and was nominated for an Independent Spirit Award for Best International Film. Joanna's follow up *The Souvenir Part II* (2021) premiered at Cannes and was nominated for a Gotham award for Best International Feature Film and Best British Independent Film at the BIFAs.

FILMOGRAPHY

2022	THE ETERNAL DAUGHTER
2021	THE SOUVENIR PART II
2019	THE SOUVENIR
2013	EXHIBITION
2010	ARCHIPELAGO
2007	UNRELATED



THE PRODUCTION STORY

In Joanna Hogg's sixth feature film, she delivers a bold and original take on a timeworn genre, melding her radically personal and intuitive style with a mother-daughter ghost story—conjuring a twilight tale like no other, one as profoundly moving as it is hypnotically eerie.

The journey begins with a daughter taking her mother (each played by Tilda Swinton in a dual performance of masterfully shifting nuances) on a get-away to an isolated Welsh hotel linked to their family history. But upon arrival at Moel Famau, a place beset by smoke and shadows, where the past doesn't quite seem to have passed, the pair are swept into an escalating, disorienting series of events that both upend and shine a flickering light on the complexity of their indivisible bond.

Hogg herself upends the satisfying chills and mounting anxieties of the classic spooky tale with this inventive, affecting film. Amid traces of the otherworldly and the tense, ravishing mood of an elegant nightmare lie the film's far deeper mysteries of motherhood, daughterhood, and the twisting, imperishable threads of family ties. As childless, middle-aged filmmaker Julie and her reserved, elderly mother Rosalind try to unwind and reconnect amid the strangely pressured atmosphere of this near-vacant hotel, they meander into fogbound questions of what they mean to one another and what this excursion together, in all its longing and surging disquiet, is really about.

While this is Hogg's first supernaturally tinged tale, all her films have probed things unseen. She has long grounded her work amid the spectres of time, identity, attachments, family dynamics, creation, culture, love, and the ways any singular life contains multiple, fractal selves. Her most recent films, the acclaimed two-part *Souvenir* series, is the story of a young filmmaker forging her authentic voice from crushing heartbreak, peering into the enigmatic power of memory to fuel the imagination.

Remembrance also besieges *The Eternal Daughter*—family recollections, personal regrets, lost moments, and questions of who our memories belong to—as Julie and Rosalind enter what feels like a hall of emotional mirrors, a kaleidoscope of differing expectations and shared yearnings.

The making of the film was equally a heightened journey for Hogg and Swinton, two friends who went in unsure what might happen in their improvisatory explorations and came out changed.

Says Hogg, "Tilda and I went on this incredible journey together, and it became an extraordinarily deep, warm, life-affirming experience. Because we know each other so well, we were able to go to depths that would not have been possible with anyone else. The conversations we had while making the film were a continuation of the same conversation we've had over many years about understanding the relationship we have with our mothers. It was such an emotional experience that it's essentially impossible to put into words."

Swinton adds, "It was the most unusually tender, rich experience. Even though the film takes place in this kind of dreamscape of mist and gargoyles, it felt absolutely real to me and to Joanna because we were working through thoughts and feelings we've already shared as friends. I think the boldness of it comes from the fact that we didn't try to protect ourselves, but the opposite. We threw ourselves into it, trying to get as close to the nerve as we could."

The key to that abject self-exposure was an unflinching willingness to throw open the Pandora's box of dread, awe, and affection innate to mother-daughter relationships. Hogg and Swinton leapt straight into the never-ending tangle of how mothers and daughters help forge each other's identities, how they reverse roles, and how they carry each other's presence under the skin in ways both straightforward and incomprehensible. These themes seep through *The Eternal Daughter* as richly as the shroud of Welsh fog.

"Part of what the story touches on is the way our parents, particularly our mothers, have the

power to turn us, no matter our age, into children again, which seems to work something like a magic spell," reflects Swinton. "Even in middle age, even when you are taking care of elderly parents, the feeling of being grown-up only lasts for so long, and then you're revealed to be incredibly vulnerable and full of fears."

Some of the fears that populate *The Eternal Daughter* are palpably real. Others are spectral. Yet they ping-pong off one another, just as Swinton's two characters refract as inverted doubles. For Hogg, all the story's unease springs from one source: the unknowable, whether in the world or the people we love. "The start of wanting to tell a ghost story was my desire to tap into a long-time fear of the dark," she says. "But Julie is confronted by many fears in this dark hotel. There's the fear of something happening to her mother, of not being able to protect her mother, and the fear that most unravels her, that perhaps she can never do enough to make her mother happy."

INTO THE DARK

Joanna Hogg has always been afraid of the dark. She has also long wanted to make a film about her relationship with her mother. Those two things came together rather unexpectedly in 2020 when she had the idea to combine a naturalistic mother-daughter story she'd started writing in 2008 with her desire to delve into the form of the ghost story in her own distinctively self-reflexive voice. Soon, the two ideas began to fit into one another organically. After all, nothing in real life haunts us as our families do.

"Perhaps by turning this story—that is deeply connected to my relationship with my own mother—into a ghost story, I was able to get enough distance to allow me to be braver," Hogg reflects. "There was something freeing about setting it in an otherworldly realm."

Even with that freedom, Hogg still had to grapple with profound reservations surrounding the use of her mother as one of her cinematic muses—and the unsettling question of whether she had the right to use her mother's inner world in her own art. Is there such a thing as digging too deep? Intriguingly, she began to infuse these doubts into Julie's journey. "As I began working again in 2020, I found all the guilt that kept me from writing about my mother was now being absorbed into the story," Hogg says.

Like Julie, Hogg too traveled on occasion with her mother, at times staying in a hotel with her whilst visiting family, allowing them an excuse to be together with no outside interference. But Julie has brought her mother to this particular hotel, seeped in family history, purportedly to visit a cousin; in actuality, she is planning to tell her she is making a film about her, but soon finds herself in a psychic minefield of surreal proportions. Increasingly unmoored by the hotel's oddities and her own questions about what is happening, Julie begins to roam the corridors, seeking the source of inexplicable sounds and sensations, unsure of what is perturbing her so deeply.

The story's wide-open emotional exposure was leavened for Hogg by the supernatural aspects, which captivated her filmmaking sensibilities. Like many children whose imaginations will wander into frightening corners the moment the lights go off, Hogg paradoxically was always drawn to ghost stories. She recalls that she began taking the classic *Fontana Book of Great Ghost Stories* to bed at around age 11, terrifying yet delighting herself with that scariness.

Now, as she prepared to make her first gothic-hewed feature, she began talking chills and thrills with her executive producer Martin Scorsese. Early on, he recommended some reading to her, in particular the work of M. R. James, considered the godfather of the modern British ghost story. James's early 20th Century tales, often set in candle-lit libraries and abbeys where people pay a frightening price for seeking to understand the past, have been hugely influential, establishing the very mechanics of instilling terror by grounding a fantastical occurrence in a

realistic ambiance.

Another spectral tale Scorsese recommended was Rudyard Kipling's *They*, his 1904 tale of a motorist who comes across a strange house full of lost children. Recalls Hogg, "It was the first time I'd read a ghost story that made me cry. And I was very struck by that combination of being spooked but also deeply moved. That became a major inspiration."

Hogg also looked at a variety of movies—including such expressive mid-Century gothic tales as Jack Clayton's *The Innocents* and Jacques Tourneur's *Night of the Demon*—but was constantly thinking about "the dividing line between what is a ghost story and what is a horror film, and I felt very much that I'm not making a horror film."

Those differences became starker as she prepared to film. Hogg's creative process is its own mystery. She starts with something more like a treasure map than a screenplay, a roughly 30-page document that stitches together photos, ideas, scene descriptions, and dialogue prompts intended to inspire improv in the moment. Though she has a deft way with structure, she likes the actors to speak their own words, which invites a vivid, lifelike immediacy and unpredictable accidents of creation.

"I'm wanting to be surprised and always hoping to move beyond the preconceived," she explains. "And with this story, I couldn't have anticipated where things ended up." One of the things that Hogg had not preconceived, but that altered the essential core of *The Eternal Daughter*, came out of the blue—when Swinton casually suggested that she might play both mother and daughter. Though being completely different from how the project was planned, the idea immediately clicked, as both Hogg and Swinton realized it could make the film a much richer and more original experience. In retrospect, after watching Julie and Rosalind replicate and invert one another so uncannily, neither of them can imagine having done the film any other way.

"This is part of the brilliance of the way Joanna works," observes Swinton. "She likes to plant a seed and then see what grows out of the ground from that. Once we decided I would play both women, the story grew immensely. We really dove into exploring the myriad ways we embody our parents and the ways that Julie can, and cannot, separate herself from that bond."

MOTHER-DAUGHTER DUALITY

Swinton's work in *The Eternal Daughter* feels almost like a channeling. Her spellbinding sensitivity to both Julie and Rosalind illuminates the blurred lines between their worlds, their self-recognition in one another, and the parts of the other that are forever unfathomable.

Hogg was gratified to see Swinton find such an honest path through this mind-churning labyrinth. She notes that their collaboration has been one-of-a-kind from the start, built not only upon their long, close off-screen friendship, but on a harmonious approach to what screen characters can be. They are both drawn to the instinctive, the surprising, the adventurous—and to keeping alive the full-scale mystery of human experience. Though Swinton appeared in Hogg's first student short, the two didn't work together again until 2019's *The Souvenir*. After that, Hogg was 100% certain they would collaborate further.

"Our long shared history means that working with Tilda is more a process of recovery and interrogation, rather than her producing a performance in a traditional sense," describes Hogg.

This is not the first time Swinton, renowned for a rare psychological range and flexibility, has played multiple personas in one film. Most notably, her breakthrough role was a character who moves fluidly through time and genders in Sally Potter's adaptation of Virginia Woolf's *Orlando*.

But *The Eternal Daughter* was an entirely different prospect. For one thing, Swinton would not just be acting in dual roles but improvising in dual roles, something rarely attempted and technically daunting. For another, Julie and Rosalind are each distinctive people and yet... also doppelgängers of a sort. They needed to bear the demeanors of two starkly contrasting generations yet feel tied at the root not only by genetics, not only by the strands of family stories, but by forces even stranger.

Swinton zeroed in on where Julie and Rosalind are able to read one another and where they aren't, given the impenetrable gap between their life experiences in such different eras. "Tilda has the most wonderful understanding of that particular World War II generation of women," Hogg says. "Both our mothers belonged to that generation, and Tilda is able to evoke those very distinct sensibilities that have largely disappeared from the world."

For Swinton, it was a joy to pay homage to those women who watched an indecipherable new world open up for their children with both dismay and hope. Her Rosalind has a gift for the pragmatic, a prevailing stoicism, and carries herself with a noble diffidence, even while hauling around a crinkly "plastic bag full of secrets," as Swinton describes it.

"Rosalind is a woman who has grown up at the end of a system, while her daughter was born into an entirely new one," Swinton observes. "I feel the mothers of this generation were left in a kind of limbo and did not know how to bridge the gap. They did not know how to have working daughters. They did not know how to have childless daughters who didn't marry and look after husbands. And they did not know how to have artist daughters at all. They also didn't really want us to know them because parenthood was a structure, and it was important to keep their secrets intact. So, this new world of their daughters was like a magical mystery tour for these mothers."

Playing Julie, with echoes of Hogg blending with Swinton's own experiences as mother and daughter, offered another challenge. What especially intrigued Swinton about Julie is the crushing weight of guilt she feels, the guilt that Hogg has felt about choosing the life of an artist, and even more so, her fervid desire to make a film that might expose her inherently private mother.

"Joanna's work has always been in part about how you live as an artist, the difficulties of finding not only an authentic voice but the license to make the work you want to make," Swinton reflects. "So even as Julie is strongly drawn to tell a story about her mother, she is grappling morally with whether anyone is even allowed to make a film about a subject that intimate."

This guilt is further intensified by Julie's complex feelings about choosing the artist's life over motherhood for herself. It's a reality that has meant never giving her mother a grandchild and essentially ending Rosalind's matrilineal line. And it's a demarcation forever between them because Julie will never fully know maternal hopes and emotions, and Rosalind will never fully



know independence and artistic gratification. And yet, in the murkiness of the hotel, they both try to see each other more clearly. "There's this very tender moment when Julie overhears Rosalind saying that she understands that Julie's work is as important to her as children, and that's huge for Julie," Swinton says.

Then, Julie is confronted with another truth about her mother that stops her in her tracks. "Julie experiences the heartbreaking realization that her mother wasn't happy," explains Swinton. "I think that is what is most unbearable for her. She even feels betrayed because her mother has been hiding her private pain all this time. It sends Julie into a tailspin of worry that she utterly failed as a daughter, that she is to blame for not being enough to make her mother happy."

TECHNIQUE AND EDITING

From the start, Hogg knew that she wanted all the mysteriousness of *The Eternal Daughter* to come from the performance side. But this was tricky in itself. "I didn't want any gimmicks," she says. "I didn't want to see the two characters in the same frame very much, but I wanted to feel them each as clear individuals. Before we started, there were many questions about how to make that work on a practical level and also not be too exhausting for Tilda. But Tilda was so excited to play these two women, she brought endless energy."

Hogg continues, "As with all my films, I also didn't want the audience to be aware of the improvisation, so it took Tilda's phenomenal skill to construct such different patterns of speech in great detail. I'm in awe of what she did. While editing, I often forgot it was Tilda playing both characters. I believed there were two separate performers, and then I'd go to look at the other side of the conversation, and of course, there was no one there."

Hogg and Swinton developed a methodology that allowed Swinton as much as possible to stay in the moment, even while switching roles. Days were divided in half, with Swinton playing Julie, then Rosalind, or vice versa, with a transformational makeup session as the pause in between. "We would decide who is going to be driving the conversation in the scene, and if it was Julie, we shot her first—although since we were improvising, it was sometimes hard to say," recalls Swinton.

Often Hogg would play Rosalind or Julie off-camera while Swinton was in the other role to help build the conversation but also crucially to keep the naturalism of the reactions. Meanwhile, the sound recordist would record the scene, and then the script supervisor would write out all the dialogue. Finally, Swinton would replay the scene as the other character, continuing to improvise. This way, even as things continually changed and the story opened up moment-by-moment, the production was able to keep the narrative in order.

"It was like a Rubik's cube," muses Swinton, "because we didn't necessarily know what the little blind alleys might be even as we were heading into them. It often felt like we were really, really out on the limb. But I was so impressed at the risks that Joanna was willing to take. We shot a lot. But we rarely went backwards. And usually, we tried to do both sides of a conversation on the same day because if you waited till the next morning, the essence of things could be lost."

Cinematographer Ed Rutherford, who reunites with Hogg for the first time since shooting her early films *Archipelago* and *Exhibition*, helps elucidate *The Eternal Daughter*'s core themes, employing the textured grain of 16mm film to create a reality broken up into particles that combine and recombine. He and Hogg opted for a vibrant darkness, awash with deep colors and vertiginous angles. Nighttime is bathed in a disquieting green. "We were intrigued by the green security lights and made that central to the palette, along with dark midnight blues and then splashes of red towards the end of the story," says Hogg.

Rutherford was also vital to shooting Swinton in dual roles—daring to use a clean frame for both Julie and Rosalind, adding a very subtly off-kilter feeling while never disrupting the story. Says Swinton of working with Rutherford, “He’s so classical and precise with his frames. I was really struck when I first saw the footage by how Ed made it feel, without trickery, as if Julie and Rosalind were in different worlds. There’s also something quite ingenious about how he and Joanna chose to shoot Julie and Rosalind, dispensing with even the glimmer of another person in the frame.”

Later, the film’s unique production aspects were revisited, with even more variables, during the 6-month edit. Hogg and Helle le Fevre, who has cut all her films, aimed to bring a perfect seamlessness to Swinton’s bifurcated psychological portrait.

Per their usual method, there was lots of exploring different takes, rhythms, and narratives. But, in this case, there was also lots of pulling on the frayed threads of connection and separation between Julie and Rosalind. The flow of the editing had to maintain the film’s logic, but it equally had to emphasize the eerie, revealing manifestations of mother within daughter and vice versa while discreetly building to a portrait of a heart trying to mend. “It was an interesting adventure, and Helle did amazing work joining it all together,” says Hogg.

HOTEL STAFF

Soon after arriving at the hotel, Julie and Rosalind get the feeling they might, in fact, be the only guests staying at the sprawling manor, despite the hotel receptionist’s insistence that no other rooms are available. But they are not entirely alone. The receptionist, who also doubles as the dining room’s waitress, is another unnerving presence—especially as each night she abandons the hotel for her boyfriend’s bass-thumping car. Playing the role is newcomer and Welsh native Carly Sophia-Davies, who began her career on stage as Ilse in the London revival of “Spring Awakening.”

“I knew I wanted to find someone Welsh to play the receptionist, and Carly was just out of drama school,” says Hogg. “She is wonderful as this spiky and defensive character. There are difficulties in communication between her and Julie, which help to build the feeling of not being entirely sure of what is going on in the hotel. At the same time, we get the impression that life isn’t going well for the receptionist, and she is going through her own crisis.”

Sophia-Davies equally impressed Swinton with her subtly comic take on the character. “In any ghost story, you need moments with a lighter touch, and Carly brought that beautifully. She’s very funny and has this evocative way of holding herself. She reminded me of Kathleen Byron in *Black Narcissus*,” Swinton says, referring to the decidedly earthy nun who loses her mind amid the isolation of a Himalayan convent in the Michael Powell classic. “There’s a very human quality to her in a story that is otherwise so very haunted. And, of course, she was absolutely key to making the dinner scenes work. It would have been unimaginable to me to have made the film without her.”

Another cryptic figure roams the hotel, the caretaker Bill, played by celebrated stage actor Joseph Mydell, a native of Savannah, Georgia, who moved to England in the late 70s, where he worked extensively with the Royal Shakespeare Company and the Royal National Theatre. Hogg was thrilled to watch him interact with Swinton in riveting scenes of communion and confession.

“I saw Bill as someone who radiates warmth and becomes almost like an angel to Julie and her mother. In my mind, he reminded me of Bruno Ganz in Wim Wenders’ *Wings of Desire*,” Hogg says. “When I met Joseph for the first time, he encompassed all those things and more. Through Joseph, Bill became not only a person Julie and Rosalind can talk to in private—he is a

knowing and peaceful presence of comfort.”

In just a few brief scenes, Mydell created a compelling counterpart to the two women. “It was important to me that he would have his own story because the film is so much about how people carry their stories,” says Hogg. “Crucially, I didn’t want him to be a guru figure. He’s grappling with his own losses, and that’s why he understands Julie. He is haunted by the hotel in his own way.”

Swinton adds, “Joseph is an extraordinary person and was a tremendous blessing to work with. He gives Bill so much spirit, and he also makes Bill into a spirit. He brings a larger perspective, which holds the story together in a way, as the story’s presiding angel. The way he relates to Julie deeply touched me.”

There is also an unusually vital character of the animal kind: Rosalind’s faithful spaniel Louis, who forms both a bridge between mother and daughter during the trip and a bridge between the ordinary, everyday world and the midnight realm of hauntings and sixth senses. Playing the dog is one of Swinton’s own spaniels, who had both a noble and deeply likable demeanor.

“Louis is this shared being between mother and daughter,” says Hogg. “When he goes missing, that brings an even more acute sense of failure to Julie, to have lost her mother’s beloved companion. Also, there’s something unique about an actor working with their own dog, a sense of attachment you can’t recreate,” notes Hogg.

IN WALES

Since her debut, *Unrelated*, set in a Tuscan vacation home, Hogg has brought a vivid sense of place to her films and a fascination with houses and rooms as symbolic containers of our lives. But *The Eternal Daughter* features the most liminal space she has yet explored, one that may or may not be entirely earthly. The fictional Moel Famau hotel is portrayed by real-life Soughton Hall, a stately, 300-year-old country house in Flintshire, Wales. Built in 1714, the 15-bedroom, gardenlined Georgian mansion was a private home for centuries. In 1820, it was renovated by Charles Barry, designer of England’s Houses of Parliament and Highclere Castle of Downton Abbey fame, who brought Moorish touches to the newly added drawing room and dining room. Though briefly a hotel in the 1980s, today, Soughton Hall is primarily a wedding venue.

In another of the film’s circles, it was Hogg’s own mother who gave her the hotel’s identity, suggesting the name of a famed Welsh hill that translates to “mother mountain.” Says Hogg, “It felt really beautiful that my mother came up with a name that is so symbolic of the whole film.”

For Swinton, the location’s moody aura spurred her imagination even further. “What I liked so much about the house is that it’s got both a very domestic scale and a gothic romanticism. It feels like a place where memories will come up very vividly, where you can soak yourself in them.”

Indeed, Soughton Hall is said by some to be haunted, so there was already the prospect of the surreal in the air. Hogg and her long-time production designer Stéphane Collonge would amp up the physical atmosphere, cloaking the place in vapor and re-envisioning it as a subtly alarming maze in which Julie feels perpetually misplaced and off course. Collonge further lined the rooms with mirrors, heightening the questions about illusions, doubles, identity, and projection.

“Before we started filming, it was much more friendly and welcoming, but Stéphane really changed the mood,” notes Hogg. “Of course, the fundamental elements of the architecture and the staircase were already there, but Stéphane designed many details, including the gargoyles,

the stained glass, and the whole identity of the house as a sinister hotel. He created a wonderful piece of furniture in the reception area where the keys are kept that echoes the shape of the roof. Everything he did fit seamlessly with the character of the building, so it doesn't feel like there's any set design, which is what we wanted."

The film's music also needed to haunt but in the same unexpected and emotional ways as the storyline. For that, Hogg, who favors existing music over original scores, turned to a unique piece: Béla Bartók's "Music for Strings, Percussion, and Celesta," his 1936 expressionistic masterwork that calls for two string orchestras, one the mirror image of the other. Stanley Kubrick famously used the third movement for *The Shining*, but Hogg looked instead to the first movement, the *andante tranquillo*, a slow-building, sinisterly serpentine fugue. She and her trusted sound designer, Jovan Ajder, then riffed on the piece, repeating Bartók's phrases with surprising instrumentation. "Because Bill is a flautist, we wanted to use the flute to give an ethereal, spooky sound for certain moments, for example, when Julie is taking Louis for a walk at night," says Hogg. "At times, the flute and the sound of the wind, whistling across the hotel grounds, are indistinguishable." We also used Carly's voice to revisit that same Bartók phrase.

Ajder's sound design becomes another source of sharpening the anxiety, with much of Julie's unease driven by what she hears or thinks she hears. "Jovan then melded the sound design with the music in intricate ways," Hogg notes. "He got very, very deeply into it, and it will be exciting for some audiences to be able to experience that in Dolby Atmos® in theatres."

Hogg likes to immerse herself in a location, but while making *The Eternal Daughter*, it took some nerve to stay at the hotel overnight. "It felt a bit brave, given I'm spooked so easily," she laughs. "All our imaginations were already fired up, but there were a few reports, even from skeptics amongst the crew, of someone or something touching people from behind wallpaper, of moving shadows, and of rooms that turned cold as a freezer. Imagined or not, I ended up sleeping with my light on most nights."

In the film, however, the ghostliest scene is at once the most shattering—a climactic confrontation filled with sorrow, remorse, revelations, and the gnawing, beautiful ambiguity of life from which art is spun.

"It's a risky business to make work from one's own experiences and stories," sums up Swinton, expressing reverence for Hogg's willingness to take those chances and probe a subject as everlastingly haunting and emotional as mother-daughter bonds. "You have to get close to things that frighten you."



CAST

Julie	TILDA SWINTON
Rosalind	TILDA SWINTON
Louis	LOUIS
Taxi Driver	AUGUST JOSHI
Receptionist	CARLY-SOPHIA DAVIES
Bill	JOSEPH MYDELL
Cousin	CRISPIN BUXTON

CREW

Director	JOANNA HOGG
Producer	ED GUINEY EMMA NORTON ANDREW LOWE JOANNA HOGG
Co-Producer	EIMHEAR MACMAHON
Executive Producer	ROSE GARNETT MARTIN SCORSESE
Director of Photography	ED RUTHERFORD
Production Designer	STÉPHANE COLLONGE
Editor	HELLE LE FEVRE
Supervising Sound Editor	JOVAN AJDER
Production Sound Mixer	DAVID GILES
Costume Designer	GRACE SNELL
Hair & Make-up Designer	SIOBHÁN HARPER-RYAN
Casting Director	OLIVIA SCOTT-WEBB
First Assistant Director	PAOLO GUGLIELMOTTI
Script Supervisor	SARA J. DOUGHTY
Post Production Supervisor	DEBORAH HARDING
International Sales Agent	A24

