

SEARCHLIGHT
PICTURES

Searchlight Pictures Presents
A Groundswell / Flying Point Production

THE GREATEST // HITS



Starring
Lucy Boynton
Justin H. Min
David Corenswet
Austin Crute

Written and Directed by **Ned Benson**
Produced by **Michael London, p.g.a., Shannon Gauldin, p.g.a., Stephanie Davis, Cassandra Kulukundis, Ned Benson, p.g.a.**

Executive Producers Hilton Smith, Stone Douglass

Director of Photography **Chung-Hoon Chung**

Production Designer **N.C. Page Buckner**

Edited by **Saira Haider**

Music by **Ryan Lott**

Makeup by **Donni Davy**

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Running Time: 94 minutes

Rated: PG-13

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THE GREATEST // HITS

What if a single song, an unmistakable melody, an unforgettable sound – could take you back in time, literally? Harriet (Lucy Boynton) finds music imitating life when she discovers beloved songs shared with her former boyfriend can take her back to the scene of the moment, giving her a second chance to twist fate. While she relives the past through romantic memories, her time traveling collides with a burgeoning new love interest in the present (Justin H. Min). As she takes her journey through the hypnotic connection between music and memory, she wonders – even if she could change the past, should she?

Searchlight Pictures presents **THE GREATEST HITS**, a Groundswell / Flying Point Production. Starring Lucy Boynton (*Bohemian Rhapsody*, 'The Politician'), Justin H. Min (*After Yang*, 'Beef'), David Corenswet (*Pearl*, 'The Politician'), and Austin Crute (*Booksmart*, 'Atlanta'), the film is written and directed by Ned Benson (*The Disappearance of Eleanor Rigby* trilogy). Producers are Academy Award® Nominee Michael London (*Sideways*, *Thirteen*), Shannon Gauding (*Spider-Man*), Stephanie Davis ('Under the Banner of Heaven'), Cassandra Kulukundis (*The Disappearance of Eleanor Rigby* trilogy) and Ned Benson. Executive Producers are Hilton Smith and Stone Douglass. With music by Ryan Lott (*Everything Everywhere All at Once*), **THE GREATEST HITS** is edited by Saira Haider (*Creed II*, *They Cloned Tyrone*, *I'm a Virgo*). The Production Designer is N.C. Page Buckner (*Django Unchained*); the Director of Photography is Chung-Hoon Chung (*Last Night in Soho*, *Stoker*).

ABOUT THE PRODUCTION

For writer-director **Ned Benson** (*The Disappearance of Eleanor Rigby* trilogy), the root of the story that became **THE GREATEST HITS** tracks back to 2008. Benson had recently read *Musicophilia: Tales of Music and the Brain* by renowned neurologist Oliver Sacks – and the idea sparked about the connections between music and memory.

“I thought it was so interesting how the mind and music interact,” recalls the New York-born filmmaker. “And then I kind of came up with this concept of music as time travel. That was basically how it all started.”

Benson wrote the first draft in 2009 but admits he hadn’t yet cracked the story. “Sometimes you’re just not quite ready,” he says. “And then I got busy with another film and some other projects and put it away.”

After debuting the acclaimed trilogy *The Disappearance of Eleanor Rigby*, which he wrote and directed, and the Marvel Studios blockbuster *Black Widow*, which he penned, he returned to his time-travel story during the pandemic and reworked it into the draft that became the shooting script for **THE GREATEST HITS**. It would be sold to Searchlight Pictures and ultimately championed by producers Michael London, Stephanie Davis, Shannon Gauling and Cassandra Kulukundis.

Although Benson’s latest film shares some of the same themes as the *Eleanor Rigby* trilogy, the filmmaker says that it takes a completely new approach. “I’m dealing with love, relationships, and grief again, but this is a much more magically real story,” he says. “This is about the beginning of relationships, the things we hang on to, and how one relationship can be necessary in order to move on to the next.”

Another key difference is the geographical setting. Where Benson describes *Eleanor Rigby* as a love letter to New York, **THE GREATEST HITS** is his cinematic homage to the sights and sounds of Los Angeles, which the formerly bicoastal writer-director now calls home.

Benson says, “We wanted to shoot anamorphic, giving a real scale to Los Angeles and representing the city in both an authentic and grounded way, but also in a really vibrant way so you get to feel the different facets of the city.”

GETTING THE BAND TOGETHER

For the role of Harriet, Benson and his producers developed a list of names that included his dream choice, **Lucy Boynton**. In addition to her acclaimed work in *Bohemian Rhapsody* and the Netflix series “The Politician,” Boynton had recently played Marie Antoinette in the 2023 Searchlight film *Chevalier*. Benson and Boynton met, and the two quickly clicked.

“I’m just baffled at how wonderful she is as a person and how dedicated and gifted she is as an actor,” Benson says of his star. “We all agreed she had all the qualities for this character – she’s exceptional in so many senses of the word.”

Boynton also has high praise for Benson, who she says embodies many of the elements that can be found in his script. “He’s such a romantic, so he really leans in to finding the way this can be a really beautiful love story,” she says. “But he also doesn’t take himself too seriously, so it never becomes overly earnest. He’s incredibly collaborative and honest with his own experiences, so that sets the tone on set.”

Boynton adds that she was moved by Harriet’s journey through grief, a depiction she found extremely relatable. She was also excited to take on a character who seems to be a completely different person during different sequences in the film.

“During the flashbacks and time-travel moments, we see glimpses of who she is and who she was,” Boynton explains of Harriet. “She was this sensitive, interesting, colorful person with such a

bright future ahead, and I think this grief really stripped her of those colors and diluted her. What's really beautiful about this script is the element of hope that it's tethered to, the hope that keeps drawing her out of herself and keeps her light. She has been a really fascinating character to dive into."

Justin H. Min and **David Corenswet**, who play the two other sides of **THE GREATEST HITS'** unusual love triangle, are effusive in their admiration of Boynton. After having acted with her on "The Politician," Corenswet notes wryly that he and Boynton appear to be engaging in a peculiar trend. "We had approximately one scene together in 'The Politician' and it was far too few. I played her boyfriend in that as well. She's the best to work with – so smart and incisive and analytical in the rehearsal process. When you get on set with her, it's just nirvana."

Adds Min about his co-star, "Lucy brings such an authenticity and truthfulness to Harriet. Even during those high-concept scenes when Harriet talks about time travel, I believe her. There's such a groundedness to Lucy's work."

Benson had not known Min's work, but the actor came recommended by Cassandra Kulukundis, one of the producers on the movie. Upon meeting with Min and discovering the actor to be sensitive, empathetic and "a wonderful human being," Benson was quickly sold.

"We really got to talking about who his character was and what he was going through," Benson recalls. "And Justin's such a funny person, such a pleasure to work with. A really gifted and talented actor and just really smart."

Coming after his recent turns as an android in *After Yang* and as one of the group of superheroes on the Netflix series "The Umbrella Academy," Min found Benson's examination of loss and grief to be very moving. He recalls engaging in conversations with Benson about the ways in which he dealt with loss in his own personal life.

"I told Ned immediately that I related to David in the sense that he's always in his head," says Min. "It's people like Harriet who have really taken me out of my head and brought me back to the here and now. We also talked a lot about music, what it represents to both of us and how it allows us to remember people and moments."

Although acknowledging Min's serious side, sensitivity and generosity, Boynton notes that through the course of the filming, "it was really hard to keep a straight face with Justin because he is so much fun and very funny. I think we created an extensive blooper reel."

Of Corenswet, Boynton says he is the kind of actor that "raises everyone's game, because he is so analytical and incredibly generous with the way he breaks down a scene. He wants everything to feel spontaneous, electric, and new, so it keeps you on your toes every time."

Benson agrees that Corenswet's inquisitive and diligent nature were a tremendous asset on set. "He's obviously super-talented," says the director. "He trained at Juilliard and comes from this great theatrical background. He loved to ask every possible question about the choices we were making. He's a wonderful guy, and a lot of fun to work with."

Corenswet praises Benson for his ability to be collaborative while also keeping control on set. "Ned likes to make us do our own thing," says the actor. "It's rare and really important for a director to be able to hold the authority on set while also being open to ideas."

After initially reading the script, Corenswet says he responded to the themes and feelings of warmth, romance and sadness. He also describes the character of Max as "probably the coolest character I've ever played, much cooler than I am."

But the initial selling point came before he had even read a single word. "My first reaction was that Lucy Boynton was going to be in it," he says, "and that was good enough for me to start."

Another pivotal character in **THE GREATEST HITS** is Morris Martin, Harriet's best friend and support system. An audiophile and DJ who throws music parties, Morris taps into Harriet's love of music. Benson modeled the character on real-life DJs Harvey Bassett (AKA DJ Harvey) and Larry Levan, two of the director's musical heroes.

Finding someone who could embody Morris' authenticity while also commanding a room was a tough task, according to Benson, who lucked out when he discovered **Austin Crute**. "The guy just explodes in person," he says. "He has charisma and energy, and he is a spark and a light. He's a musician as well, a talented one."

Crute, whose credits include *They/Them* and *Booksmart*, enjoyed the fun and fast pace of Benson's script and responded to the premise of the film. "When I found out that Ned Benson was at the helm and who all of my cast mates would be, it was like a bow on a wonderful Christmas present," he says.

An admiring Boynton calls Crute "just the coolest person on the set" and says the actor's talent gives their scenes together an added poignancy. "The fact that Harriet is friends with him gives such a greater context to who she was prior to experiencing her grief," says Boynton. "He is this kind of electricity personified and it's beautiful that she could have been close to that and now is able to be near that flame. Austin has a lot of light to bring to any room he's in."

NAVIGATING THE STREETS OF LOS ANGELES

Shot entirely on location, ***THE GREATEST HITS*** showcases an unusually expansive and nuanced depiction of Los Angeles. Whether during time-traveling sequences or in the present day, Harriet, Max, David and Morris cover the city that serves as an important character in the film.

"We wanted to not be too obvious, in terms of places we were shooting, and make it feel like a version of Los Angeles that isn't the beaten path," says Benson. "We really wanted to get the fabric and scale of the city because L.A. is so big and there are so many different amazing pockets."

"Some days I would drive home on the 10 freeway and get a real sense of expanse seeing how big this place is," he continues. "The mountains are behind it and the palms are swaying. I find it to be really spectacular and beautiful and moody and wonderful in such an interesting way."

Working with location manager **Justin Hill**, Benson shot the film at more than 36 locations including Echo Park, Silver Lake, Chinatown, Boyle Heights, Highland Park, Downtown, Venice Beach and Agua Dulce adjacent to Vasquez Rocks. Some of the sites are easily recognizable while others may initially be harder to place because the crew found ways into neighborhoods that aren't conducive to filming.

"In Silver Lake and Echo Park, the roads are narrow and there are lots of hills," says Hill. "Garages were built for Model Ts. We get up into those areas where you're 10 minutes from any large parking lot that would fit your 150-to-200-person crew. Plus, we'd need about 100 parking spaces for our base camp and the rest of our trucks that can't actually get into the locations."

Those logistical challenges notwithstanding, the filmmakers managed to find a number of rarely filmed sites. "This is one of the many projects that I've done where every single location in the movie we cold-scouted," says Hill. "For every single place, we knocked on doors, we met the people. We got it done just by knowing the city and having the right manpower and timing to do it."

Boynton recalls shooting a scene on a Boyle Heights rooftop that afforded the crew one of the city's many incredible views. "Because much of the landscape of the city is pretty flat, when you're high up, you can see such a vast expanse," she says. "And at nighttime, when the city is lit up, it is incredibly romantic and otherworldly. We had this amazing silent disco scene, and it was really moving. I think it just sets a cinematic tone and creates a rich tapestry for the film to take place in."

"That rooftop is an abandoned Sears building," adds L.A. native Min, who was happy to see different parts of the city showcased in a feature. "You could see the entire downtown L.A."

skyline lit up and everyone was wearing these blue headphones and I got to escort Lucy to the dance floor. It was just surreal.”

According to Hill, one of the more challenging experiences was filming in an area that ordinarily would not have been difficult to access — a boutique on Sunset Boulevard that served as David’s antique shop. Because the shooting schedule overlapped with the Los Angeles Dodgers’ 2022 baseball playoff series, the film crew couldn’t close off the portions of Sunset that they needed.

“Then at the last minute, the LAPD reconsidered and gave us our closures back,” recalls Hill. “They realized we were just far enough that it wasn’t going to be impactful on stadium traffic. It’s always the places you don’t imagine are going to be difficult that usually sneak up on you like that.”

BEHIND THE LOOKS OF THE GREATEST HITS

Makeup department head Doniella “Donni” Davy (*Euphoria*, *Ford v Ferrari*, *If Beale Street Could Talk*) used makeup to create an eclectic series of hints about who Harriet is in each period of her life. As the story goes back and forth between times where Harriet is happy in her relationship with Max and then grieving his loss, it was important to Davy that Harriet’s looks in each period were clearly differentiated, with styles ranging from bright and playful to grungy and dark.

When creating more playful looks, Davy and her team repeatedly used brighter colors, such as pink and blue, implementing black dots and pearls around her eyes. As current-day Harriet starts establishing her relationship with David, Davy progressively brings makeup back into the picture. While the makeup is not fully bright and colorful, it begins to reappear subtly with elements like an invisible white eyeliner wing. The silent disco party scene is the first time we see Harriet incorporate color into her makeup after her loss, indirectly implying that she is ready to welcome happiness back into her life. Detailing this approach, Davy notes, “I’m very connected to colors and the emotional meaning behind them, and my favorite thing to do is tell stories through makeup. It’s cool because when you see it in up close, it just gives you a tiny bit more insight into who Harriet is or was.”

THE SOUNDTRACK OF THEIR LIVES

THE GREATEST HITS marks Benson and composer Ryan Lott’s second collaboration together, which allowed them to start from a place of mutual trust. Lott most recently scored Academy Award® winning *Everything Everywhere All At Once*, which was a wall-to-wall score with no other music. With THE GREATEST HITS, Lott found it refreshing to settle into a feeling and explore it.

The first thing was to parse the role of score from “source” music. “For a film about music, with so much existing music pulsing through it, finding my place was paramount,” Lott explains. Lott tends to draw inspiration from the onscreen performances and with this film, his early intuition was that the score should be the *feeling* of the protagonist’s experiences in response to the songs she hears, which meant weaving in and out and even through existing songs.

He continues, “I was the ecstatic ‘glow’ around songs, and the sorrow that remained in the silence. I was the song’s emotional resonance, twisting Harriet into a new past, and accompanying her heartbeat when no other music was ‘safe.’ What set this project apart was the amazing array of songs by other artists I had to respond to. I was making sinewy connections to great songs throughout, in addition to scoring scenes without them. This puzzle-like quality was one of the things that drew me to the project and made it rewarding — it’s fun to solve puzzles.”

The logistical complexities of making a film include navigating multiple technical challenges at any given time while guarding a sense of intuition. Of Benson, Lott affirms that he is great at holding onto his and staying focused on the heart of a scene or character. “This makes working with him a joy, as it gives me the freedom to do the same,” says Lott.

To put together the perfect song list, Benson had extensive conversations with veteran music supervisor **Mary Ramos**, and **DJ Harvey**, who served as a music consultant on the film.

“We were thinking about what music belonged where and how it functioned and what mood we were trying to portray with certain songs,” says Benson. “We were trying to find cues that felt new yet familiar so we weren’t rehashing stuff, but also making sure it was dynamic with a mix of all kinds of artists.”

Benson gravitated toward songs that have been significant in his own life, including one of the opening tracks, “This Is the Day” by The The. The track has become a staple of gatherings for Benson, his wife and brother-in-law. “Every night, if we’re having fun, the last song has to be ‘This Is the Day,’” he explains. “Roxy Music’s ‘To Turn You On’ is a song that I love, which Harvey has played in sets before and that my wife and I love to dance to. My parents listened to Roxy Music’s ‘Avalon’ back in the day, so that is a huge album for me. I even mention that through one of the characters in the story.”

When asked about the songs that make up their personal “greatest hits,” Boynton, Min, Coreswet and Crute offer an eclectic mix of songs that evoke strong memories.

Boynton says Jamie xx’s “Loud Places,” which plays during Harriet and Max’s first encounter, has become “like a trigger song for me.” “The tapestry of sound is all-encompassing, I think it was a beautiful choice for when they meet. It’s a beautiful indication of the way music can make a moment so much more vivid and rich.”

In her own life, Boynton says the music of Bob Dylan and Leon Bridges are touchstones, singling out Dylan’s “Tomorrow Is a Long Time” and Bridges’ “Coming Home” as two of the most impactful and memorable songs of her life. “But Dylan’s ‘Boots of Spanish Leather’ is probably my go-to greatest hit,” she adds. “That’s very nostalgic and personal for me.”

Considering his own life’s soundtrack, Min immediately flashes to Celine Dion albums that his parents would play during family road trips, and to Green Day’s “Boulevard of Broken Dreams,” which Min labeled as “my high school anthem, especially during my angst-y emotional phase — which was basically all of high school. And anything by Beach House will take me back to the heartbreak of first love.”

Crute recalls watching the Grammy Awards in his family living room, and cites Miley Cyrus’ album “Bangerz”, which comprised his high school soundtrack. Gospel songs always evoke memories of his father. “Any time I hear the Winans, Men of Standard or Take 6, I think of my dad,” Crute says. “Any time I hear an old-time Destiny’s Child song, like “Bills, Bills, Bills”, I think of my sister and my mother.”

Coreswet concedes to having “pretty boring” musical tastes, encompassing the American songbook, jazz standards and numbers from musical theater. But he does have a few favorites, such as Beyoncé’s “Love on Top,” which brings back memories of his freshman year of college. “I think music and smell are the only two things that can really create déjà vu. You’re immediately back in that space where you smelled that smell or heard that song. So, it really is the closest thing that I think we have to time-traveling.”

Along with its eclectic soundtrack, Benson says he hopes people who see **THE GREATEST HITS** will fall in love with the characters and enjoy a fun cinematic ride.

“I’d like audiences to feel the emotion of the story and the heartbreak and connection of it all,” he says. “I think there’s a bittersweetness to this movie – in terms of Harriet’s journey of losing a great love and meeting a great love and how those things are both beautiful and heartbreaking at the same time – it really is a love story.”

FILMMAKER BIOGRAPHIES

NED BENSON (Writer, Director, and Produced By)

Writer director Ned Benson's directorial debut feature, *The Disappearance of Eleanor Rigby*, starring Jessica Chastain, James McAvoy and Viola Davis premiered at Cannes' Un Certain Regard and the Toronto International Film Festival, ahead of its theatrical release in 2014. In the same year, Variety named Benson as one of their 10 Screenwriters to Watch. Benson, who also served as a writer on *Black Widow* has a number of film projects in development.

A graduate of Columbia University, Benson's work has been selected for the Blacklist twice.

MICHAEL LONDON (Produced by)

Michael London is an Academy Award® and Emmy® nominated producer and the founder of Groundswell Productions, an independent film and television company. Recently, Groundswell's limited series *Alice and Jack* starring Andrea Riseborough and Domhnall Gleeson premiered on Channel 4 in the UK in February and on PBS in the US in March.

London's film credits include *Sideways*, *Milk*, *The Family Stone*, *Thirteen*, *The Visitor*, *The Illusionist*, *The Informant!*, and *House of Sand and Fog*. In TV, London produced the Golden Globe® nominated *SMILE* for Showtime as well as the Emmy-nominated HBO film *Confirmation* which starred Kerry Washington as Anita Hill. London's TV credits include *Snowfall* which ended its six-season run on FX in 2024 and *The Magicians* which ended a five-season run on SYFY in 2020.

London received the 2006 Golden Globe award for Best Picture in the comedy category for *Sideways*. He launched his producing career after five years as a production executive at Fox. He started his career as a staff writer for the Los Angeles Times after receiving his undergraduate degree from Stanford University.

STEPHANIE DAVIS (Produced by)

A graduate of New York University's Tisch School of the Arts and the Cardoza School of Law, Stephanie began her show business career in the storied William Morris mailroom. After a stint running the Motion Picture Literary Department at Michael Ovitz's Artist Management Group and a seven-year run at 3 Arts Entertainment, Stephanie left to create her own management/production company, Wetdog Entertainment, which she has been running for the past 13 years.

Film and TV credits include: *The Extra Man*, starring Kevin Kline; USA's Emmy Award- winning *The Starter Wife*, starring Debra Messing; and three seasons of Jonathan Ames' beloved HBO comedy *Bored to Death*. She lives in Los Angeles.

SHANNON GAULDING (Produced by)

Shannon Gauldin is a seasoned entertainment executive with thirty years of experience in development, production, and acquisitions. During those thirty years, she has worked on titles which have generated over \$4 billion in worldwide box office.

Currently President of Groundswell Productions, Shannon is overseeing development of television and film, with projects at FX, Lionsgate, Sony Pictures 3000, Hulu, and Fremantle. She is currently working with directors Johan Renck, Hikari, Alexander Payne, Ramin Bahrani, and Nick Kroll.

Previously, Shannon was a producer with Hollywood Gang. While there, she produced *The Domestics* for MGM and executive produced three seasons of *Startup*.

Before becoming a producer, Shannon was on-set Production Executive for *Immortals*, starring Henry Cavill, as well as an Executive Producer of Nicholas Sparks' *Safe Haven*, directed by Lasse Hallstrom. While a senior executive at Relativity Media, Shannon was hands on in Acquisitions, working on *House At The End Of The Street* starring Jennifer Lawrence and the Navy Seals' surprise hit *Act Of Valor*.

Before Relativity, Shannon was Senior Vice President of Screen Gems. While there, she oversaw Nicholas Sparks' *Dear John*, directed by Lasse Hallstrom.

Vice President of Columbia Pictures from 1999 until 2008, Shannon was the StartUp on *Spider-man I*, *Spider-man II*, and the Executive in Charge of Production on *Spider-man III*, all directed by Sam Raimi. As well, she was the Executive in Charge of Production on Steven Spielberg and Robert Zemeckis' *Monster House*; the genre hit *The Grudge* and *Grudge II*; *Stranger Than Fiction* (with Will Ferrell) and *30 Days Of Night*. During her years at Columbia, she worked on the pictures *S.W.A.T.*, *Something's Gotta Give* starring Jack Nicholson, *Zorro II* and *The Sweetest Thing* with Cameron Diaz.

CASSANDRA KULUKUNDIS (Produced by)

Cassandra Kulukundis produced Ned Benson's previous feature *The Disappearance of Eleanor Rigby* which starred Jessica Chastain, James McAvoy, Viola Davis, Isabelle Huppert, and Bill Hader. Her other Producer Credits include *A Late Quartet* starring Philip Seymour Hoffman, Christopher Walken and Catherine Keener. *Literally Right Before Aaron* starring Justin Long and Cobie Smulders. Kulukundis also co-produced Brady Corbet's *Vox Lux* starring Natalie Portman and Jude Law as well as *The Elephant King* starring Ellen Burstyn and *Jailbait* starring Michael Pitt & Stephen Adly Guirgis.

Having got her start in Casting, Kulukundis won The Robert Altman Award at The Independent Spirits and has worked on the films of acclaimed directors such as Paul Thomas Anderson (*Boogie Nights*, *Magnolia*, *Punch-Drunk Love*, *There Will Be Blood*, *The Master*, *Inherent Vice*, *Phantom Thread* and *Licorice Pizza*), Spike Jonze (*Her*), David Mamet (*Spartan*), Terry Zwigoff (*Ghost World*, *Art School Confidential*) and Billy Ray (*Shattered Glass*, *Breach*) as well as cult favorite *Harold And Kumar Go To White Castle*.

Kulukundis has a few films in development currently and is a partner at UNISON FILMS in New York City where she continues to develop and package films.

SAIRA HAIDER (Edited by)

Saira Haider, a Los Angeles-based film editor, embarked on her cinematic journey at the USC School of Cinematic Arts, where she refined her editing skill and storytelling passion. Transitioning into the indie scene post film school, her early projects, including *The Land* and *All About Nina*, garnered attention at prestigious film festivals including Sundance, SXSW, and Tribeca.

From there, Saira delved into major works such as *Creed II*, *They Cloned Tyrone*, and *I'm a Virgo*, all of which have earned critical acclaim and commercial success.

RYAN LOTT (Composer)

Ryan Lott is a composer, producer, and performer. In 2007, Ryan founded Son Lux, releasing music that "works at the nexus of several rarely-overlapping Venn Diagrams" (Pitchfork). In 2014, Son Lux became a trio, both live and on record, with the additions of guitarist-composer Rafiq Bhatia and drummer Ian Chang. Their latest studio release is an album trilogy called "Tomorrows," released in full in 2021. As a band, Son Lux scored the 2023 Best Picture Winner *Everything Everywhere All At Once*, which earned them a BAFTA and Academy Award nomination, with a second Academy Award nomination for their end-credit song collaboration with Mitski and David Byrne.

An avid collaborator in dance, Lott has worked with choreographers Stephen Petronio, Gina Gibney, Kyle Abraham, and Jodie Gates, along with companies The Royal Ballet, Ballet de Lorraine, National Dance Company of Wales, and BalletX. His feature film scores include *The Disappearance of Eleanor Rigby* (2014), *Paper Towns* (2015), and *Mean Dreams* (2017), and arrangements for several others, most notably the iconic sci-fi film *Looper* (2012), for which Ryan was also pianist and instrument designer.

He is frequently commissioned by new music ensembles, including eighth blackbird (Lott contributed to their GRAMMY-winning 2015 release "Filament," GRAMMY winners Third Coast Percussion, and yMusic, who enlisted Lott to compose their entire 2017 release "First." Other recent commissions include an arrangement of "Peace Like A River" for Paul Simon, and a new orchestral work, "The Swift & the Storm," for the Royal Concertgebouw Orchestra. He has several releases under his own name, including the learning structures cycle and the original *Tell Me Why* game soundtrack, heralded as "the new gold standard for trans characters in games."

CAST BIOGRAPHIES

LUCY BOYNTON

Lucy Boynton is a dazzling talent whose affable poise and enigmatic performances are making an indelible mark across entertainment.

Boynton just wrapped production for her starring role as “Ruth Ellis” in *A Cruel Love: The Ruth Ellis Story*, the last woman to be hanged in Great Britain in 1955. The four-part mini-series for ITV, written by Kelly Jones, is based on Carol Ann Lee’s biography *A Fine Day for Hanging: The Real Ruth Ellis Story*. The project is set to be released towards the end of 2024.

Most recently, Boynton starred in Searchlight’s biopic *Chevalier*, opposite Kelvin Harrison Jr. and directed by Stephen Williams. Playing Queen Marie Antoinette; the film depicts the true story of composer Joseph Bologne, Chevalier de Saint-Georges, the illegitimate son of an African slave and a French plantation owner, who rose to heights in French society as a composer before his untimely downfall. The film made its world premiere at the 2022 Toronto International Film Festival and released in theaters on April 21, 2023.

In December of 2022, Boynton was also seen in *The Pale Blue Eye* for Netflix, opposite Christian Bale and Harry Melling. Written and directed by Scott Cooper, the film is based on Louis Bayard’s 2006 novel of the same name—centered around a young cadet the world would come to know as Edgar Allan Poe (Melling) and a series of murders that took place at the United States Military Academy, West Point, in 1830.

In television, she also starred in three-part Agatha Christie series, *Why Didn’t They Ask Evans?* opposite Will Poulter and directed by Hugh Laurie as well as the ITV produced, AMC + acquired *The Ipcress File* alongside Joe Cole and Tom Hollander.

Boynton starred alongside Rami Malek in the 2019 Golden Globe Award-winning *Bohemian Rhapsody*. The film, a celebration of Queen, their music, and their lead singer Freddie Mercury, chronicles the years leading up to Queen’s legendary appearance at the Live Aid concert in 1985. The film was also nominated for an Academy Award in the category of Best Picture, a SAG award in the category of Outstanding Performance by a Cast in a Motion Picture, and BAFTA Award in the category of Best British Film.

Boynton marked her breakthrough as the female lead in John Carney’s *Sing Street*, opposite Ferdia Walsh-Peelo. The story follows a boy growing up in Dublin during the 1980s where he escapes his strained family life by starting a band to impress the girl he likes (Boynton). The film got rave reviews and received a Golden Globe nomination in the category of Best Motion Picture for a Musical or Comedy.

Her first feature film role was as young Beatrix Potter in Chris Noonan’s *Miss Potter*, for which she received a nomination for Best Supporting Young Actress in a Feature Film at the Young Artist Awards.

Additional film credits include *Locked Down*, opposite Anne Hathaway and Chiwetel Ejiofor; Gareth Steven’s *Apostle*; Kenneth Branagh’s *Murder on the Orient Express*; Danny Strong’s J.D. Salinger biopic *Rebel in the Rye*; Osgood Perkins’ horror film *The Blackcoat’s Daughter*; the BBC production of *Ballet Shoes*, opposite Dame Eileen Atkins, Victoria Wood and Emma Watson; Osgood Perkins’ *I Am the Pretty Thing That Lives in the House*, opposite Ruth Wilson and Bob Balaban; Caradog James’ *Don’t Knock Twice*; Neville Pierce’s *Lock In*, Ron Maxwell’s US Civil War drama *Copperhead*; Philip Martin’s *MO*; and Ryan Vernav’s *Hymn to Pan*.

Small screen credits include Ryan Murphy’s Netflix series *The Politician* opposite Ben Platt and Gwyneth Paltrow. The series, which Murphy serve as a writer, showrunner, and executive producer, was nominated for

a Golden Globe in the category of Best Television Series – Musical or Comedy. Seasons 1 and 2 presently live on the Netflix platform. Other credits include the role of Angelica Bell, daughter of artist Vanessa Bell and niece of Virginia Woolf, in the BBC Two three-part drama about the Bloomsbury Group, Life In Squares. She is also known for her role as Margaret Dashwood in the three-part BBC production of Sense & Sensibility, adapted by BAFTA-winning writer Andrew Davies, opposite Dominic Cooper and Dan Stevens. Boynton was also seen in Gypsy for Netflix, Law & Order UK, Endeavour, Lewis, and Channel 4's BAFTA nominated series Borgia.

Boynton was born in New York and raised in London, where she currently resides today.

JUSTIN H. MIN

Justin H. Min is a versatile and dynamic actor who is making a name for himself in the industry.

Min arrived to international recognition playing Ben Hargreeves on the hit Netflix series The Umbrella Academy. The wildly successful series quickly became the third watched show on Netflix in all of 2019; the second season debuted July 2020, and the third season in June 2022. It immediately skyrocketed to the #1 most watched title on the platform. The fourth and final season of the series is set to be released on Netflix in 2024.

Most recently, Min appeared as the lead in Randall Park's directorial debut *Shortcomings* alongside Sherry Cola and Ally Maki. Based on Adrian Tomine's graphic novel, the comedic drama follows a trio of young Bay Area urbanites as they navigate a range of interpersonal relationships, traversing the country in search of the ideal connection. The film premiered at the Sundance Film Festival in January 2023 and was released theatrically by Sony Pictures in August 2023. The film received critical acclaim with The New York Times noting "The Movie is funny and touching, with a star making performance by Min..."

Min's other credits include A24/Netflix comedy series Beef in which Min starred as a recurring character opposite Steven Yeun and Ali Wong. The 10-episode dramedy follows two people who find themselves involved in a road rage incident that begins to consume every thought and action of their lives. Min also recently appeared as the title character in A24's drama *After Yang* directed by the acclaimed filmmaker Kogonada. Min plays Yang opposite Colin Farrell; the film centers on a father and daughter as they try to save the life of their robotic family member in a world where robotic children are purchased as live-in-babysitters. In the story, Yang has been programmed to help his little sister learn about her cultural heritage. The film was released theatrically in March 2022. Min's performance as Yang earned him critical acclaim for his performance and ability to bring humanity and heart to his android character.

Min is Korean American from Cerritos, CA and currently resides in Los Angeles. He speaks Korean and is passionate about minority representation in Hollywood. He is an avid reader and took speed reading classes growing up, in addition to competing in oratorical competitions throughout the country, where he won many state and national titles. Min went on to study Government and English at Cornell University, and worked in international development and journalism before deciding to become an actor. Also a skilled photographer and writer, he is currently writing a book of essays.

DAVID CORESWET

Actor/Producer David Corenswet grew up in Philadelphia and graduated from The Juilliard School in New York.

He is currently in pre-production on the highly anticipated relaunch of *Superman* from the DC Universe and writer/director James Gunn, where he will portray the title role.

Most recently, Corenswet wrapped the Universal/Warner Bros. feature *Twisters* opposite Glenn Powell and Daisy Edgar-Jones. He will next be seen starring in the Apple+ limited series [The Lady in the Lake](#) opposite Natalie Portman and directed by Alma Har'el.

Corenswet also starred in the A24 feature *Pearl*, Ti West's prequel to his successful slasher film, *X*, which was released September 2022. The film premiered at the Toronto Film Festival and he stars alongside Mia Goth.

Earlier in 2022, Corenswet could be seen starring in the Netflix romantic comedy, *Look Both Ways*, alongside Lili Reinhart, Luke Wilson, and Danny Ramirez. He also appeared in the HBO mini-series, [We Own This City](#), based on the book by the same name. The series, also starring Jon Bernthal, was created by [The Wire](#) creators, George Pelecanos and David Simon.

In 2020, Corenswet starred in Ryan Murphy's original eight-part limited series for Netflix, [Hollywood](#), for which he was also an executive producer and which marked his second project with Murphy. The show, which also starred Patti Lupone, Jim Parsons, Jeremy Pope and Darren Criss, was described as "a love letter to the Golden Age of Tinseltown," set in the 1940's.

In 2019 and 2020, Corenswet starred in seasons 1 and 2 of Murphy's [The Politician](#), opposite Ben Platt, Gwyneth Paltrow, and Lucy Boynton as *River Barkley*. The series followed a group of affluent high school students in Santa Barbara, CA through a contentious election cycle in the precarious political landscape of Saint Sebastian High School.

Corenswet's other film and television credits include guest-starring roles on [House of Cards](#), [Instinct](#), [Elementary](#), and a leading role in the Eric Bross directed film, *Affairs of State*.

AUSTIN CRUTE

Austin Crute is a multi-hyphenate artist. On the small screen, he starred in ABC's comedy [Call Your Mother](#) opposite Kyra Sedgwick and as Wesley Fists in Netflix's post-apocalyptic series [Daybreak](#), based on the graphic novel by Brian Ralph and co-created for television by Aron Eli Coleite and Brad Peyton. Crute's performance received critical acclaim, which can be seen below. On the big screen, Crute starred in Annapurna's feature *Booksmart* opposite Beanie Feldstein and Kaitlyn Dever for Olivia Wilde in her directorial debut. The film premiered at SXSW to phenomenal reviews.

Crute landed his first professional acting role as Black Justin Bieber in Donald Glover's award winning series [Atlanta](#). Since then, Crute has gone to have a season long arc on Netflix's cult series hit [Trinkets](#) and appear in season six of [Orange is the New Black](#).

Most recently, Crute can be seen opposite Sterling K. Brown and Regina Hall in the feature film *Honk For Jesus* produced by Oscar winner Daniel Kaluuya. The film premiered at the 2022 Sundance Film Festival, where it was acquired by Focus Features for a theatrical release. Additionally, Crute starred in the Blumhouse thriller *They/Them* from Oscar-nominated writer, John Logan.

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