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A LONG WINTER

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MUBI

LOGLINE

SET IN THE MOUNTAINS AS AUTUMN DRAWS TO A CLOSE, A FAMILY PREPARES FOR THE LONG WINTER AHEAD.

SHORT SYNOPSIS

In 1951, high in Colorado's Rocky Mountains, Mike's world is thrown into uncertainty when his mother vanishes into the wilderness. Alongside his complicated father, and with their small mountain community rallying together against the unforgiving winter, Mike embarks on a search that leads him toward an unexpected journey of self-discovery, belonging and the quiet strength required to carry on.

LONG SYNOPSIS

Following the acclaim of *All of Us Strangers*, Andrew Haigh adapts one of Colm Tóibín's most celebrated stories into an intimate, quietly profound and expansive drama of family, longing and resilience.

1951. High in Colorado's Rocky Mountains, in the midst of a changing America, A Long Winter follows Mike (Fred Hechinger), a young man whose family's fragile bonds are tested as winter closes in. With his younger brother Tommy (Kit Connor) stationed away in the Korean War, Mike watches as his mother, Louise (Caitríona Balfe), grows increasingly disillusioned with the isolated and suffocating provincial life her husband, Lester (Ebon Moss-Bachrach), has created for their family. When Louise disappears into the snow-covered wilderness, Mike is left to face the void she leaves behind. As neighbours rally together against the unforgiving winter in search of Louise, Mike discovers that the path ahead stretches far beyond the mountains, leading him towards an unexpected reckoning. The arrival of Jimmy (D'Pharaoh Woon-A-Tai) quietly reshapes his world, opening the door to a new understanding of himself.

A Long Winter promises a profound and richly theatrical experience that resonates far beyond the screen, inviting audiences to reflect on the people and places we call home.

DIRECTOR'S STATEMENT

A Long Winter has been in my head for close to twenty years. When I first read the novella by Colm Tóibín in 2006, it spoke to who I was then. It might have been set in the Spanish Pyrenees in the early 1950s, but somehow it expressed how I felt. It was a story that spoke to my own sense of loneliness and longing. I had not made a feature film by then, but Colm was kind enough to grant me the rights. It has taken me until now to finally make the film. And with the passing of time, the story has changed for me too. I was Mike back then, or Miguel, as he's called in Colm's Spanish-set story, but twenty years later I am also Lester, and perhaps Louise too. The story is still about loneliness and longing, but now I see it is also about resilience, the possibility of growth after your world fractures. It is about finding ways to cope.

The process of adaptation is a mysterious thing. Colm's beautiful story already existed up there in the Spanish Pyrenees and there was no point trying to recreate what was on the page. As with *All of Us Strangers*, I changed the location of the story, and this simple act of relocation offers up something new. It highlights the universal beneath the specific. It helps the story become my own.

Shooting is never easy. My ambition is always to create a world on screen, a feeling, one that feels rooted in a specific reality but speaks to something closer to a dream. I knew I wanted to feel lost in the mountains. I wanted to hear the wind and feel the cold. We found a spot and built a house, inside and out, high up in the Canadian Rockies, and there we shot. I lived in a cabin at the bottom of the mountain with the actors, all of us together for two months, our own strange family. I wanted us to lose track of the real world as much as we could. I always hoped it would bring that little extra to the film, the magic you are always searching for.

PRODUCTION STORY

The genesis for *A Long Winter* began fifteen years ago, when writer-director **Andrew Haigh** read Colm Tóibín's novella of the same name, enthralled by the themes present within the story. As he elaborates: 'I managed to persuade Colm to grant me the rights before I had even made *Weekend*. I felt as if *A Long Winter* spoke to everything I had dreamed of exploring through filmmaking even if I could not articulate why at the time. Over the years, it has become clearer. It is a story of loss and longing. It is about grief, absence and emotional abandonment. It is about coming to terms with what we want from life and finding resilience. In many ways, I needed to wait fifteen years to make the film'

Andrew visited Colm in the Pyrenees, where the story was originally set, to discuss the project and his plans to adapt. As he states: 'I went to visit Colm and we walked in the mountains where he had written the story. At first, I wrote a draft of the script that was set in Spain, but it never felt right. The truth is that adapting an existing work into a screenplay can be a strange and almost magical process. It is not simply about translating a story from one medium to another. It is an engagement with another person, an attempt to understand their way of seeing the world, and then to respond in your own particular, and sometimes peculiar way. I had to make the story my own, so I made the decision to adapt it in English and set it in America. I had spent a lot of time in Colorado, travelling around the state. You breathe differently up there in the mountain air. It felt like the perfect fit"

Andrew reunited with producer **Tristan Goligher**, who notes the filmmaker's sensibilities in regard to the themes of the film: 'Andrew and I have talked about making this film for fifteen years. As with all his work the essence of the film is in his acute observation of character, and a deep truth about the resilience needed to assert what we want from life, and who we want to be. It's profoundly intimate, and at the same time epic.'

Fred Hechinger, who plays the lead role, explains how Mike has become accustomed to keeping the peace in his fractured family: 'Mike is used to trying to keep the peace in the family. He's learned how to find comfort and safety in the way things are, and takes on the quiet responsibility of keeping things that way. But when it becomes clear that family secrets are being kept from him, I think that alters his impression of himself and his role in the family.' When preparing for the epic personal journey Mike takes throughout the course of the story, Fred explains: 'Andrew and I talked a lot about how grief is never neatly one thing. Of course, there is pain in loss, but there's also liberation in it. In some ways you never get over the ones you lose, but also your world keeps changing and these people travel with you, inspiring your life in surprising ways.'

Ebon Moss-Bachrach, who plays the patriarch Lester, found Andrew's script to be full of humanity and depth: 'Andrew is just a real humanist. He's got a deep love of people and certainly of storytelling. He is interested in the more subtle and complicated parts of human stories. Despite the complexity of the environment the film is set in, I felt there was something universal and timeless about the script.'

For **Caitríona Balfe**, who plays the matriarch Louise, the script dealt with various important themes: 'What was so beautiful about this script is that it is a rumination on what can come out of grief and tragedy and how that can be a real vehicle for changing people. In some ways it is also a coming of age story where Mike learns to fully embody himself, as well as being about family dynamics and what happens when a balance is upset.'

For **Kit Connor**, who plays Tommy, it was the subtext of Andrew's script that really drew him in and excited him about the project: 'With a lot of Andrew's work, there are so many beautiful unspoken moments. He writes these really beautiful words, but there is so much bubbling underneath that the words are almost insignificant. The story was incredibly moving to read, and the characters felt so fully formed and complex. It's a film about a lot of things but at its heart it's about the relationship between this family.'

PRODUCTION STORY

D'Pharaoh Woon A Tai, who plays Jimmy, an outsider to the family unit, was drawn to the project through the multifaceted script as well as Andrew's passion in the project: 'It's been a very long time since I read such a beautiful script. It's a beautiful coming of age story where Mike tries to figure out who he is through this quite toxic family. I knew that this was going to be a special project and I wanted to be a part of it. Following this, the final nail in the coffin was meeting Andrew and knowing that he had a vision for this project'.

AN ISOLATED FAMILY

Set high up in the Colorado mountains, *A Long Winter* revolves around a family – a mother, father and two sons – in a small-knit community. As the snow continues to fall in this harsh and unforgiving environment, the intricacies of family dynamics are at their most prevalent.

The individual within the family is something that **Andrew** was keen to explore through the film. As he state: 'We all hope that our family will be a place of comfort, where we can exist as individuals while still belonging to something larger. The truth is always more complicated. Much of our lives is spent struggling to be understood and accepted without judgement, to become who we truly are within the family that shaped us. Mike desperately wants to be like the rest of his family, to belong with them, but he knows he is different. This story becomes him accepting that difference. In many ways, he needs the family to fall apart. He needs the worst to happen to find the space to become himself'.

We meet Mike at quite a significant time in his life, as he tries to keep his family together. As **Fred** states: 'Mike has returned somewhat recently to his family home. He left briefly, tried working and living on another farm. I think he thought he might be able to continue his life there, but quickly missed home. Now that he's back, the family unit is starting to splinter. His brother, Tommy, is going off to fight. Once Tommy leaves, issues with Lester and Louis take a clearer shape. I think, a lot of the time, Mike is used to trying to keep the peace in the family. He's learned how to find comfort and safety in the way things are, and takes on the quiet responsibility of keeping things that way. But when it becomes clear that family secrets are being kept from him, I think that alters his impression of himself and his role in the family.'

The brotherly relationship between Mike and Tommy, and what they mean to each other, was something that **Kit** was keen to delve into: 'Tommy's relationship with Mike is one of the biggest parts of his humanity in a way. It's been interesting to play some of the scenes between them because it is clear that they are soulmates in a way. Andrew and I spoke a lot about how familial, romantic and platonic love all stems back to the similar feeling of love and adoration for another person.'

Kit sees Tommy as a young man who wants to escape and see the world: 'Tommy wants to get out of the life that he knows because it is all that he knows. He has a hunger for life and seeing what else is out there. I think he is someone that used to be like Mike and loves that world that he finds himself in, but now he has a different perception of the world. Going off to the military is the best escape he can think of, but it's as if the escape itself isn't important – it's just the act of getting out.'

AN ISOLATED FAMILY

For **Caitríona**, Louise is at a turning point in her life and her role as a mother, which can be very difficult: 'It's really interesting to explore a woman at this time in her life. Her dynamics within the family are changing because she is watching her children grow up and not need her anymore. That is a huge loss and a huge shift in her function. She's struggling on so many levels, particularly the sense that she doesn't have a purpose. She needs people, and she needs connectivity to the outside world. She's withering in this environment and is starved for being seen in a different way.'

The film follows Mike's journey as the family struggles and fractures. As **Andrew** states: "To Mike, it feels as though the worst thing imaginable has happened. But it is from the remains of that loss that Mike begins to rebuild. He starts to question, to understand. He finds resilience, even hope. The arrival of Jimmy is integral to this sense of opening up, of blossoming, of widening his attention beyond himself and the hurt he carries. Through Jimmy, Mike begins to see the possibility of connection and a different kind of future."

When Jimmy first enters the story, there is a sense of coldness towards him from Mike – his reaction to a new person stepping into the family fold. As **D'Pharoah** states: 'At first, Mike comes across as standoffish. He doesn't want Jimmy sleeping in his brother's bed and taking his brother's clothes. But he starts to realise that Jimmy has had a hard life, and so it turns into this bond and sense of brotherhood. Jimmy shows Mike a different route in life. He helps Mike to come out of his shell more and be who he truly is/ he shows him that can live to the fullest and not need to hide who he is.'

Jimmy and Mike represent different ideologies and ways of life for each other, which adds to their dynamic. As Fred states: 'In some ways, Jimmy shows Mike another way to be, a freer way of living. But Mike also challenges, or at least questions, Jimmy's mindset. Perhaps Mike is engaging with Jimmy more seriously this way. Jimmy takes on a lot of roles - he is not just one thing to Mike - which I think both complicates and deepens what he means to Mike.'

HIGH UP IN THE MOUNTAINS

As *A Long Winter* takes place in such a unique and extreme setting, Andrew and the creative team scouted various locations around the world to accurately reflect the intensity of such a habitat. As **Andrew** elaborates: 'We scouted for a long time. We wanted to shoot in Colorado, but it was too expensive. We went to Slovakia, but the mountains didn't feel right. They lacked the imposing scale of the Rockies. Then we came to Alberta and found this incredibly distinct location, carved into the side of a slope, peaks dropping away into the distance. I imagined spending my life in this spot. Looking out into the valley, the weather rolling in. Exhilarating beauty and terrible isolation'.

As the film is not only set in the depths of winter, but in an extremely harsh and desolate landscape, the creative team took a lot of time and effort to properly create this environment. As **Tristan** states: 'The landscape needed to reflect both beauty and brutality. That led us to scout, budget and essentially plan for the film in three countries before we decided that shooting in Alberta, Canada would be best for the film. The story needed snow, and lots of it. We had to try and time our production to allow us to build, and film briefly, before the snow came, and into the depths of winter. It was always risky, but it was a freak year, and the snow came later than average, almost four weeks after we needed it. Finally, the snow came on the very day we would have had to shut down in its absence. We were both cursed and blessed in the end. Ultimately, amongst those challenges, Andrew, and the team captured something honest, intimate and majestic. That couldn't be done on stage.'

The creative team, which included production designer Emmanuel Fréchette, found an empty clearing in amongst these striking mountains, and built the house that the family live in from the ground up. As **Andrew** states: 'Emmanuel built us a house entirely on this location. There was some discussion about whether we should shoot the interiors on a stage, but we agreed that we needed a complete connection between the inside and outside. I didn't want any green screen. I wanted to sit inside the house and for all of us to be able to look out through the windows. I wanted us to hear the wind rattling the frames. I wanted us to feel the cold. I wanted us to feel as if the rest of the world no longer existed. Being up there certainly felt like that'.

Tristan acknowledges the difficulty that came with filming on location in a place like this, but states that it was so important to be able to do so: 'It was a very ambitious endeavour and came with all manner of logistical problems in building, and eventually filming on location. But every day we – and crucially the actors – would look out from that cabin and feel as though we were on the top of the world. Distant and isolated by choice.'

Working in such an intense and energetic space brought such a unique quality to the production, as well as the overall look of the film. As **Fred** states: 'Filming in Alberta brings an epic and harsh reality to the movie that I think we felt was always essential. The production team built the family house in the actual mountains. We could hear the hiss of the wind in pretty much every scene. One day, a wind storm was so extreme that it blew the roof off and it had to be put back on. I just don't think you can tell a story like this from a sound stage. You have to reckon with the natural world.'

For the actors, being able to interact with the house and setting in this way really impacted their performances and characterisations. As **Caitríona** elaborates: 'The house is one of the most insane locations I have ever been in. You can look out of the kitchen widow and see this almost overpowering landscape. There is something about having that real life information of what a character is absorbing from the landscape and bringing that directly into scenes. I can fully understand why somebody would feel sort of smothered by it all.'

Despite the challenges of the weather and the remoteness, **Ebon** was grateful to be able to film in such an interactive space: 'It's pretty stunning. The nature in these mountains with the snow is definitely a part of the film. I can't imagine doing this on a stage somewhere. The light and the weather changes all the time, which can be a challenge, but it also lends a very cinematic quality. We're shooting on film so you can really feel all the light, moisture, weather and wind.'

HIGH UP IN THE MOUNTAINS

For **D'Pharaoh**, the isolation of the setting really contributes to the pressures of the family unit and how it facilitates their unravelling: 'Just in terms of the sociology of it, this is a small family living in a small town. The only people that they can really lean on is themselves. For Louise, living in this isolated small town is something that she wasn't used to, so it was definitely a challenge for her. It seemed like she was putting up with it, rather than falling in love with her surroundings. I think that really takes a toll on a person.'

This isolation and almost pressure cooker environment adds a specific element that **Andrew** was keen to lean into: 'You felt the claustrophobia up at the house. We all felt it as a crew, trying to work within this confined space. You can't help but imagine those long winters snowed in for days, weeks, or even months, and the psychological pressure that creates. Not for the fainthearted! For the scenes out on the search, it was even more challenging. We shot at Fortress Mountain, accessible only by snowcat and skidoo. Minus 20 degrees. The wind howling, snow blowing. The weather changing on a dime. Harsh and unforgiving, but overwhelmingly beautiful.'

From the beginning of the development process, **Andrew** knew that he wanted to shoot the film on 35mm: 'There was no debate for me. We had to shoot on celluloid. André and I could not have made the film any other way. This film is all about the subtle texture of feeling, that is what I am always trying to capture. Celluloid helps you find this. A texture unlike anything else. A depth of colour. A movement. A feeling.'

As film is so delicate, it was important for the stock and equipment to be treated with the utmost care. As **Tristan** states: 'The final leg of production saw us shooting in minus 20 degrees. There is no question that the look and feel of the film is enhanced by shooting on celluloid, but it added challenges to maintain the equipment and handle the film in those temperatures. There are now just two labs in North America that could handle our rushes. Any mishaps on their journey to the lab to be processed would mean we would have to wait several days before getting our rushes back and seeing what was shot'

ANDREW AND HIS VISION

Throughout the harsh filming conditions of the shoot, Andrew's ability to lead the cast and crew was vital in achieving the vision that he had for the film. **Caitríona** commends his dedication on set, and his keen interest in the many facets and questions that come with an examination of a family like this: 'It has been so amazing working with Andrew. He knows exactly what he wants and he is very specific, but there is always space for whatever your thoughts and ideas are. As a human, his curiosity about people is so wonderful. That's what makes him such an incredible filmmaker. He has that interest in what makes people tick. It's a very easy dynamic and warm environment and has been a real pleasure.'

Fred was thrilled to work with Andrew and notes him as a truly independent and strong-willed filmmaker: 'Andrew is a brilliant artist. He's a serious collaborator, and working with him feels special and very natural. He is uniquely courageous. He is a true filmmaker.'

Andrew's passion for the underlying meaning and truth within the story is what **Kit** loved about collaborating with him: 'Andrew really strikes me as someone who is fascinated by the unspoken contextual things, so a lot of the conversations we had about Tommy were focused on his and Mike's childhood and how they have existed together. He has this incredibly fluid mind where he can see you doing something and change the way a scene plays out. He is also very trusting. He trusts his own ability and writing, but he also trusts everyone around him to do their jobs to the best of their abilities. It's been a really refreshing and beautiful experience.'

D'Pharaoh was fascinated by Andrew's ability to connect with the actors and share an understanding of their characterisations and motivations: 'Andrew knows how to talk to his actors. He knows how to get into your head and bring that emotion out of you without you feeling any pressure. Every single day that I communicate with him, there is another reason for loving him more. He is good at affirming the decisions you make. I make films for the community and for the friendships, and the only thing I could ask for is a great director like Andrew who comes with a vision and purpose.'

'DREAMS OF A DIFFERENT LIFE' – ANDREW HAIGH

All of the characters within the film are dealing with a similar universal struggle. As **Andrew** elaborates: "Life often feels like a never-ending uphill trek, with the summit hidden in cloud. How on earth do we get through it? How do we find ways to cope? Lester has his own way. Louise and Tommy have theirs. We don't always make the right choices. Mike begins to understand what he might need to get through it all. He starts to dream of a different life"

ABOUT THE CAST

FRED HECHINGER
MIKE

Fred Hechinger, whose soulful approach to acting suggests an artist well beyond his years, has fast emerged as one of the most in-demand and versatile actors of his generation, as evidenced by his collaborations with filmmakers including Paul Greengrass, Barry Jenkins, Ridley Scott, Mike White, Scott Cooper, and Joe Wright. Variety announced Hechinger as one of the 10 Actors to Watch for 2024, highlighting breakthrough actors whose stars are on the rise.

Hechinger is currently in production on Netflix's *The Cackling of the Dodos*, in which he stars opposite Sam Rockwell and Woody Harrelson, directed by Jason Bateman. Prior to this, he completed production on Andrew Haigh's *A Long Winter*, based on Haigh's adaptation of Colm Tóibín's short story of the same name.

Most recently he starred in the Gotham Award nominated film *Preparation for the Next Life*, an adaptation of Atticus Lish's award-winning novel. The film is directed by Bing Liu, best known for directing the documentary *Minding the Gap*, and produced by Plan B (Brad Pitt, Dede Gardner, Jeremy Kleiner), as well as Barry Jenkins.

Other film credits include Neon's *Hell of a Summer*, which originally premiered at the Toronto International Film Festival. The contemporary horror-comedy film was co-directed by Finn Wolfhard and Billy Bryk and was also produced by Fred; Magnolia Pictures' *Thelma* alongside Oscar-nominated actress June Squibb, which he also executive produced; Ridley Scott's *Gladiator 2* as Emperor Caracalla opposite Paul Mescal, Denzel Washington, and Pedro Pascal; MGM's Oscar-nominated *Nickel Boys*, based on the Pulitzer Prize-winning novel; Marvel's *Kraven the Hunter* as the iconic comic book villain Chameleon, starring alongside Aaron Taylor-Johnson, Russell Crowe, and Ariana DeBose; *Pavements*, which premiered at the Venice Film Festival and later at the New York Film Festival; Fear Street trilogy of Netflix films directed by Leigh Janiak, based on the classic Fear Street YA novels by R.L. Stine; *The Pale Blue Eye* alongside co-stars Christian Bale and Harry Melling from critically acclaimed director, Scott Cooper; *Butcher's Crossing* alongside Nicolas Cage, which premiered at the 2022 Toronto International Film Festival; Netflix's adaptation of A.J. Finn's best-selling novel *The Woman in the Window* opposite Amy Adams, Gary Oldman, Julianne Moore, and Jennifer Jason Leigh, directed by Joe Wright and from a screenplay by Pulitzer Prize winner Tracy Letts.

Other highlights from his budding filmography include Paul Greengrass's Oscar-nominated epic, *News of the World*; Bo Burnham's Golden Globe-nominated comedy *Eighth Grade* from A24; the acclaimed short film, *David*, opposite Will Ferrell and William Jackson Harper, and the directorial debut of actor-turned-filmmaker Zach Woods; Craig Johnson's teen romance comedy *Alex Strangelove*; and the intense drama *Human Capital*, in which he co-starred opposite Liev Schreiber, Peter Sarsgaard, and Marisa Tomei.

On the small screen, Hechinger starred as a series regular in HBO's Emmy-winning first season of *The White Lotus*, where he was a breakout of the ensemble for his work as 'Quinn,' the gamer son of Mark (Steve Zahn) and Nicole (Connie Britton). He was also seen in Barry Jenkins's Peabody Award-winning limited series, *The Underground Railroad*, where he had a standout episode focused on his character, 'Young Arnold Ridgeway.' Moreover, as 'Seth Warshavsky,' Fred played the Silicon Valley hustler with a low moral compass in Hulu's Emmy-nominated *Pam and Tommy*.

A born-and-raised New Yorker, he continues to call New York City home.

EBON MOSS-BACHRACH
LESTER

Ebon Moss-Bachrach demonstrates a dynamic range, immersing himself in memorable characters across movies, television, and theater. His innate empathy and creative focus enables him to serve the story at the highest level, adding personal nuance and depth to unforgettable performances. Critics have lauded his "versatility," "natural screen presence" and ability to "explode into scenes with a ferocity that instantly makes him the most engaging character".

ABOUT THE CAST

Hailing from bucolic Amherst in Western MA, Ebon gravitated towards books as a kid, devouring Sherlock Holmes, mysteries, sci-fi and fantasy novels. Music was an early passion, and he first developed his creative talents on piano, with a particular fondness for the jazz he heard at home. An interest in music endured through his teens - he took a music theory class while completing a degree in English literature at Columbia University - but it was a burgeoning interest in the theater that was most compelling to him upon moving to New York City for school in the late 90s. His musical abilities would later come into play when Lena Dunham, and showrunner Jenni Konner, created the part of Desi Harperin for him in *Girls*. While the much-maligned Desi became a love-to-hate-him series regular, Ebon brought depth and range to a role that required perfect comic timing and a deep belief in the character's complexities, as well as the earnest delivery of his mawkish songs.

It was while studying at Columbia that Ebon first spent a summer in Williamstown, MA where he participated in a series of plays and found his theatrical calling. While still in college, he starred in Nicholas Martin's lauded revival of Sidney Kingsley's *Dead End* – the first step in developing a profile as a sought-after presence in the theater world. Standout Off-Broadway performances followed: in the Horton Foote-directed *When they Speak of Rita*, Naomi Iizuka's *36 Views* at the Public Theater, Christopher Shinn's *On the Mountain*, Lanford Wilson's *Fifth of July* and Austin Pendleton's heartfelt 2011 interpretation of Chekhov's *Three Sisters* – with co-stars Jessica Hecht, Maggie Gyllenhaal and Peter Sarsgaard. A 2015 production of John Pollono's *Lost Girls*, with Piper Perabo, led to a glowing New York Times review, which pinpointed Ebon's naturalistic gifts succinctly: "Mr. Moss-Bachrach is so self-effacingly right in his part that it's easy to overlook how effortlessly good he is."

While shining in the New York theater world, Ebon continued with roles in television, including quietly impressive work as a young John Quincy Adams in HBO's *John Adams*, a fledgling lawyer opposite Glenn Close and Rose Byrne in FX's *Damages*, a charming blue-collar dad in AMC's supernatural horror *NOS4A2* and as Jon Bernthal's *Punisher* sidekick David "Micro" Lieberman for the Netflix series. Concurrently, his film resumé grew to include roles in *The Royal Tenenbaums*, *Mona Lisa Smile, The Lake House* and *Lola Versus* and - more recently - *No Hard Feelings, Hold Your Breath* and *Sharp Stick*. In 2025 he starred alongside castmates Pedro Pascal, Joseph Quinn and Vanessa Kirby in the Matt Shakman-helmed Marvel Cinematic Universe feature *The Fantastic Four: First Steps*, playing Ben Grimm, The Thing, a role he will reprise for *Avengers: Doomsday*.

Ebon's slow burn of turning out excellent work found him in demand for a flurry of projects as he joined Hulu's acclaimed Theranos drama *The Dropout* - perfectly portraying the frustrations of the Wall Street Journal's John Carreyrou in exposing the company as a fraud - and a pivotal role in Tony Gilroy's lauded Lucasfilm series, *Andor*, for Disney+.

It is the precision of his performance as Richie Jerimovich on Hulu's global hit comedy *The Bear* that has united critics in universal acclaim. Vanity Fair called his work on the show "riotously good," while the AV Club noted "Moss-Bachrach gives a fantastic, hilarious, motor-mouthed turn," and Paste called it "the performance of the entire season." Collider said that it is "Moss-Bachrach that grounds the heart of the series" and the Wall Street Journal pointed out that the role "shows how well Mr. Moss-Bachrach can do heartbreaking as well as abrasive." For a diligent, versatile actor with a gift for complicated characters, the role has been a particularly enjoyable experience and, for Ebon, the trust and camaraderie amongst the talented cast has been a highlight of his career to date.

His pitch-perfect, sensitive, and nuanced portrayal of "Cousin" Richie has earned him the 2023 and 2024 Primetime Emmy Awards for 'Outstanding Supporting Actor in a Comedy Series', an Independent Spirit Award for 'Best Supporting Performance', a Hollywood Critics Association TV Award for 'Best Supporting Actor in a Streaming Series, Comedy', a Screen Actors Guild Award for 'Outstanding Performance by an Ensemble in a Comedy Series' and two Astra Television Awards for 'Best Supporting Actor in a Streaming Comedy Series'.

ABOUT THE CAST

Ebon made his Broadway debut in Spring 2026 playing Sal to Jon Bernthal's Sonny in *Dog Day Afternoon*, a new play by Pulitzer Prize winner Stephen Adly Guirgis based on the true crime that inspired Sidney Lumet's Oscar-winning 1975 film. In further collaboration with Bernthal, Ebon co-wrote and co-starred in a critically acclaimed hour-long standalone episode of *The Bear* titled Gary. Upcoming, he will be seen in Ira Sachs' musical *The Man I Love*, Andrew Haigh's familial drama A Long Winter and Aoife McArdle's thriller *Foxfinder*.

Ebon is based in New York City where he lives with his wife, the photographer and visual artist Yelena Yemchuk, and their two daughters.

CAITRÍONA BALFE
LOUISE

Irish-born actress Caitríona Balfe is a BAFTA TV award winner, five-time Golden Globe nominee, SAG Award nominee, an Oscar Wilde Award recipient, and two-time People's Choice Award winner. Balfe has cultivated a voracious fan-following from her powerful and compelling performance as 'Claire Fraser' in Starz's prolific drama series *Outlander*, for which she also serves as a producer and now director.

Balfe is globally recognized as the formidable female heroine 'Claire' in the internationally celebrated, long-running Starz and Sony television drama series *Outlander*, which recently returned for its eighth and final season. Balfe also directed Episode 802 ("Prophecies"), marking her official directorial debut.

Up next, Balfe co-stars in the Focus Features/ Working Title film adaptation of *Sense and Sensibility*, the adaptation of Jane Austen's novel of the same name. Georgia Oakley serves as the director, and the film also stars Daisy Edgar-Jones, Esmé Creed-Miles, and George MacKay. The film will be released in theaters in the UK on September 25, 2026, and in the US on October 16, 2026.

This Fall, Balfe will also be seen in the upcoming film *Tenzing* from Apple and See Saw Films. Balfe co-stars alongside Tom Hiddleston and Willem Dafoe in the film, which follows the inspirational life of Sherpa Tenzing Norgay and his summit of Mount Everest in 1953 alongside fellow outsider New Zealander Edmund Hillary. The anticipated release will be in 2026.

Balfe recently completed production on the film *The Housekeeper*, directed by Richard Eyre and based on the short story and forthcoming novel by Rose Tremain. Also starring Anthony Hopkins, Helena Bonham Carter and Emma Laird, the film focuses on a housekeeper (Balfe) who is drawn into a forbidden romance with a young novelist (Laird), while working for a wealthy and widowed Lord (Hopkins).

Balfe also completed production on MUBI and Film4's upcoming drama, *A Long Winter*. The film, directed by Andrew Haigh, is an intimate family drama set in the mountains. The film also stars Ebon Moss-Bachrach, Fred Hechinger, Kit Connor, and D'Pharaoh Woon-A-Tai.

In 2025, Balfe co-starred alongside Rami Malek, Rachel Brosnahan, and Laurence Fishburne in Disney's *The Amateur*, an espionage thriller film directed by James Hawes and written by Gary Spinelli, based on the 1981 novel of the same name by Robert Littell.

In 2021, Balfe starred opposite Jamie Dornan in writer/director Kenneth Branagh's semi-autobiographical film *Belfast* for Focus Features. Balfe and Dornan portrayed a working-class couple caught up in the mayhem of the late 1960s in Dublin. The film first premiered at the Telluride Film Festival to rave reviews, and won a BAFTA Award for Outstanding British Film, an AFI Special Award, Critics' Choice Movie Award for Best Acting Ensemble, and a Golden Globe Award for Best Screenplay. The film also won an Academy Award for Best Original Screenplay and was nominated for Best Motion Picture of the Year. Balfe was individually nominated for a BAFTA, BIFA, SAG Award and Critics Choice Award for Best Supporting Actress.

In 2019, Balfe starred as the female lead opposite Matt Damon and Christian Bale in 20th Century Fox's Oscar-nominated film *Ford V Ferrari*. Balfe also voiced the role of 'Tavra' in Netflix's *The Dark Crystal: Age of Resistance*, a 10-episode prequel to Jim Henson's The Dark Crystal.

In 2016, Balfe co-starred opposite George

ABOUT THE CAST

Clooney, Julia Roberts and Jack O'Connell in the Sony thriller *Money Monster,* directed by Jodie Foster, which debuted at the Cannes Film Festival. Other credits include *The Cut, Escape Plan, Now You See Me, Super 8,* and the limited digital series *H+.*

Balfe acquired the film rights to adapt author Sarah Crossan's novel Here Is the Beehive. The narrative centers around 'Ana' and 'Connor,' who have been having an affair for three years. In hotel rooms and coffee shops, swiftly deleted texts and secretly captured weekends, they have built an insular world focused on one another. Peeling away the layers of two overlapping marriages, the book is a devastating excavation about risk, obsession and loss. Along with producing, Balfe may also star.

Balfe lives in London. She is a global ambassador for the charity World Child Cancer.

KIT CONNOR
TOMMY

Screen International Star of Tomorrow actor Kit Connor landed his first film role aged eight in the lead role of Tom in Warner Bros. Pictures' *Get Santa* (2014). Notably, he played Older Reggie in *Rocketman* (2019), taking on the role of young Elton John. He also appeared in *Little Joe* (2019) as Joe. Kit is known for voicing Pantalaimon in *His Dark Materials* (2019 -2020).

His theatre credits include *Welcome Home, Captain Fox!* at the Donmar Warehouse and Fanny & Alexander, where he played Alexander at The Old Vic. Kit made his Broadway debut playing Romeo in Sam Gold's *Romeo & Juliet* in Fall 2024.

Kit is well known for his lead role of Nick Nelson in the global hit TV adaptation of Alice Oseman's *Heartstopper*. Kit won the Children's and Family Emmy Award for Outstanding Lead Performance in 2022 and the RTS Award for Leading Actor Male in 2023. In 2024, The Hollywood Reporter named Kit one of their Next Gen Talent. *Heartstopper Forever* the final film instalment released in July 2026.

In film, Kit voiced a role in *The Wild Robot* for DreamWorks alongside Lupita Nyong'o, Pedro Pascal and Bill Nighy. Kit starred in Ray Mendoza and Alex Garland's A24 film *Warfare*, alongside Will Poulter, Charles Melton and Joseph Quinn in April 2025. Next he will star in Andrew Haigh's *A Long Winter*. He is currently filming the lead in Alex Garland's A24 film *Elden Ring.*

D'PHARAOH WOON-A-TAI
JIMMY

D'Pharaoh Woon-A-Tai is an Emmy-nominated, 22-year-old Canadian actor of Oji-Cree, Chinese-Guyanese, and German descent who has quickly emerged as one of the most exciting young talents in film and television. He is best known for his breakout role as Bear Smallhill in FX's critically acclaimed series *Reservation Dogs* from creator Sterlin Harjo.

Hailed as a groundbreaking coming-of-age comedy, *Reservation Dogs* earned widespread critical acclaim for its authentic storytelling and unprecedented Indigenous representation both in front of and behind the camera. The series received a Peabody Award, Independent Spirit Awards, Gotham Award recognition, multiple Critics Choice Award nominations, and honors from the Television Academy for advancing social change through television. Across its three celebrated seasons, the show consistently appeared on every major year-end best lists and was named one of AFI's Television Programs of the Year.

For his performance as Bear, Woon-A-Tai received two Critics Choice Award nominations for Best Actor in a Comedy Series. In 2024, he earned his first Primetime Emmy nomination for Outstanding Lead Actor in a Comedy Series, making history as the first Indigenous actor ever nominated in a lead acting category.

Filmed on location in Oklahoma, *Reservation Dogs* marked a significant milestone in television history, with every writer, director, and series regular identifying as Indigenous. Woon-A-Tai's portrayal of Bear was widely praised as the emotional center of the series and established him as a breakout star.

Most recently, Woon-A-Tai starred in Alex Garland's A24 film *Warfare* and appears in Darren Aronofsky's latest feature, *Caught*

ABOUT THE CAST

Stealing. He recently wrapped Andrew Haigh's *A Long Winter*, an adaptation of the Colm Tóibín short story co-starring Fred Hechinger, Kit Connor, Ebon Moss-Bachrach, and Caitríona Balfe, which has been selected for the 2026 Toronto International Film Festival's Special Presentations program. He also stars in the upcoming Netflix series *Breakers*, from executive producer and star Antony Starr, playing Elliott opposite an ensemble cast in a drama set amid a surf community on Australia's western coast. His earlier film work includes *Beans*, an official selection of the 2020 Toronto International Film Festival and winner of Best Motion Picture at the Canadian Screen Awards. Set during the 1990 Oka Crisis — a historic land dispute between the Mohawk people and the town of Oka, Quebec — the film showcased Woon-A-Tai in a darker, layered role that demonstrated his dramatic range.

Additional credits include *Fitting In*, a coming-of-age "traumedy" opposite Emily Hampshire and Maddie Ziegler, and the indie thriller *Only the Good Survive*, both of which premiered at the 2023 SXSW Film Festival. He also starred in *Hell of a Summer* alongside Finn Wolfhard and Fred Hechinger, which premiered at the 2023 Toronto International Film Festival, as well as the digital series *Normal Ain't Normal*, a darkly comedic exploration of post-pandemic life.

Woon-A-Tai divides his time between Los Angeles and his hometown of Toronto as he continues to build a dynamic and boundary-breaking career across film and television.

MANUEL GARCIA-RULFO
JOE

Manuel Garcia-Rulfo grew up on a ranch in Jalisco, Mexico amidst a large family and lots of horses. His grandfather, a film aficionado, created little plays and movies that Manuel would star in with his many cousins. At age 12, he travelled to the United States for a year to immerse himself in speaking English and in high school, Manuel enrolled in a theatre program and that is when he knew he wanted to pursue acting as a career.

After studying acting in Los Angeles, Manuel returned to Mexico and landed his first film lead in *La ultima y Nosvamos (One for the Road)*, leading to recognition in the Mexican film community and other film roles. Returning once again to the States, he landed his first American film role in Carl Franklin's *Bless Me, Ultima*. Since that time, he has successfully developed his career internationally in both film and television.

Manuel currently stars as the titular character in the Netflix hit series *The Lincoln Lawyer* and most recently co-starred with Scarlett Johansson in Universal Pictures' *Jurassic World: Rebirth.* Other credits include *Pedro Páramo*, directed by Rodrigo Prieto, Sony's *A Man Called Otto* opposite Tom Hanks, the Netflix films *Sweet Girl* and *6 Underground*, Lionsgate's *Sicario: Day of the Soldado* opposite Benicio Del Toro and *The Magnificent Seven*, directed by Antoine Fuqua, opposite Denzel Washington, Chris Pratt and Ethan Hawke.

Manuel splits his time between Los Angeles and his beloved family ranch in Jalisco

MARTIN FREEMAN
FRANK

Martin Freeman is an Emmy and BAFTA award-winning actor with an illustrious career spanning film, television and stage. His versatility and ability to excel in his craft across many genres have led him to be considered as one of the industry's most revered talents.

Martin recently received an International Emmy for Best Actor and BAFTA TV Leading Actor nominations for his role in both series of *The Responder*, written by breakthrough talent Tony Schumacher. Produced by Dancing Ledge for BBC, the series became a smash hit with critics and viewers in the UK and internationally.

Martin has had leading roles in some of the most successful and groundbreaking television & film, playing to huge audiences around the world, such as blockbusters *Black Panther* & *Black Panther: Wakanda Forever* for director Ryan Coogler, *Captain America: Civil War* for Anthony & Joe Russo, *The Hobbit* trilogy for director Peter Jackson, *Hitchhiker's Guide to the Galaxy* by Douglas Adams, for director Garth Jennings & Nick Goldsmith, Richard Curtis' *Love Actually* and *Breaking & Entering* for Anthony Minghella.

ABOUT THE CAST

High end television drama credits include Agatha Christie's *The Seven Dials Mystery* for Netflix, Marvel's *Secret Invasion, Breeders* for FX/Sky (which he co-created), *Startup* for Crackle/Sony, Stephen Moffat & Mark Gatiss's *Sherlock* (winning him the 'Best Supporting Actor' Emmy in 2014 and 'Best Supporting Actor' at the 2011 BAFTA TV awards), the first series of the award-winning *Fargo* for FX/ Hulu, written by Noah Hawley and directed by Adam Bernstein (for which he was Golden Globe and Emmy nominated in the category of 'Best Actor'), and Ricky Gervais & Stephen Marchant's *The Office* (for which he received BAFTA nominations in 2002 and 2004).

Martin has worked extensively in theatre, in the West End and for new writing venues such as the Royal Court and Soho Theatre, performing both classics and new writing for theatre directors and writers including Finn den Hertog, Jamie Lloyd, Jeremy Herrin, James Graham, Bruce Norris and producers Playful Productions, Neal Street, Headlong, Michael Grandage Company, Jamie Lloyd Company, ATG and Wessex Grove's Emily Vaughan-Barratt.

DAVID FURR
BEN

David is an acclaimed actor of both stage and screen, and can be seen recurring in the most recent season of HBO's hit show *The Guilded Age*. He is currently filming the Netflix limited series *God of the Woods*, based on Liz Moore's 2024 best selling novel, and recently wrapped working opposite Fred Hechinger and Ebon Moss-Bachrach in Andrew Haigh's *A Long Winter*. He was previously nominated for Tony and Drama Desk Awards for his performance in the 2016 revival of *Noises Off*. He has also appeared on Broadway in productions of *Accent of Youth, Cymbeline, Who's Afraid of Virginia Woolf?, The Rivals, King Lear,* the last revival of *The Importance of Being Earnest,* which was also screened in cinemas nationwide, and *Burn This* opposite Adam Driver and Keri Russell.

Other notable New York theatre credits include the Manhattan Theatre Club production of *Equivocation* and *The Explorers Club*, as well as The Public Theater's Shakespeare in the Park productions of *Cymbeline* and *As You Like It* for which he was honored with the St. Clair Bayfield Award from the Actors' Equity Association. Furr has appeared on film in *13 Hours, Anche Se è Amore, Non Si Vede; Evening; The Sounding;* and *The Highwaymen* opposite Woody Harrelson, Kevin Costner, and Kathy Bates. He is best known to television audiences for his roles on *The Man in the High Castle, Mr. Mercedes, Odd Mom Out, Turn: Washington Spies, Iron Fist, Madam Secretary, The Following, The Americans, The Michael J. Fox Show, NCIS: Los Angeles, Bull,* and numerous guest appearances.

ABOUT THE CREW

ANDREW HAIGH
WRITER - DIRECTOR

Andrew Haigh is an award-winning writer-director, whose critically acclaimed *All of Us Strangers* from Searchlight Pictures, received six BAFTA nominations, including Best Director and Best Adapted Screenplay for Haigh. *All of Us Strangers* was the recipient of four Gotham and three Independent Spirit Awards nominations. The LA Film Critics Association awarded Haigh with Best Screenplay for the film, while both The Guardian and EMPIRE named it the Best Film of 2024. Haigh's previous feature films include A24's *Lean on Pete* (2017), IFC's Sundance Selects' *45 Years* (2015) for which Charlotte Rampling earned an Academy Award nomination, and his breakout hit, *Weekend* (2011).

For television, Haigh served as an executive producer, as well as the lead writer-director on HBO show *Looking* (2014-2016), starring Jonathan Groff and Murray Bartlett. He also directed all five episodes of the 2012 limited series *The North Water* for BBC & AMC, starring Colin Farrell and Jack O'Connell.

Upcoming projects include an adaptation of Walter Isaacson's book "Leonardo Da Vinci" for Universal which Haigh will write and direct. For television, he is set to write and direct a series about iconic American artist Keith Haring, based on Brad Gooch's biography "Radiant: The Life and Line of Keith Haring", with Working Title producing.

TRISTAN GOLIGHER
PRODUCER - THE BUREAU

The Bureau is an established, BAFTA winning, production company known for its work with some of the UK's most distinctive film makers, from Asif Kapadia, to Harry Wootliff, Aleem Khan, and Andrew Haigh.

Past films include Supernova starring Colin Firth and Stanley Tucci; *The Strays* with Netflix, which launched at number one on the platform in the UK, and spent its opening weeks in the top ten in 89 territories; Aleem Khan's *After Love*, for which Joanna Scanlan won a BAFTA for best Actress; and Harry Wootliff's T*rue Things* starring Ruth Wilson and Tom Burke.

The Bureau previously produced Andrew Haigh's *45 Years* for which Charlotte Rampling was Academy Award nominated.

Queen at Sea starring Juliette Binoche and Tom Courtenay recently premiered at Berlinale where it won the Special Jury Prize and the Silver Bear for Best Supporting Actor, shared by Tom Courtenay and Anna Calder Marshall.

Upcoming films include Rhys Marc Jones' *Black Church Bay* with Tom Cullen and Joe Locke; and Andrew Haigh's *A Long Winter* starring Fred Hechinger, Ebon Moss Bachrach, Caitriona Balfe, Kit Connor and D'Pharoah Woon-A-Tai.

CHAD OAKES & MIKE FRISTLEV
PRODUCERS - NOMADIC PICTURES

Chad Oakes & Mike Frislev founded Nomadic Pictures in 1995. Their feature film debut, *Hugo Pool* (Sean Penn, Robert Downey Jr.) was the audience's favourite at the 1997 Sundance Film Festival. Since then, they have developed, financed and produced over Ninety Seven (97) television & film projects worth a combined $1.5 Billion in production and remains one of the most active production companies in North America.

In addition to their Seventy-One (71) Emmy Nominations and countless awards, Oakes and Frislev have won Three Emmy Awards, including *The Incredible Mrs. Ritchie* (Gena Rowlands, James Caan, Kevin Zegers) (Showtime), AMC's first scripted Original mini-series, *Broken Trail* (Robert Duvall, Thomas Haden Church), and an Emmy®, Golden Globe®, Television Critic's Award and a Producers Guild Award for Best Mini-series with *Fargo* (Billy Bob Thorton, Martin Freeman, Colin Hanks, Alison Tolman) (FX/MGM). Some of Nomadic's other notable productions are *House of David* (Amazon/Wonder), *One Mile* (Republic/Kapital), *My Life with the Walter Boys* (Sony/Netflix), *Wilderness* (Amazon), *Hell on Wheels* (AMC), *Van Helsing, The Order, The I-Land, Wu Assassins, Ghost Wars, The Imperfects* (all for Netflix), *Copper* (BBC America), *Land* (Focus Features) and *Klondike* (Discovery).

2026 will see the release of *House of David* Season 2 (Amazon/Wonder), *Wind River 2: The Next Chapter* (Castle Rock) and A Long Winter (MUBI/Film4).

ABOUT THE CREW

MIKE ELLIOTT
PRODUCER

Mike Elliott is a BAFTA nominated producer and founding partner of EMU Films. He produced Terence Davies' *Benediction* and Steve McQueen's multi award winning *Small Axe* anthology series.

Recent credits include Tom Hardiman's debut *Medussa Deluxe* (A24/MUBI) Sacha Polak's Berlin winning Silver Haze, Gonzalo Lopez Gallego's *American Star*, and the documentary *My Friend Lanre* by Leo Regan. He is currently in post on Thomas Napper's *The Man who Stole Portugal* and Andrew Haigh's *A Long Winter* for MUBI & Film4.

Past credits include Daniel Wolfe's *Catch Me Daddy* (Cannes 2014), Guy Myhill's *The Goob* (Venice 2014), BAFTA nominated *Jawbone*, and Sacha Polak's *Dirty God* (Sundance 2019).

Prior to producing, Mike worked as a First Assistant Director on over 30 features alongside filmmakers such as Michael Winterbottom, Lars Von Trier, Jane Campion, Pawel Pawlikowski, Matthew Vaughn, Guy Ritchie, Lynne Ramsey, Woody Allen and Edgar Wright.

EMMANUEL FRENCHETTE
PRODUCTION DESIGNER

Production designer Emmanuel Fréchette is known for creating unique visual textures in both modern independent cinema and major television series. He has earned a reputation for bringing a sense of grounded authenticity to the screen, collaborating closely with acclaimed directors such as Wim Wenders, Kim Nguyen, and Andrew Haigh - marking his second partnership with Haigh. His diverse portfolio seamlessly spans high-profile global projects like *Wayward* (Netflix) and *The North Water* (BBC Two), as well as deeply intimate, Oscar-nominated feature films such as *War Witch* and *Monsieur Lazhar.*

ANDREW TURPIN
DIRECTOR OF PHOTOGRAPHY

André Turpin is a Canadian director, cinematographer and screenwriter. He has written and directed 3 feature films and 8 shorts. As a cinematographer, he has shot such films as Denis Villeneuve's *Incendies* and Xavier Dolan's *Mommy*. His latest collaborations include Monia Chokri's *Simple Comme Sylvain* and Andrew Haigh's *A Long Winter.*

He has also shot over 1000 tv commercials, dozens of music videos (Adele's Hello and Indochine's College Boy) and commercial still campaigns for brands such as Gucci and Prada.

CAROL CASE
COSTUME DESIGNER

Carol Case is an award-winning, Emmy-nominated costume designer who makes her home in the rolling foothills of Southern Alberta.

From a theatrical background, with roots planted firmly in the gritty reality of the modern west, Carol is known for her work on intense character-driven dramas.

Shows like *Fargo, Let Him Go, Hell on Wheels* and *Billy the Kid* allow Carol to showcase an effortless blend of vintage and period pieces with contemporary sensibilities. While the quirky and surreal worlds created in *The Twilight Zone* and Noah Hawley's *Legion* demand that Carol explore the limits of what a costume must do to tell the story.

In *A Long Winter*, Carol was tasked with creating costumes that expressed period, demographic and character, yet were also practical to actors working entirely on location at the base of the Canadian Rockies. "The extreme weather and accessibility of mountain sets make for an additional challenge. On an outdoor winter show, the coats themselves play a vital role in the storytelling."

From one extreme to another, Carol can now be found under the hot prairie sun designing costumes for MGM's *The Magnificent Seven.*

CHRIS HARRISON-GLIMSDALE
HAIR DESIGNER

Chris Glimsdale is the award-winning hair stylist on *A Long Winter*.

Chris is a wife, a mother of two wonderful boys and four grandkids in a small town in Alberta

ABOUT THE CREW

Canada where she started as a hairstylist.

Chris began her career on such high-profile Westerns as Steven Spielberg's *Into the West,* HBO's *Bury my Heart at Wounded Knee, The Assassination of Jesse James,* and *Hell on Wheels.* She continues to innovate on screen in a host of critically acclaimed television series and blockbuster films ranging from the Emmy-winning series *Fargo, Ghostbusters: Afterlife, The Last of Us* and recently was the department head on *House of David* in Greece

Chris has been nominated for four Emmys awards, five Guild awards and three Rosie awards, taking home two wins.

The most common sentence heard on Chris's sets is "I can't believe that that is a wig." Or "the detail is amazing."

SAMANTHA J. RUMBALL
MAKE-UP DESIGNER

Born and raised in England and now based in Canada, Samantha Rumball is a film and television Makeup Department Head with a background rooted in theatre, international touring, and screen production.

After earning a College Diploma in Technical Arts with a major in Costume and Makeup Design, Samantha toured internationally with *The Phantom of the Opera* before bringing her skills and experience into film and television.

With an extensive portfolio of film and television credits, Samantha has developed a reputation for thoughtful makeup design, strong department leadership, and a collaborative approach on set. She enjoys working closely with directors, producers, actors, and creative teams to bring characters to life through authentic, detailed, and story-driven makeup.

Her experience includes character design, period work, beauty makeup, aging, prosthetics, injuries, dirt and environmental effects, facial hair application, and continuity, always with a focus on supporting the vision of the production.

Combining her theatrical foundation with extensive screen experience, Samantha brings creativity, technical precision, and a calm, supportive presence to every project. She is passionate about creating believable characters and building strong, collaborative relationships with the teams she works alongside.

TECHNICAL DETAILS

ORIGINAL TITLE
A LONG WINTER

DURATION
119 MINS

YEAR
2026

ORIGINAL LANGUAGE
ENGLISH

COUNTRIES OF PRODUCTION
UK
CANADA

ASSETS

> DOWNLOAD ASSETS