

SEARCHLIGHT
PICTURES

Presents

A DELIRIOUS MEDIA / SOUTH OF THE RIVER / SUNNYMARCH Production

A Jay Roach Film

Starring

Olivia Colman and Benedict Cumberbatch

THE ROSES

Andy Samberg, Allison Janney, Belinda Bromilow,
Ncuti Gatwa, Sunita Mani, Zoë Chao, Jamie Demetriou,
and Kate McKinnon

Directed by Jay Roach

Screenplay by Tony McNamara

Based on the novel by Warren Adler

Produced by Adam Ackland, p.g.a., Leah Clarke, p.g.a.,

Ed Sinclair, p.g.a., Tom Carver, Jay Roach, Michelle Graham, p.g.a.,

Executive Producers Olivia Colman, Benedict Cumberbatch, Cáit Collins,

Katherine Pomfret, Michael Adler, Jonathan Adler

Director of Photography Florian Hoffmeister

Production Designer Mark Ricker

Editor Jon Poll

Music by Theodore Shapiro

Music Supervisor Maggie Phillips

Costume Designer PC Williams

Casting by Nina Gold

THE ROSES

Life seems easy for picture-perfect couple Ivy (Olivia Colman) and Theo (Benedict Cumberbatch): successful careers, a loving marriage, great kids. But beneath the façade of their supposed ideal life, a storm is brewing – as Theo’s career nosedives while Ivy’s own ambitions take off, a tinderbox of fierce competition and hidden resentment ignites. **THE ROSES** is a reimagining of the 1989 classic film *The War of the Roses*, based on the novel by Warren Adler.

Directed by filmmaker **Jay Roach** (*Bombshell*, *Meet the Parents*), **THE ROSES** stars Academy Award® and Emmy® winner **Olivia Colman** (*The Favourite*, ‘The Crown’) and Academy Award® nominee **Benedict Cumberbatch** (*The Power of the Dog*, ‘Sherlock’) as the feuding couple at the heart of the film, with Emmy® winner **Andy Samberg** (*Palm Springs*, ‘Brooklyn Nine-Nine’), Academy Award® winner **Allison Janney** (*I, Tonya*), **Belinda Bromilow** (‘The Great’), **Ncuti Gatwa** (‘Doctor Who’), **Sunita Mani** (‘Glow’), **Zoë Chao** (*Nightbitch*), **Jamie Demetriou** (‘Stath Lets Flat’), and multi-Emmy® winner **Kate McKinnon** (*Barbie*, *Bombshell*) rounding out the cast. With a script penned by Academy Award® and Emmy® nominee **Tony McNamara** (*Poor Things*, ‘The Great’), **THE ROSES** is produced by Emmy® nominee **Adam Ackland** (‘Patrick Melrose’, *The Mauritanian*), **Leah Clarke** (*The Mauritanian*), **Ed Sinclair** (‘Landscapers’, *Wicked Little Letters*), **Tom Carver** (*Wicked Little Letters*), Roach, and Emmy® nominee **Michelle Graham** (*Trumbo*, *Bombshell*), alongside executive producers Cumberbatch, Colman, **Cáit Collins** (*The Favourite*), **Katherine Pomfret** (*We Live in Time*), **Michael Adler** (‘Criminal Minds’), and **Jonathan Adler**.

Behind the camera, Roach is joined by Academy Award®-nominated director of photography **Florian Hoffmeister** (*Tár*), Academy Award®-nominated production designer **Mark Ricker** (*Ma Rainey’s Black Bottom*, *Trumbo*), editor **Jon Poll** (*Bombshell*, *Meet the Parents*), Emmy® winning composer **Theodore Shapiro** (*The Secret Life of Walter Mitty*, *The Devil Wears Prada*), and costume designer **PC Williams** (*Back to Black*).

REIMAGINING THE ROSES: A MODERN LOVE STORY

In Jay Roach's *THE ROSES*, the equally acclaimed and beloved pair of British actors Academy Award® nominee **Benedict Cumberbatch** (*The Power of the Dog*, 'Sherlock') and Academy Award® and Emmy Award® winner **Olivia Colman** (*The Favourite*, 'The Crown'), paired for the first time on screen, play Theo and Ivy Rose, a married couple who fell madly in love when they first met – but whose marriage slowly unravels under the pressure of modern family dynamics. What begins as playful banter spirals into all-out emotional warfare, with neither willing to surrender. The result? A brilliantly unhinged exploration of love tipping into chaos.

THE ROSES is a bold reimagining of the 1989 classic film *The War of the Roses*, which was based on the 1981 novel by Warren Adler and starred Michael Douglas and Kathleen Turner. This fresh incarnation taps into the raw, often absurd messiness of modern relationships and family with a contemporary lens.

"The tone is unique, it's basically real life," says director **Jay Roach** (*Bombshell*, *Meet the Parents*). "I often use humor to navigate tough moments, and I think people in relationships who can joke and tease their way through awkward or tense situations show signs of a healthy bond. But this film explores how that love language can turn from teasing to outright attack—and sometimes, it's hard to tell the difference."

The project came to fruition when its powerhouse producers, SunnyMarch's **Adam Ackland** ('Patrick Melrose', *The Mauritanian*) and **Leah Clarke** (*The Mauritanian*), South of the River's **Ed Sinclair** ('Landscapers', *Wicked Little Letters*) and **Tom Carver** (*Wicked Little Letters*), and **Roach** and **Michelle Graham** (*Trumbo*, *Bombshell*) for Delirious Media – along with Cumberbatch and Colman who also serve as executive producers – met with Searchlight Pictures to discuss reviving the story. Producer **Ackland** recalls following their meeting, "While the original film is obviously quite brilliant, it is also of its time. We realised this had to be a complete reimagining, not a remake. That's when we got excited."

"One question Jay and I always ask ourselves when we become involved in a project is: why now?," adds producer **Graham**. "We've seen romantic comedies, divorce dramas... but this fresh take on the decline of a relationship was exciting to us."

The seeds bloomed once the brilliantly barbed mind of screenwriter **Tony McNamara** (*Poor Things*, 'The Great') signed on. Savagely biting, darkly hilarious and heartbreaking, his script is as relatable as it is provocative and outrageous.

"No one writes like Tony," Cumberbatch says of the Oscar-nominated writer. "This is a laugh-out-loud script, filled with bad behaviour. And it's so much fun, so inventive and so witty."

Says **Ackland**, who had gotten to know McNamara on the awards trail for *The Favourite*, "What makes Tony brilliant is his ability to look at things from a new perspective. He has a keen eye for the absurdity of the small cruelties we inflict on each other." **Clarke** adds, "Tony really identified that the forces tearing a marriage like this apart were very different now- ambition, desire for perfection, individualism and a desire to be (seen to be) successful – it can be tricky to maintain a partnership with all this going on for both people."

McNamara remembers, "I don't usually write with actors in mind – but I knew Olivia's rhythms from *The Favourite*. She's both a brilliant dramatic actress *and* a brilliant comic actress, and I wanted the script to get dark. Not quite *Who's Afraid of Virginia Woolf?* but along those lines."

"Tony really is amazing," says Colman. "I love everything he writes. He is dry and anarchic. He is so good at doing proper hilarity that you forget that there's also this intense emotion in there. He sprinkles it in, and it breaks your heart."

By setting the story in today's world, McNamara knew he could explore deeper issues—not just about relationships, but about the external pressures society imposes on them.

"Today's world is different from the '60s or '70s. Economically, life was a little easier," McNamara says. "There were fewer messages telling people they had to be special. You could live a good, happy life—and if marriage and kids worked out, that was enough. But for Theo and Ivy, as artists today, the

pressure is different. The capitalist system pulls at people, pulls them apart. It's not great for a happy marriage."

Cumberbatch believes audiences everywhere will readily connect with Theo and Ivy. "As a couple, they are very identifiable," he says. "This film will have something very recognizable in it for everybody, whatever stage their relationship is at. Hopefully not too much, though. This is a cautionary tale at the end of the day."

When Theo and Ivy first meet in London, he is a highflying, accomplished architect, and she is earning her stripes in a top-end kitchen. After a lust-filled encounter in her restaurant, they get married and have two kids, Hattie (played by **Delaney Quinn** and **Hala Finley**) and Roy (**Ollie Robinson** and **Wells Rappaport**), and move to the U.S. to find new beginnings.

While Theo is on the verge of architectural fame with his latest masterpiece, a high profile nautical museum in San Francisco, Ivy opens a cheekily named seafood spot, *We've Got Crabs*. Life seems perfect—until a disastrous storm strikes. On the day of Theo's building reveal, the storm causes it to collapse due to a structural flaw, instantly ruining his reputation. Ironically, the same storm reroutes traffic to Ivy's restaurant, where a prominent food critic happens to dine. Overnight, she becomes a culinary star, while he becomes a public failure after his very public meltdown goes viral.

Roach's legendary credits in both comedy and drama make him the perfect director for **THE ROSES**. He famously directed his good friend Mike Myers to astonishing success in the *Austin Powers* trilogy, and helmed everything from *Meet the Parents* to *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan* to *All the Way* and *Bombshell*.

For Emmy® winner **Andy Samberg** (*Palm Springs*, 'Brooklyn Nine-Nine'), who plays Theo's friend **Barry**, working with Roach has been a highlight of his career. "It's a dream come true," he says of being directed by one of his all-time comedy heroes. "We chatted early on, and Jay was casually telling some story about working on *Austin Powers*. I told him, 'You changed my life with that movie. You laid the foundation for my entire childhood.' He's made six or seven of the most important comedies ever, certainly for my generation."

"What makes him a great comedy director is that he's got a great sense of humor," adds Academy Award® winner **Allison Janney** (*I, Tonya*). "He's got great taste in actors and he just knows what's funny."

In truth, Roach has always been drawn to stories about the state of the world and with **THE ROSES**, he stretches both his dramatic and comedic muscles. He notes that he finds something personal in every film he makes. "Films need to be personal to me. I don't know how to engage with them at the level a director needs to otherwise," Roach says. "Very selfishly, when I'm making a film, it's about me working my own shit out."

Roach acknowledges the parallels he sees between **THE ROSES** and his own life experiences, from the old romances that didn't pan out to the 33-year one that very much has. "I went through a lot of relationships as a young person that didn't work out, and some of them, when they didn't, it was devastating," he admits. "And yet, my wife [Suzanna Hoffs] and I have been together for 33 years and have just celebrated our 31st wedding anniversary. And we are both creative people, which opened up a whole thought process when it comes to this story."

Cumberbatch says this is why **THE ROSES** is such an honest film, born of genuine life experience. He adds, "really, it's about two people who love each other but are dysfunctional in and of themselves and hit a massive, *massive* bump. Amongst all the fun and games, it's heartbreaking."

The film begins and ends in two wildly different places. "It begins the way most romantic comedies tell us relationships should look," says Roach. "Theo and Ivy's relationship is enviable at first—they are delightfully communicative, articulate, and witty—until their paths take a catastrophic turn."

He explains that **THE ROSES** explores how long-term relationships evolve, with the best ones built on communication and compromise—rather than two people charting entirely separate courses. "I envy couples with a love language that's not overly sincere, but instead has subversiveness, satire, and irony," he says. "The truth is, we don't know who we are personally, much less who our partner is—we can never fully know what's going on in someone else's mind."

All of that, says **Zoë Chao** (*Nightbitch*), who plays the acerbic **Sally**, is what makes this film such a rare treat – it has a commitment to truthfulness, no matter how harsh that honesty may sometimes be. “This is really relevant because it shows a relationship in 3D,” she adds. “It’s real human messiness in all its glory and ugliness, which is fun, sad, disturbing and life-affirming.”

As Roach puts it, “This is a film with very funny moments, but at its heart it is a tragedy. An almost Shakespearean one. This couple are star-crossed lovers in a certain way, even after ten years of marriage. But you sense it’s not going to go well even at the start.”

MEET MR. & MRS. ROSE

Benedict Cumberbatch has a theory on why **Olivia Colman** so happily agreed to co-star with him in **THE ROSES**. “I think really it’s because in this film she gets to be the very *worst* version of Olivia Colman there could ever be,” he grins. “And I’ve relished watching her do it. We’ve both got a vicarious kick out of it.”

Colman smiles, “Yes, it has been lots of fun, hating each other. There’s something rather therapeutic about getting to be utterly horrible to someone, and then having a good laugh about it later.”

Colman and Cumberbatch have been friends off screen for years, but they haven’t collaborated on a project until now – and **THE ROSES** is worth the wait. For Roach, this on-screen partnership proved an alchemic collision.

“I love British wit and these two are at the pinnacle of that,” he says. “They make it look so easy – and being funny is *hard*. It’s hitting something so undefinable and unscientific. But it comes naturally to them, like a sixth sense.”

McNamara believes one of the best things about being a screenwriter is seeing your words brought to life by the people playing the characters you have spent so long imagining in your head. When it came to **THE ROSES**, that first day on set was perhaps one of the best.

Says McNamara of the pair of actors, “You never know what the chemistry is going to be like – no matter who the actors are. But then, in their first scene, we were like, ‘Oh my God, they feel like they’ve been married for so long.’ They had such a connection and rhythm. It felt *incredible*.”

Ncuti Gatwa (‘Doctor Who’), who plays the head waiter at Ivy’s restaurant, hasn’t seen chemistry quite as powerful as that before. “I can’t believe that Benedict and Olivia have never worked together before because the chemistry is electric,” he marvels. “And they are such legends that they also brought a real mother and father feel to the set.”

Producer Ed Sinclair, who is married to Colman, smiles as he remembers watching the unfolding marital carnage play out on his monitor every day. “It’s always fun to put people who get on together extremely well into a relationship that is breaking down horribly. This film plays so well to their talents. The comic side of it, but also the dramatic side.”

That dramatic aspect had an on-set effect on the crew who found themselves divided, as they watched this couple gradually tear themselves apart.

“What was really interesting about that,” says producer Graham, “was how people’s loyalty would shift. It was fascinating to see who related to Theo or Ivy at various stages of the story.”

Those alternating allegiances were similarly borne out in scenes as they were shot. Says Sinclair, “There are multiple versions of this film that Jay could have ended up cutting together, one of which would be very ‘Theo’, one of which would be very ‘Ivy’. And that itself is very true about human nature: we are just the result of the choices we randomly make in any given situation.”

Theo and Ivy’s relationship starts out passionate and loving, but gradually turns sour, curdling over the years. “Their differences are what appeals to each other and then their differences become the thing that’s most annoying to each other,” Colman observes. “They both behave like pricks, but they’re both also very lovable at the same time,” adds Cumberbatch.

McNamara says what also draws them together is their ambition. “They’re both very ambitious, creative people with A-type personalities. A marriage can be hard when both people are like that.”

About his charming, confident, and charismatic character Theo, Cumberbatch says, “I love his directness. He knows what he wants, and he goes for it. Some of those decisions are devastating, some heartbreaking, some funny. And at times he’s his own worst enemy. He gets lost in retribution and in his emotional state and can’t see the other people involved. He’s just not that self-aware.”

Beneath his polished charm, Theo is a bundle of contradictions—equal parts control freak and emotional wreck, self-assured and needy, often all at once.

When it comes to Ivy, Colman is similarly enamoured with the character McNamara created, one she adored getting to play. “Ivy Rose is ace, she’s quite a free spirit,” she enthuses. “She’s a chef and she’s funny and she’s got good friends and is passionate and loving and a good mum. When Ivy and Theo meet, it’s explosive.”

“Then they have children, and it all goes a bit wrong,” she continues. “Ivy is initially the prime caregiver for the kids, which means her career starts to get sidelined. Both Ivy and Theo are brilliant at what they do. But it’s hard for them to find a balance between their careers and family life.”

When Theo and Ivy’s beautiful relationship does go south, it *really* goes south – and the consequences are hilarious and devastating to watch.

“Theo and Ivy are just so good with their words. They’re so smart and so funny but can be so mean,” says Chao, whose Sally gets a front row seat to some of their more spectacular brawls. “When your brain is that brilliant, it’s hard to stay in a fun place. You see them fall for each other’s words and their language and that being their connective tissue. But then you also see that weaponized against each other. We often are the meanest to the people we love.”

DINNER SERVED FAMILY STYLE

Roach is no stranger to shooting classic scenes set around dinner tables. In *THE ROSES*, he orchestrates a dinner party so exquisitely awkward and chaotic, it rivals his most iconic moments from *Meet the Parents*. What begins as a friendly unveiling of Theo and Ivy’s dream home quickly devolves into a battleground of cultural misfires, emotional landmines, and cutting British sarcasm that leaves their American friends bewildered and shell-shocked.

“Theo and Ivy are trying to hide the intensity of their conflict, to suppress it,” Cumberbatch explains. “But you know it will come out. It’s such a brilliantly skewed cultural observation and assimilation of what other people find cute about other people.”

The dinner scene—shot over three days—was so potent that even during rehearsals, the crew applauded. McNamara, who banged it out in a single afternoon, says dinner parties are his favorite to write: private but public, boozy but buttoned-up—ripe for implosion. “There’s a façade to a dinner party,” he says, “that naturally lends itself to being pulled apart. And that’s exactly what happens here.”

Theo and Ivy’s caustic banter—once seen as charming—spirals into open hostility, exposing the rot in their marriage as their horrified friends look on. “It’s their love language,” says producer Sinclair. “But it stops being funny when it becomes the battleground.”

Roach brings a shrewd outsider’s eye to the British-American cultural collision, and McNamara’s Australian background helps him skewer English pomposity with surgical precision. The result is a pressure-cooker scene where every raised eyebrow and passive-aggressive toast cuts deep.

The cast calls it a highlight of the shoot—part theater, part comedy cage match. “It was improv heaven,” says Cumberbatch. “The smallest moment had the biggest impact.” Colman laughs about “cake-based violations,” while Gatwa calls the group around the table “three couples who all desperately need a divorce.” The film walks a tightrope between grounded emotion and heightened absurdity—and this dinner party is the perfect balancing act. “Sparks will fly,” Gatwa says. And in *THE ROSES*, they do.

It’s this perfectly calibrated cast of misfits—three fracturing couples and two long-suffering colleagues—that gives the scene its chaotic brilliance. Each one brings their own baggage, neuroses, and buried tensions to the table... and by dessert, not a single secret stays buried.

COLLATERAL COUPLES

Comedy icon and multi-Emmy® winner **Kate McKinnon** (*Barbie, Bombshell*), who previously worked with Roach on *Bombshell*, brings her signature chaotic candor to **THE ROSES** as **Amy**—an overbearing, hyper-sexualized Northern Californian liberal in a “potential” open marriage with **Andy Samberg’s Barry**.

“Amy’s trying to be of this cultural moment when polyamory is suddenly everywhere,” McKinnon explains. “She is wanting to be open for the sake of being open, without really backing it up. Amy is so sexually blunt that there’s nothing sexual about it at all. In fact, it’s the opposite.”

With some improvisation off the scripted scenes, she brings to life a character who is as self-absorbed as she is intense—someone who co-opts trauma or weaponizes it later, all while dressed in a bolo tie and walking boots. “She thinks she’s fun and playful but makes people go, ‘Ay, ay ay...’” adds McKinnon, who relished playing such a socially unaware, wonderfully eye-roll-inducing character.

Samberg, meanwhile, portrays Barry, a loyal but clueless real estate lawyer who clings to his friendship with Theo while muddling through his crumbling relationship with Amy. “They talk the talk but it’s all surface,” he says. Barry, described by producer Sinclair as “a clumsy Labrador next to Theo’s buttoned-up arrogance,” wants nothing more than for Ivy and Theo to stay together, even if he can’t fix his own mess. For Samberg, the film offered career milestones: scenes with Allison Janney, a script by Tony McNamara, and the chance to finally team up with Cumberbatch—whom he jokingly credits for his own fast-talking “Cumberbatching” on ‘Brooklyn Nine-Nine’.

Together, Amy and Barry are also hypocrites of the highest order. “The kind of people who have solar panels on their house, but the house has eight bedrooms,” explains McKinnon. “They are also, frankly, a terrible couple. Andy said to me, ‘It’s like Ivy and Theo really are simpatico. Amy and Barry should *not* be together.’”

Says Samberg of McKinnon, with whom he overlapped with for one season on ‘Saturday Night Live’, “This is probably the most one-on-one time we’ve had in our lives, which has been a real treat. I’ve always loved Kate. Everybody does. She’s in her own wing of the universe and has her own tone and is one of the funniest people out there.”

Returning to the deliciously heightened world of McNamara is BAFTA-winner **Jamie Demetriou** (‘Stath Lets Flat’) as **Rory**, a self-important architect in a lopsided relationship with **Zoë Chao’s** razor-sharp **Sally**—another of the film’s mismatched couples. “Rory is the kind of person who thinks he’s in competition with everyone, but no one is in competition with him,” Demetriou jokes. Sally, meanwhile, is everything Rory is not—cool, composed, and quietly cruel. “She looks like she walked off a runway,” says costume designer **PC Williams** (*Back to Black*). “Then she opens her mouth and you’re like, ‘Oh God, what’s next?’” In the unforgettable dinner party scene, Sally tries to mimic the barbed wit of Ivy and Theo, only to emotionally vaporize Rory in front of their friends.

For Chao, the script stood out for its honest portrayal of failure and artistry—two things Sally, who is also an architect, deeply misunderstands. “She’s a striver, but not emotionally intelligent,” Chao explains. “She wants to win.” Sally secretly idolizes Theo, whose architectural talent and social mystique she finds irresistible. “She kind of wants to be Ivy, or be with Theo—definitely not Rory,” Chao adds. Together, Demetriou and Chao deliver a perfectly toxic couple—unravelling under the weight of ambition, envy, and the absurdity of modern love.

The final couple at the table aren’t a couple at all, at least in a romantic sense, but are deeply bonded through ambition and loyalty. **Sunita Mani** (‘Glow’) as **Jane**, the enigmatic sous chef, and **Ncuti Gatwa** as **Jeffrey**, the fiercely devoted head waiter, have been with Ivy since her humble crab shack days—long before *We’ve Got Crabs* became a culinary empire.

“I believe Jane’s a bit of an orphan looking for herself, and Ivy has become the mentor she needs,” says Mani. Their connection is forged in the chaos of building something from nothing, creating a quiet but unshakable team dynamic. “The relationship between me, Ncuti and Olivia was so immediate on set, and that quickly embedded itself on the dynamic of Jane, Jeffrey and Ivy. We immediately felt like a team.”

Gatwa's Jeffrey, meanwhile, brings flair and fire to the kitchen floor. "He loves the food, loves Ivy, *believes* in Ivy, but he's got that American business mindset," Gatwa says. As Ivy hesitates in the face of sudden success, Jeffrey is pushing forward with unrelenting optimism and just a touch of vanity. His larger-than-life energy, perfectly dressed in bold, body-conscious fashion, brings levity and style to the film's more biting emotional moments.

"Watching angry people is the best – angry people full of spite," Gatwa laughs of the savage scenes. "It is deliciously funny. And that's what we're going to give you with this."

THE PERFECT HOME

While *THE ROSES* is largely based in the States – its filming locations echo the mix of the story's transatlantic cast. These included Salcombe, home to The Winking Prawn which was the location for Ivy's crab shack, Ascot Racecourse, which doubled as an airport, restaurant kitchen and lawyers' conference room, and Combe Martin on the UK's Devon coast, Theo and Ivy's spectacular Northern California home.

"It had to be the perfect house," says director Roach of the latter, a stunning modernist home at the heart of *THE ROSES*. More than just a backdrop, the house ultimately becomes central – it even has its own voice, like a seductive Siri or Alexa, but with the unsettling calm of *HAL* from *2001: A Space Odyssey*. He continues, "The house had to be its own character: it's a manifestation of Theo's rediscovery of his mojo. And the irony is that it becomes a factor in the destruction of their marriage."

McNamara gave Theo the job of architect precisely so that the house carries deep personal meaning—his shot at redemption, funded by Ivy's success. "There is a point in the story when they decide to build the house, and it's a crossroads," he explains. "They think the house is their saviour, and it's not. In a way, it's the climax of their ambitions. Theo wants to remake himself in Ivy's eyes – he feels like not only the world thinks he's a loser, but she thinks he's a loser too."

With the interior built on a soundstage at Pinewood by Academy Award®-nominated production designer **Mark Ricker** (*Ma Rainey's Black Bottom*, *Trumbo*) and his team, the home is a jaw-dropping creation—spare, Scandi-style. Ricker knew from the script that it was set on a cliff over the sea and located in a forest, so decided to lean into simple tones, honest materials, grains and textures. Something sophisticated and timeless, with simple, bold shapes, circles and squares.

"I started with a question: what is the concept of a house?," recalls Ricker, who had worked with Roach and producer Graham on multiple projects. "I realized that I wasn't going to design the most amazing house – I just had to design a house that an architect who was trying to prove something to himself would design."

"Mark told me he sketched the first design on a napkin," recalls supervising locations manager **Antonia Grant**. "It's a complete work of art."

"I wanted the house to represent how deconstructed their marriage was," Ricker says. "And visuals that symbolized that. It's already got holes in it. It's fractured. There's a big window in the master bedroom, but it's tilting, a leaning tower. There are open holes in the walls. The stairs are cantilevered, fragile because they're teetering, with literally nothing holding them up. It's almost like this house is deconstructing itself."

Cumberbatch calls the design motifs, "very, very wily stuff from Mark, because these funky and odd elements are essentially predicting where things will go."

Adds McNamara, "The house ultimately becomes less a symbol of unity than a flashpoint for ego and resentment."

Colman did fall hard for it. When she first stepped into it, she kept walking around caressing its finishing and furnishings. "Oh my God, the house!" Colman marvels. "I've got so many photographs of it. I can imagine that when people see it in the film, architects all over the world are going to be jealous. It is so beautiful."

The result, remarks producer Graham, is exactly what the story needed for it to be. "A place so beautiful that Theo and Ivy would both kill for it."

HONESTY IN BLOOM

Just as Theo and Ivy's home is unforgettable, so is the film's story, one that will prompt reflection and discussion—some uncomfortable, some uplifting, but all of them honest.

"By the end of our first read-through, although everyone was laughing through the early parts of it," says Roach. "It became clear to everyone how deeply tragic and heartbreaking it all is."

He continues, "When we finished, Benedict said to me, 'I hope this film causes every person watching it to turn to their partner and say, Wow, we need to talk honestly and drop the surface stuff, because if we don't, we might misunderstand each other. We might stop giving each other the benefit of the doubt.' And I think that is the real magic of any relationship. Once you lose that, you're on a slippery slope."

Most important for McNamara, meanwhile, is that audiences also identify with the challenges Theo and Ivy face in the film. "I want people to root for Theo and Ivy to be together but recognize how difficult that is. I don't think as an audience you want them to suddenly be nice to each other."

Fun very much sits at the center of this story, humor in all its many guises. "People can expect wit in all its incarnations in this: dry wit, acerbic wit, warm wit, wet wit," says McKinnon. "It is hilarious and subtle and the real unravelling of a real love that should have been."

For Cumberbatch, the process of making *THE ROSES* was one that will live long in his memory, particularly as it has seen him finally get to work so closely with someone he has admired for so long. "Olivia is a treasure, but let's put that aside," he says. "She has been a *lot* of fun to work with. She's an amazing collaborator with this lovely, joyous upbeat energy, which I would be exhausted by having to exert. It's just who she is. She's like that through and through. And, as an actress, she has this unique range between comedy and tragedy. It's effortless for her."

The love between the two runs both ways, which is somewhat ironic given the hateful madness their characters will ultimately descend into. "No, the irony of that is not lost on me, either," Colman says. "It's strange making a movie with someone you love so much where you get to be so horrendous and nasty to them all day. But that's what this film is. It's about the highs and lows of a relationship and everything in between. Human mess in all its glory and shit."

THE ROSES is a film that, like a marriage itself maybe, goes through every emotional possible. Often at the same time.

"We wanted to make a very smart adult comedy that goes dark. And I feel like there haven't been that many of those for a while," says McNamara. "And we wanted to make a really good comedy about marriage that also had a good heart about how hard that is. We wanted to make something that people could relate to. I know we all did."

ABOUT THE FILMMAKERS

Jay Roach – Director & Producer

Jay Roach is a director, writer and producer. Most recently in 2023, he directed *High Desert*, starring Patricia Arquette and Matt Dillon.

Roach produced and directed 2019's *Bombshell*, starring Charlize Theron, Nicole Kidman, Margot Robbie, and John Lithgow. The film, financed and released by Bron Studios and Lionsgate, was nominated for two Golden Globes and two Academy Awards®-- for Best Actress and Best Supporting Actress – for Charlize Theron and Margot Robbie. *Bombshell* won an Oscar for Best Make-up and Hair.

Roach won a Golden Globe for producing *Game Change*, which he also directed. *Game Change* won three Golden Globes and five Emmys-- including an Emmy for directing-- and a Peabody Award. He produced and directed *Recount* which won three Emmys; it was nominated for eleven. And he produced and directed *All the Way*, which was nominated for eight Emmys.

In 2015, he directed the feature film *Trumbo*, starring Bryan Cranston, Helen Mirren, and Diane Lane. Cranston was nominated for an Oscar and a Golden Globe for his performance as Dalton Trumbo.

Roach's career began in feature comedies. His first film was the box office hit *Austin Powers: International Man of Mystery*, which spawned two sequels *The Spy Who Shagged Me* and *Goldmember*. He also produced and directed *Meet the Parents*, *Meet the Fockers*, *Mystery Alaska*, and *The Campaign*.

Roach produced *Borat*, *Sisters*, and *The Hitchhikers Guide to the Galaxy*.

Before directing, Roach was a screenwriter in science fiction. He co-wrote the pilot for the short-lived series "Space Rangers" in 1993.

Roach is married to Susanna Hoffs of The Bangles. They have two adult children. He was born and raised in Albuquerque, New Mexico. He graduated from Stanford University in 1980 and earned an MFA in film production from USC in 1986. Prior to directing, he taught cinematography and directing at USC for six years.

Tony McNamara – Writer

Tony McNamara is an Academy Award-nominated screenwriter and playwright, whose most recent film *Poor Things* earned his second Academy Award-nomination for Best Adapted Screenplay.

The film marks the second creative collaboration between McNamara and director Yorgos Lanthimos, and it is the third collaboration for McNamara and star Emma Stone. *Poor Things* revolves around a young woman who is resurrected by a scientist and given a new life. The film released in theaters on December 8, 2023 and was the second-most Oscar-nominated film of the year.

Originally from Australia, McNamara's career began with his play, "The Cafe Latte Kid," and after a successful theatre career eventually transitioned into television writing, where he gained recognition with the award-winning series "Tangle" and "Puberty Blues."

McNamara's unique blend of humor, drama, and social commentary can also be seen in the Academy Award-nominated film *The Favourite*, which was also directed by Lanthimos and starred Stone. The film earned him a BAFTA Award and Academy Award® nomination for Best Original Screenplay.

McNamara also penned the screenplay for the Academy Award-winning film *Cruella*, which explored the origin story of the iconic villain, Cruella de Vil. The film also starred Emma Stone and received a BAFTA Award nomination for Costume Design and Hair & Makeup, Grammy® Award nomination for Compilation Soundtrack, and Golden Globe® nomination for Stone's performance.

On the television side, McNamara created the Emmy®-nominated and WGA Award-winning historical drama-comedy series "The Great", starring Elle Fanning. The series revolves around the tumultuous life of Catherine the Great, Empress of Russia. McNamara's writing on the series has been praised for infusing historical events with humor and contemporary wit and sensibilities, gaining him an Emmy® nomination for Outstanding Writing for a Comedy Series. The show also earned Fanning two Emmy® nominations for Best Actress in a Comedy Series.

SunnyMarch - Adam Ackland & Leah Clarke – Producers

Producer Adam Ackland is the Managing Director of SunnyMarch, the independent Film & TV production company he founded with Benedict Cumberbatch in 2013. Leah Clarke runs the Film and TV departments at SunnyMarch alongside Ackland and Cumberbatch.

Aside from the recently released *We Live in Time*, John Crowley's contemporary romance written by Nick Payne, starring Andrew Garfield and Florence Pugh, SunnyMarch's upcoming releases include *The Thing with Feathers* which premiered at this year's Sundance Film Festival. The film is an adaptation of Max Porter's bestselling novel "Grief is the Thing with Feathers," written and directed by Dylan Southern and starring Cumberbatch. Both will be released theatrically in 2025.

Since launching the banner, SunnyMarch have produced Mahalia Belo's debut feature, *The End We Start From*, starring Jodie Comer, Katherine Waterstone, Mark Strong and Joel Fry; the Golden Globe® winning, BAFTA nominated Kevin Macdonald film *The Mauritanian*, starring Jodie Foster, Tahar Rahim, Benedict Cumberbatch and Shailene Woodley; Will Sharpe's period piece *The Electrical Life of Louis Wain*, starring Cumberbatch, Claire Foy, Toby Jones and Andrea Riseborough; Emmy® nominated and BAFTA winning limited series "Patrick Melrose" starring Cumberbatch, Jennifer Jason Leigh and Hugo Weaving; and *The Courier*, a cold-war espionage drama directed by Dominic Cooke, starring Cumberbatch, Rachel Brosnahan, Merab Ninidze and Jessie Buckley.

Ed Sinclair – Producer

Ed Sinclair is a screenwriter and producer, and Creative Director of South of the River Pictures. Sinclair wrote "Landscapers," which was nominated for Best Miniseries at the 2022 BAFTA TV Awards and won 3 BAFTA CRAFT Awards. Sinclair was also a producer on 2023's "Wicked Little Letters."

Tom Carver – Producer

Tom Carver co-founded South of the River Pictures in 2019 with Olivia Colman and Ed Sinclair. Carver serves as Managing Director and Producer. Carver executive produced "Wicked Little Letters," and is producing on the upcoming feature film, *Wicker*.

Michelle Graham – Producer

Michelle Graham is Head of Development and Production at Delirious Media, director Jay Roach's company. Graham earned an Emmy® nomination for her work on the television movie "All the Way" starring Bryan Cranston, and her TV credits also include producing the series "High Desert" starring Patricia Arquette and "Coastal Elites," a special filmed and released at the height of the COVID pandemic, starring Bette Midler, Dan Levy, Issa Rae, Sarah Paulson and Kaitlyn Dever.

Her feature credits include *Bombshell* starring Charlize Theron, Nicole Kidman, Margot Robbie and John Lithgow. Charlize Theron and Margot Robbie were both nominated for Golden Globes and Academy Awards, and the film won an Oscar for best make-up and hairstyling. Graham was also a member of the producing team for *Trumbo*, which garnered Bryan Cranston both Oscar and Golden Globe nominations; *The Campaign*, "The Brink," and the Emmy-winning "Game Change."

Over more than a decade at Delirious Media, Graham has also worked on projects including *Sisters*, *Bruno*, *Little Fockers*, and *Dinner for Schmucks*. Graham is currently producing and developing a number of projects for film and television, including a new entry in both the *Meet the Parents* and *Ocean's Eleven* franchises.

Florian Hoffmeister – Director of Photography

Having studied directing and cinematography at Berlin's German Film and Television Academy, Florian Hoffmeister quickly established himself as a distinct, versatile voice working internationally in a variety of genres and formats.

In television, his work as a cinematographer includes the haunting "The Hamburg Cell" by his mentor, the late Antonia Bird, as well as serials such as the pioneering "5 Days", "House Of Saddam", the remake of "The Prisoner," for which he received an Emmy nomination for Best Cinematography

Miniseries or Movie, as well as the first season of “The Terror,” which he shot for director Edward Berger. His most recent TV credits include the first season of “Pachinko,” where he collaborated with director Kogonada, as well as the new installment of “True Detective,” starring Jodie Foster and Kali Reiss, which he lensed for writer-director Issa Lopez.

In 2012 / 2013, he became the first cinematographer to win an Emmy, a BAFTA, and the prestigious ASC Award with the same program: his work on the TV mini-series “Great Expectations,” directed by Brian Kirk. In 2014, he was chosen as one of Variety’s 10 Cinematographers to Watch.

In feature films, he was known for his collaboration with the late British master Terence Davies, for whom he lensed *The Deep Blue Sea*, starring Rachel Weisz, Tom Hiddleston, and Simon Russell-Beale, as well as Davies’ Emily Dickinson project *A Quiet Passion*, starring Cynthia Nixon and Jennifer Ehle. He worked with several artists such as Elizabeth Olsen, Oscar Isaac, and Jessica Lang in the US indie *In Secret*, Johnny Depp, Ewan McGregor, and Gwyneth Paltrow in David Koepp’s *Mortdecai*, as well as Keira Knightley, Ralph Fiennes, and Matt Smith in Gavin Hood’s political thriller *Official Secrets*. In 2018, he shot *Antlers* for director Scott Cooper, starring Kerri Russell and Jesse Plemons.

In 2021, he collaborated with director Todd Field on his film *Tár*. This work won him the Golden Frog at Camerimage, an Independent Spirit Award, as well as his first Academy Award nomination for best cinematography.

He has directed two feature films: his directorial debut *3 Degrees Colder*, which won him a Silver Leopard for the best first feature at the 2005 Locarno International Film Festival, and *The Have-Nots*, an adaptation of the award-winning novel by Katharina Hacker. The film starred Julia Jentsch, played in competition in Munich and Tallinn’s Black Nights, and was theatrically released in Germany in early 2017.

Mark Ricker – Production Designer

Production Designer Mark Ricker has designed four projects with director Jay Roach, including *Bombshell*, *All the Way*, *Trumbo*, and the intimate pandemic project *Coastal Elites*.

Ricker received an Academy Award® nomination for *Ma Rainey’s Black Bottom*, George C. Wolfe’s adaptation of August Wilson’s play starring Viola Davis and Chadwick Boseman. The design was also nominated for a Critics Choice Award and by the Art Directors Guild for Excellence in Production Design. Ricker was reunited with Wolfe for *Rustin*, starring Colman Domingo as civil rights hero Bayard Rustin.

Ricker also received an ADG nomination for “Feud: Capote vs. The Swans,” directed by Gus Van Sant, as well as ADG and Emmy® nominations for director Dan Minahan’s “Halston” – both limited series for Ryan Murphy Productions. Additional Emmy® nominations were for Ben Stiller’s acclaimed true life limited series, “Escape at Dannemora,” and Barry Levinson’s *You Don’t Know Jack* starring Al Pacino as Jack Kevorkian.

His production designs for *The Help*, written and directed by Tate Taylor, and *Julie & Julia*, written and directed by Nora Ephron also received ADG nominations, as well as for *Trumbo* (d. Jay Roach). He designed the comedies *Snatched* (d. Jonathon Levine) and *Keeping Up with the Joneses* (d. Greg Matolla), as well as *The Judge* (d. David Dobkin) starring Robert Downey Jr. and Robert Duvall; *Get On Up*, starring Chadwick Boseman as James Brown (d. Tate Taylor) and the Sundance hit, *The Way, Way Back* (d. Jim Rash & Nat Faxon). Ricker also recently designed *Miss You, Love You* written and directed by Jim Rash and starring Allison Janney.

Additional production design credits include *Conviction* (d. Tony Goldwyn), *The Nanny Diaries* (d. Shari Springer Berman & Bob Pulcini) and *The Hoax* (d. Lasse Halström); three films for director Griffin Dunne: *The Accidental Husband*, *Fierce People* and *Lisa Picard Is Famous* (Un Certain Regard/Cannes), as well as *Prime* (d. Ben Younger), starring Meryl Streep and Uma Thurman, *The Ballad Of Jack & Rose* (d. Rebecca Miller), starring Daniel Day-Lewis and Catherine Keener; *Sunshine State* (d. John Sayles), *Thirteen Conversations About One Thing* (d. Jill Sprecher), *Julie Johnson* (d. Bob Gosse) and *Fever*, directed by Alex Winter (Director’s Fortnight / Cannes ’99).

As an Art Director, and Set Designer, he contributed to the designs of *The Shipping News*, *Far from Heaven*, *Kate & Leopold*, *The Thomas Crowne Affair*, *The Out-of-Towners* and *The Substance of Fire*. He began his career in the Prop and Set Decorating Departments of *Passion Fish*, *The Last of the Mohicans*, *Once Around* and Volker Schlöndorff's 1990 adaptation of *The Handmaid's Tale*.

Ricker studied English at UNC-Chapel Hill and has an MFA in Scenic and Production Design from NYU's Tisch School of the Arts. He currently lives in New York City.

Jon Poll – Editor

Jon Poll has worked for director Jay Roach on the feature films *Mystery*, *Alaska*, *Austin Powers: The Spy Who Shagged Me*, *Meet the Parents*, *Austin Powers in Goldmember*, *Meet the Fockers*, *Dinner for Schmucks*, *The Campaign* and *Bombshell*, as well as on Roach's pilot, "The Brink." A USC School of Cinematic Arts graduate with a degree in film production, other film editing credits for Poll include *The Color Purple*, *Father of the Bride*, *The Greatest Showman*, *Forever Young*, *Scary Movie 3*, *Cabin Boy* and *Death to Smoochy*.

Poll also directed *Charlie Bartlett* starring Anton Yelchin, Robert Downey Jr., Kat Dennings, and Hope Davis for producer Jay Roach.

Theodore Shapiro – Composer

Theodore Shapiro is an Emmy® Award-winning composer with a prolific filmography spanning many of the most culturally defining films of the past 25 years.

Most recently, Shapiro returned to score the second season of the critically-acclaimed "Severance," which premiered on January 17, following his award-winning work on the first. His haunting, atmospheric score has garnered wide praise for elevating the show's unsettling tone, with critics dubbing it "iconic" (Vulture), "perfect" (Decider) and "eerily catchy" (Los Angeles Times). Outside of "Severance," Shapiro's career has been defined chiefly by his versatility. He has built a reputation as a master of comedy scores, notably scoring iconic comedies like *The Devil Wears Prada*, *13 Going On 30* and *Dodgeball*. Beyond that, however, his extensive body of work – contributing to over a billion dollars in cumulative box office revenue – spans a wide variety of films, with turns scoring the likes of *The Eyes of Tammy Faye*, *Bombshell* and "Severance" helmer Ben Stiller's *The Secret Life of Walter Mitty*. Following a deep passion for film music since childhood and stints at Brown University and Juilliard, Shapiro is now based in Los Angeles with his family.

PC Williams – Costume Designer

PC Williams is a BAFTA-winning costume designer & stylist. She's obsessed with storytelling, which can truly be felt and seen through both her designs and infectious personality. Graduating from Central Saint Martins, she has gone on to work across narrative moving image, advertising, fashion and music. Between 2010 – 2020, PC taught on the Foundation Degree at Central St. Martins and continues to contribute to art & design projects within community, which help to create spaces for young people from diverse backgrounds access to arts education or careers within the creative sector.

Her credits include "We Are Lady Parts," which she won Best Costume Design at the 2022 BAFTA TV Awards, *Back To Black* directed by Sam Taylor Johnson, *The End We Start From* directed by Mahalia Belo for which she was nominated for Best Costume Design at the 2024 BIFA Awards, *The Kitchen* directed by Daniel Kaluuya, and *Polite Society* which premiered at Sundance '23.

ABOUT THE CAST

Olivia Colman – “Ivy Rose”

Olivia Colman was recently seen in Sophie Hyde’s *Jimpa* opposite John Lithgow and Aud Mason-Hyde, which had its world premiere at the 2025 Sundance Film Festival. Also upcoming for release is Alex Huston Fischer and Eleanor Wilson’s *Wicker*, in which Colman stars alongside Alexander Skarsgård and Peter Dinklage. Later this year, Colman will start filming her role as ‘Mrs Bennett’ in the limited series “Pride and Prejudice” based on the classic Jane Austen novel alongside Emma Corrin and Jack Lowden.

Most notably, Colman won the 2019 Academy Award® in the category of Best Performance by an Actress in a Leading Role as Queen Anne in Yorgos Lanthimos’s critically acclaimed *The Favourite*, opposite Emma Stone and Rachel Weisz. The same year she also won the Golden Globe® for the category of Best Performance by an Actress in a Motion Picture (Musical or Comedy); the BAFTA award in the category of Best Leading Actress; British Independent Film Award in the category of Best Actress, the Critics’ Choice award in the category Best Actress in a Comedy; and the Volpi Cup for Best Actress at the 2018 Venice Film Festival. It marked her second collaboration with Lanthimos following her role in his dystopian romantic comedy, *The Lobster*, for which Colman received a British Independent Film Award in the category of Best Supporting Actress, and a nomination for an Evening Standard British Film Award for Best Comedy Performance.

In 2021, Colman was seen in Maggie Gyllenhaal’s directorial debut, *The Lost Daughter*, with Dakota Johnson and Jessie Buckley. For this role, Colman won the Gotham Award in the category of Outstanding Lead Performance and received nominations for an Academy Award®, Golden Globe®, SAG Award® and Critics Choice Award. In 2011/2012, Colman won the Best Actress prize at the British Independent Film Awards, Evening Standard British Film Awards, Critics Circle Awards and Empire Awards for her brilliant performance in Paddy Considine’s feature directorial debut *Tyrannosaur*, opposite Peter Mullan and Eddie Marsan. The film also won the World Cinema Special Jury Prize for Breakout Performance at the Sundance international Festival the same year. Other film credits include: Dougal Wilson’s *Paddington in Peru*; Thea Sharrock’s *Wicked Little Letters*; Paul King’s *Wonka*; Sam Mendes’ *Empire of Light*; Joel Crawford and Januel Mercado’s *Puss in Boots: The Last Wish*; Stephen Donnelly’s *Scrooge: A Christmas Carol*; Florian Zeller’s *The Father*, for which she received an Academy Award®, Golden Globe®, SAG and Critics Choice Award nomination; Eva Husson’s *Mothering Sunday*; Sarah Smith, Jean-Philippe Vine and Octavio E. Rodriguez Ron’s *Gone Wrong*; Michael Rianda and Jeff Rowe’s *The Mitchells vs the Machines*; Britt Poulton and Dan Madison Savage’s thriller *Them That Follow*; Kenneth Branagh’s *Murder On The Orient Express*; Phyllida Lloyd’s *The Iron Lady* opposite Meryl Streep; Rufus Norris’ *London Road*, Roger Michell’s *Hyde Park On Hudson*; Steven Knight’s *Locke*; James Griffiths’ *Cuban Fury*; and Edgar Wright’s *Hot Fuzz*.

On television, Colman will next be seen in the second season of “The Night Manager” opposite Tom Hiddleston, where she will reprise her role as ‘Angela Burr’. For this performance in 2017, Colman won a Golden Globe®. Colman was also recently seen reprising her role as ‘Chef Terry’ in Season 3 of FX’s award-winning series “The Bear” alongside Jeremy Allen White and Ebon Moss-Bachrach. For her role in Season 2, she was nominated for an Emmy® Award. In 2021, Colman won an Emmy® Award for her role as Queen Elizabeth II in Season 4 of the critically acclaimed original series, “The Crown,” opposite Tobias Menzies and Helena Bonham Carter. This is a reprisal of her role from Season 3, for which she won a Golden Globe® Award. Across both seasons, she also received nominations for BAFTA, SAG and Critics Choice Awards.

Previously in 2013, Colman was the double award winner at the Television BAFTA’s, winning Female Performance in a Comedy Programme for her reoccurring role in “Twenty Twelve,” as well as Best Supporting Actress for her role in “Accused.” Other television credits include Marvel’s “Secret Invasion”; FX/BBC’s “Great Expectations”; lending her voice to the series “Heartstopper”; the limited series, “Landscapers”, which South of the River Pictures co-produced; the Amazon’s award-winning “Fleabag” which she garnered an Emmy® nomination and a Television BAFTA nomination; “Broadchurch” which ran for three seasons and for which she won a Television BAFTA; “Rev” which she received a Television BAFTA nomination; “Les Misérables”; “Watership Down”; “Flowers,” “Peep Show,”

and “Greenwing”; “The Thirteenth Tale,” “The Secrets and Exile”; “Mr. Sloane”; and “The Suspicions of Mr. Whicher II”.

On stage, Colman’s credits include *Long Day’s Journey into Night* (Lyric Theatre), *England People Very Nice* (National Theatre), *Hayfever* (Noel Coward Theatre) and most recently Lucy Kirkwood’s *Mosquitoes at the National Theatre*, directed by Rufus Norris, for which she won Best Actress in the 2018 Whatsonstage Awards. Colman has been awarded the title of Commander of the Most Excellent Order of the British Empire for her services to drama, and a BFI Fellowship.

Benedict Cumberbatch – “Theo Rose”

Academy Award® nominee Benedict Cumberbatch has established himself as one of the most versatile actors of his generation with an array of emotionally searing and complex roles defining his body of work.

Cumberbatch was nominated for an Academy Award®, BAFTA, SAG, Critics Choice and Golden Globe® for his work in Jane Campion’s Academy Award® winning film *The Power of the Dog*. Cumberbatch also received Academy Award®, Golden Globe®, BAFTA and SAG Award nominations for his portrayal of ‘Alan Turing’ in Morten Tyldum’s *The Imitation Game*.

Upcoming projects include Wes Anderson’s *The Phoenician Scheme* opposite Benicio del Toro and Michael Cera; Dylan Southern’s *The Thing With Feathers*; Guy Ritchie’s *Wife & Dog* alongside Rosamund Pike; and Cary Fukunaga’s *Blood on Snow* opposite Aaron Taylor-Johnson.

Recently, Cumberbatch starred in Abi Morgan’s mini-series “Eric”; Wes Anderson’s Academy Award® winning film *The Wonderful Story of Henry Sugar*; and Marvel’s *Doctor Strange in the Multiverse of Madness*, which garnered nearly \$1 billion at the global box office.

Additional film credits include Will Sharpe’s *The Electrical Life of Louis Wain*; Jon Watts’ *Spider-Man: No Way Home*; Sam Mendes’ BAFTA Award-winning *1917*; Steve McQueen’s Academy Award® winning film *12 Years a Slave*; Steven Spielberg’s *War Horse*; Joe Wright’s *Atonement*; Alfonso Gomez-Rejon’s *The Current War*; Peter Jackson’s *The Hobbit* Trilogy; JJ Abrams’ blockbuster *Star Trek: Into Darkness*; Scott Cooper’s *Black Mass*; John Wells’ *August: Osage County*; Thomas Alfredson’s *Tinker Tailor Soldier Spy*; and Justin Chadwick’s *The Other Boleyn Girl*.

On television, Cumberbatch has starred in the limited series “Eric” alongside Gaby Hoffmann; the Emmy® and BAFTA TV Award-nominated “Brexit: The Uncivil War”; David Nicholls’ “Patrick Melrose,” for which he won a BAFTA TV Award and received Golden Globe® and Emmy® nominations; the critically acclaimed BBC series “Sherlock,” for which he won a Primetime Emmy® Award in 2014 and received three Emmy nominations, three BAFTA TV Award nominations, two SAG Award nominations and three Critics Choice nominations; “The Hollow Crown,” which garnered him a BAFTA TV Award nomination in the category of ‘Best Leading Actor’; the highly acclaimed drama “Hawking”; “Small Island”; and “Parade’s End.”

In theatre, Cumberbatch starred in *Hedda Gabler*, playing the role of ‘George Tesman’ at the Almeida Theatre. He reprised his role at the Duke of York’s Theatre, marking his West End debut, receiving a Laurence Olivier Award nomination and winning the Ian Charleson Award. Cumberbatch also starred as ‘Victor Frankenstein’ in the Olivier National Theatre’s *Frankenstein*, for which he received the Laurence Olivier Award, the Evening Standard Award, and the Critics’ Circle Theatre Award. Cumberbatch also led Shakespeare’s *Hamlet* at the Barbican Theatre. For his portrayal of the titular character, he earned his third Laurence Olivier Award nomination.

In 2013, Cumberbatch established his production company SunnyMarch alongside producing partner Adam Ackland. Their recent and upcoming slate covers a variety of projects for television and film including “The Annecy Murders”; *We Live in Time*; *The End We Start From*; *The Electrical Life of Louis Wain*; “Londongrad”; *War Magician*; and *The 39 Steps*.

Kate McKinnon – “Amy”

Kate McKinnon won the Emmy Award for “Outstanding Supporting Actress in a Comedy Series” in 2016 and 2017 and was nominated every year from 2014 until 2022 for her work on “Saturday Night

Live.” She recently reprised her iconic character, ‘Colleen Rafferty’ in SNL’s 50th Anniversary show alongside Meryl Streep, who played her mother, ‘Colleen Sr.’

McKinnon’s previous roles include Jay Roach’s *Bombshell* opposite Charlize Theron, Nicole Kidman and Margot Robbie, Danny Boyle’s *Yesterday*, *The Spy Who Dumped Me* opposite Mila Kunis, Paul Feig’s 2016 reboot of *Ghostbusters*, *Rough Night* opposite Scarlett Johansson, and *Office Christmas Party* with Jason Bateman and Jennifer Aniston.

In addition, she has voiced roles in various animated projects, including Oscar-nominated *Ferdinand*, *Finding Dory*, and ‘Lulu’ in *DC League Of Super-Pets* opposite Dwayne Johnson and Kevin Hart. She has also voiced roles in several TV series, including “The Magic School Bus Rides Again,” “The Simpsons,” and “Family Guy.” She was nominated for a 2017 Daytime Emmy for her work on the PBS animated series “Nature Cat” and can be heard as ‘Queen Mortuana’ in the Audible medieval fantasy-comedy series, “Heads Will Roll,” which she co-created.

She was recently seen as ‘Weird Barbie’ in Greta Gerwig’s worldwide blockbuster, *Barbie*, opposite Margot Robbie and Ryan Gosling. Upcoming projects include the Andrew Stanton-directed *In the Blink of an Eye* for Searchlight Pictures, and season two of “Heads Will Roll.” Additionally, the first book in her middle grade series, “The Millicent Quibb School of Etiquette for Young Ladies of Mad Science” (pub date: October 2024) is a #1 *New York Times* bestseller and spent nineteen weeks on the Bestseller list.

Andy Samberg – “Barry”

Andy Samberg is an Emmy® and Golden Globe-award winning actor, producer and writer. This past fall, Samberg made his return to Studio 8H for SNL’s 50th season portraying Second Gentleman, Doug Emhoff opposite Maya Rudolph’s Kamala Harris. He also starred in three new “The Lonely Island” digital shorts, one of which featured Charli XCX. Also to celebrate the 50th season, Samberg performed alongside Lady Gaga, Bad Bunny and Eddie Vedder with an iconic musical medley of “The Lonely Island” classics, including “D*** in a Box,” “Motherlover,” “Lazy Sunday,” “I’m on a Boat” and “Jack Sparrow” during SNL50: The Homecoming Concert.

Most recently, Samberg played the role of ‘David E. Scherman’ opposite Kate Winslet in the biographical film, *Lee*, directed by Ellen Kuras. The film follows the story of photographer Elizabeth ‘Lee’ Miller, who became an acclaimed war correspondent for VOGUE during World War II.

In April 2024, Samberg launched a new podcast with Seth Meyers, Akiva Schaffer and Jorma Taccone, “The Lonely Island & Seth Meyers Podcast,” discussing The Lonely Island’s groundbreaking SNL Digital Shorts beginning in 2005.

Samberg voices ‘Rip Digman’ in the ongoing animated series “Digman!”, which he co-created and wrote alongside showrunner Neil Campbell. Other writing credits also include Image Comics’ comic series, “The Holy Roller” and “The Boys Presents: Diabolical”, for which Samberg received a 2022 Emmy® nomination.

Samberg produced and starred in *Palm Springs* in 2020 and closed out his tenure in 2021 on the critically acclaimed comedy series, “Brooklyn Nine-Nine” after starring in and producing throughout its 8 seasons. Samberg’s additional producing credits include “PEN15,” “I Think You Should Leave with Tim Robinson” and the Jake Johnson and Anna Kendrick original movie, *Self Reliance*, in which he also appears.

As young comics, Samberg, Akiva Schaffer, and Jorma Taccone originated the highly successful digital short group, “The Lonely Island” which boasts over 2.8 billion views on their YouTube channel, four Platinum singles and one Gold single.

Allison Janney – “Eleanor”

Allison Janney is one of the most versatile and acclaimed actresses working today, seamlessly blending the presence of a leading lady with the depth and nuance of a character actor. Her award-winning work across television, film, and stage has made her a standout in every medium.

Janney is currently filming the second season of the hit series “Palm Royale,” in which she stars as Evelyn Rollins alongside Kristen Wiig, Laura Dern, and Carol Burnett. Set in 1960s Palm Beach high society, the series follows an ambitious outsider striving to secure her place among the elite. She also appears in seasons two and three of the political drama “The Diplomat” as Vice President Grace Penn. Her performance earned nominations at the 2025 Golden Globe Awards, Screen Actors Guild Awards, and Critics Choice Awards.

She will next be seen in *Everything’s Going to Be Great*, opposite Bryan Cranston. Directed by Jon S. Baird and written by Steven Rogers, the comedic drama will have its world premiere at the 2025 Tribeca Film Festival in June.

Janney won the Academy Award® for Best Supporting Actress for her unforgettable turn as LaVona Golden in *I, Tonya*. Her film credits span genres, from recent titles such as *A Simple Favor 2*, Gareth Edwards’ sci-fi epic *True Love*, and *The People We Hate at the Wedding*, to acclaimed work in *Bombshell*, *Bad Education*, *The Help*, *Juno*, *Hairspray*, *American Beauty*, and *The Hours*.

On television, she earned four Emmy Awards and four SAG Awards for her iconic role as C.J. Cregg on “The West Wing.” She starred in the comedy “Mom” for eight seasons, receiving two Emmys for her work, including a historic double win in 2014—also honored for her performance in “Masters of Sex.”

Janney also executive produced and starred in the action-thriller *Lou*, and appeared in the indie drama *To Leslie*. Her voice work includes major animated features such as *Finding Nemo*, *Minions*, *The Addams Family*, and *Over the Hedge*.

A celebrated stage performer, Janney made her Broadway debut in *Present Laughter*, earning the Outer Critics Circle and Clarence Derwent Awards. She received Tony nominations for *A View from the Bridge* and the musical *9 to 5*, and returned to Broadway in 2017 in *Six Degrees of Separation*.

Belinda Bromilow – “Janice”

Belinda Bromilow last starred as the eccentric ‘Aunt Elizabeth’ in the global hit “The Great.” Prior to this, she was a series regular on four seasons of “Doctor Doctor” as Betty.

Graduating from the WA Academy of Performing Arts (WAAPA) in 1999 with an Advanced Diploma of Performing Arts, where she was awarded the Leslie Anderson Scholarship for Best Actor, Bromilow’s first feature film was *The Rage in Placid Lake* alongside Rose Byrne and Miranda Richardson and was also one of the few live roles in the hit film *Happy Feet*. She played Claire in Peter Templeman’s *Not Suitable for Children* and most recently the role of Betty in Matt Saville’s *Felony* with Joel Edgerton.

Bromilow has appeared in several Australian television series including two seasons of “Spirited” in the role of Jonquil, the ongoing season regular role of Libby in “Packed to the Rafters” and as Patrice Devine in “Rake.” Other credits include “All Saints,” “McLeod’s Daughters,” “MDA,” and the four-part UK television series “Talk to Me.”

As well as television and film, Bromilow has been successful in theatre appearing in productions such as *Zombie Hands* (Grahamstown Festival South Africa), *Blood and Bone* (Naked Theatre Company), *Whale Music* (White Wave Productions), *Seven Blowjobs* and *My Name is Rachel Corrie* (B Sharp, Belvoir Theatre); *Boy Gets Girl* and *The Grenade* (Sydney Theatre Company); and *The Grenade* (Melbourne Theatre Company) and *This Year’s Ashes* (Griffin Theatre Company).

Bromilow has received numerous awards including the Leslie Anderson Scholarship for Best Actor (1999 WAAPA), the Melbourne Fringe Award for Best Show (*Ticky Tacky* 2003), Sydney Theatre Award for Best Independent Production for *My Name is Rachel Corrie* (2008) and Best Actress in a Lead Role (nominee) at the Sydney Theatre Awards (2008). She has also been nominated for a TV Week Logie Award for Most Popular Actress in 2011.