

**STRAND
RELEASING**

presents

MONSOON

A FILM BY
HONG KHAOU

Starring Henry Golding, Parker Sawyers

PRESS NOTES

*OFFICIAL SELECTION
BFI London Film Festival
Karlovy Vary International Film Festival*

Country of Origin: United Kingdom
Format: DCP/2.20/Color
Sound: 5.1 Surround
Running Time: 85 minutes
Genre: Drama
Not Rated
In English and Vietnamese with English Subtitles

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SYNOPSIS

Kit (Henry Golding, *Crazy Rich Asians*) returns to Ho Chi Minh City for the first time since he was six years old when his family fled the country in the aftermath of the Vietnam-American war. There he meets Lee, his estranged second cousin, Linh, a young Vietnamese student, and arranges an online date that turns into something more with Lewis (Parker Sawyers, *Southside With You*), an American clothing designer. Struggling to make sense of himself in a city he's no longer familiar with, he embarks on a personal journey across the country that opens up the possibility for friendship, love and happiness.

FULL SYNOPSIS

Kit (Henry Golding) arrives in Vietnam ahead of his older brother to search out a meaningful place to scatter their parents' ashes. It's a country Kit last knew as a six-year-old boy when his family fled to England as 'boat refugees' in the turbulent aftermath of the American-Vietnam war. He barely recognizes Ho Chi Minh City (HCMC) now and grapples with a growing sense of cultural dislocation made all the worse by the fact that he has forgotten how to speak the language. Whilst exploring his old neighborhood he visits his estranged second cousin, Lee, who helps him piece together the hazy memories of his fractured childhood.

Kit arranges an on-line date with Lewis (Parker Sawyers), a handsome and sensitive African American clothes designer whose father fought in the American-Vietnam war. Despite some initial tension over their parents' opposing roles in the conflict, a romance sparks between them and Lewis introduces Kit to the more vibrant and contemporary parts of the city. Kit also meets Linh (Molly Harris), a young Vietnamese student who embodies the spirit of a new generation, carving out an identity in modern Vietnam despite feeling constrained by her family's traditional values and their expectations of her.

Continuing the search for a meaningful location to scatter the ashes, Kit takes the long train journey North to his parents' native Hanoi. He visits the apartment where his parents lived and meets up with Linh who introduces him to her family and the age-old art of lotus tea scenting. Hanoi holds no memories for Kit, yet the legacy of the war permeates this city. On his return to HCMC Kit reconnects with Lee who reminds him of the hardship his parents went through to leave Vietnam. He picks up his brother and his family at the airport before meeting up with Lewis again. That initial spark they shared has developed into something hopeful, two men putting the past behind them in a country full of new possibilities.

MONSOON is a rich and poignant reflection on the struggle for identity in a place where the past weighs heavily on the present. By tackling the personal and political legacies that have shaped them, Kit, Lewis and Linh can start to write an exciting new chapter in their lives.

PRODUCTION STORY

Cultural identity, the search for belonging and the legacies of the past are touchstone themes for writer-director Hong Khaou. Cambodian-Chinese by birth, Khaou's family fled the Khmer Rouge in Cambodia when he was a baby. He then lived in Vietnam until he was eight when the family fled to England as 'boat people' after the reunification. With *Monsoon*, his second feature, Khaou set out to create an intimate meditation on the personal and cultural implications of displacement. Like protagonist Kit, his memories are rooted in the period he spent as a child in HCMC. 'I have always been interested in telling a story about a person returning to a land that they had fled', says Khaou, 'so in many respects the idea for *Monsoon* predates my debut feature *Lilting*.' Produced from an original screenplay, the project was developed with the support of the BFI and BBC Films, but emerged in an earlier form after a stint on the prestigious Sundance Screenwriters Lab. 'The lab was incredible, it really felt like therapy. I felt very exposed because the draft was young but I was forced to argue for the things I really cared about. The unifying theme in my work is cultural identity and it's pretty unavoidable for me when I write. When you

are a refugee and you've been displaced, there's this constant struggle where we don't ever feel we belong. The question is what shape or structure you choose to place that theme in'.

Producer Tracy O'Riordan came on board the project at very early script stage after hearing about it at the Cannes Film Festival in 2014. She had seen Khaou's debut *Lilting* and was extremely impressed with how assured it was for a first feature and how well it responded to the constraints of low-budget filmmaking. She recognized that *Monsoon* was a very personal story for Khaou and felt it was important to support him in telling it. The robust development process at the lab, coupled with advice from the film's executives, encouraged Khaou to hone in on Kit's perspective. However, O'Riordan knew the script would really come together if Khaou were able to visit Vietnam to undertake some research. So Khaou went back to the country of his childhood for the first time in thirty years, which proved to be an extremely moving experience. 'The place I left was extremely poor and we lived in difficult conditions. It had changed beyond all recognition and I went through a lot of feelings going back. Like Kit, I've been frustrated in the past and so the writing process started to become a re-imagining of how I would have done things in his position. Kit wants to understand his place in a culture, to try to capture a past he feels his parents denied him. What he comes to understand, though, is that his parents actually liberated him. There's this romantic notion that you have to go back to your past to move forward but there's no definitive answer to be had from the experience, just a slight shift or change in you. You learn not to hanker for the past, but to live with it.'

Each of the four main characters in *Monsoon* is entangled in this negotiation between past, present, and future. Second Cousin Lee—played with beautiful simplicity by Vietnamese actor David Tran—connects Kit to the country and helps him piece together the gaps in his memory from childhood; Lewis and Kit find themselves in moments of transition in their present lives; and Linh embodies the energy of a new Vietnam, moving out of the past with confidence. Beyond his own autobiographical investment in the film, Khaou says he has always wanted to make a film about the Vietnam War and its aftermath 'in a way that isn't typical of the dominant US Studio perspective but told quietly, through people and with nuance'.

Kit appears in every frame of the film so Khaou knew that whoever was cast as the lead had to really be able to draw the audience in. The initial impulse was to find Kit first, however that proved a lengthy process and whilst looking for Kit, casting director Kharmel Cochrane found Parker Sawyers for the role of Lewis, at which point Kharmel unfortunately had to step away from the project due to timing conflicts. Amy Hubbard joined the team and undertook a thorough search in the US and the script found its way to rising star Henry Golding via his agent. Goldin's on-screen experience is mainly in broadcasting but he had recently finished filming on comedy smash *Crazy Rich Asians* and was looking for more opportunities to work in feature film. He read the script and it clicked instantly, 'the mood and tone were very different to anything I had worked on before, and the search-for-identity theme resonated strongly'. Golding is half-Malaysian half-British, but admits he has never felt at home in either country. Reflecting on his character he says, 'this country is meant to mean something for Kit but it doesn't feel familiar, or he doesn't recognize the smells, the sounds, the people, the language. Preparing for the role really encompassed my own personal experience; always an anomaly, you always look like a foreigner in Malaysia and you never look the same when you're in London or England'. Golding responded strongly to the inner turmoil consuming Kit, and to Khaou's notion that the best way to get through to the other side of a personal struggle is to let it all wash over you. O'Riordan observes 'Henry was passionate about the project and wanted to give it everything. It was exciting to work with someone who so clearly is going to have this amazing acting career ahead of them'. Khaou agrees, 'because Henry is relatively new to acting he's not mannered at all—that was refreshing and something I could really work with'.

Khaou and Golding were not the only contributors whose personal stories resonated with the central themes in *Monsoon*. Parker Sawyers, who plays Lewis, found strong connections in the script between his character's backstory and his own family history. He was particularly intrigued by the idea of an African American living as a foreigner in another country and becoming acclimatized. Lewis is an on-off inhabitant of Ho Chi Minh City who has based the production of his t-shirt business in the country. Moving to Vietnam is one way of piecing together the relationship with his father who fought in the Vietnam War and subsequently killed himself after suffering extreme PTSD. The actor's own father was a US Vietnam veteran, serving in the Navy and suffering in later life with what Sawyers now recognizes as the same disorder. 'The details are hazy, even my mum doesn't know the story and dad would never really talk about it'. Parker had come to the attention of Khaou and O'Riordan after his show-stealing turn as Barack Obama in *Southside with You*. For O'Riordan, Parker was, 'off the charts talented and an incredible polymath. His personality is infectious and he brought so much energy to the production'. Golding agrees, 'there is never a dull moment with Parker. He's like a tiny typhoon, charismatic and rambunctious.

For Molly Harris, who plays Linh, the similarities with her own story and *Monsoon* verged on the uncanny. 'Kit's story is basically my story and that's why I was so drawn to the script', says Harris, who was adopted by a Dutch mother and an English father when she was just eight weeks old. They left Vietnam and went to the UK and Harris grew up in several countries in the ensuing years. She had a western upbringing and learnt English and Dutch but not Vietnamese. 'I didn't know anything about Vietnamese culture. At age fourteen I came back to Vietnam—when I read the script and the things that Kit goes through coming back to his country, but not feeling at home, it rang so true to me. I really understand that Kit doesn't know how to feel, because that's how I feel'. In order to prepare for the role Harris looked in detail at the modern history of Vietnam, particularly the social hardships. She did this, she says, as much for herself as she did for her character Linh. A cosmopolitan art student, Linh represents a rapidly developing and forward-looking Vietnam but is torn between making her own way and inheriting the responsibility for the family's Lotus tea production business, a very traditional Vietnamese way to make a living. Harris found this tension between tradition and modernity echoed when she talked to the young Vietnamese crew on set, 'they don't really like talking about the past, they are looking towards the future'.

'Throughout this whole production we found many people who were exploring the themes *Monsoon* raised in their lives', says O'Riordan. 'Ultimately this is a film about family bonds and what roots us', she adds, which is pertinent given the producer took her partner and two young children with her for three months of shooting in Vietnam. Family logistics notwithstanding, the production environment was challenging. Unlike neighboring Thailand, Vietnam has a relatively young film industry with novice crews and the infrastructure is still developing. Shooting in Ho Chi Minh City is frenetic, punishingly hot and humid. The crew comprised British heads of department and Vietnamese production professionals. Says O'Riordan, 'Making a low budget film in any country is a challenge, but filming at the hottest time of year in a country as culturally different as Vietnam was fraught with so many potential pitfalls. Fortunately, we forged a strong relationship with Nicholas Simon (Indochina Productions) who helped us navigate the government protocols and filming permits and found us some brilliant and key Vietnamese crew. Ho Chi Minh City is developing rapidly, it's basically under construction and there are seven million mopeds on the streets, so crossing the road needs a steely nerve and a substantial amount of blind faith. The noise levels are challenging and you have to adapt quickly—whilst wanting to respect the cultural differences we had to quickly find a common ground on which to work together. I'm proud of what we achieved and the crew pulled together

and shared that pride. Vietnam is an incredible country, it was a privilege to work there and inspiring to work with such an energized young Vietnamese crew. Khaou admits the shooting in an unfamiliar environment added a layer of pressure to the job but the cast and crew were united in a commitment to his approach. 'Hong has a very strong idea of exactly what he wants, he's like a sculptor' says O'Riordan. Sawyers was impressed with the director from early in the process, 'I felt a connection with Hong from the first screen test. He brings about amazing transformations from words on the page to feelings after the scene has ended. His talent humbles me, in a much-needed way.' For Harris, 'Hong is really good at giving direction, which was guidance I needed coming from a theatre background.' David Tran adds, 'Hong gives space to collaborate but makes really good decisions about where he wants to go. It's been amazing watching him in action.'

For DoP Benjamin Kračun the opportunity to shoot in the country was simply too good to pass up. 'Vietnam was a massive draw. I've made all my films in the UK so the opportunity to explore a different light and palette was really exciting'. When Kračun received the script, he pitched his aesthetic take on the project to Khaou, something he wouldn't normally do: 'it was just so clear in my head what the visual architecture should look like for a film this subtle and introspective. It's not a plot-driven script, it's very contemplative which I felt opened the door for innovative framing. I read it as a very formal piece and when Hong and I met we were immediately on the same page. We agreed that the challenge was thinking about how to photograph someone in moments of contemplation without being pretentious, to give a character space but also push in without being intrusive. For me the film frame is as important as what you're watching so we can get closer to Kit and understand what he's going through. Vietnam is an incredibly dense environment and I wanted to counter that with a sense of quiet and a slowness that conveys the feeling of Kit struggling to engage with his surroundings'. Kračun was also drawn to a script where the city features so prominently as a character. 'I'm obsessed with city films. I'm a massive Antonioni fan and love when the external environment plays a role'. This was an important consideration for Khaou too, who wanted to pick landmarks that were significant during the war, like Long Bien Bridge and Independence Palace, and then overlay contemporary drama to create a subtextual exploration of past and present without referencing the landmarks explicitly.

Khaou hopes *Monsoon* will connect with audiences as a film for our times. He's deeply uneasy about the rise of nationalist rhetoric around the world and increasingly dismayed by the reductive portrayal of refugees in the popular media. As the film emerges in the current climate, he's deliberately left space for the audience to ponder those questions and come to their own conclusions. By filtering core human themes through the prism of his personal experience he has ensured a rich and textured portrayal of a search for belonging, one that starts with Kit and ripples out beyond the film into every corner of his creative team.

HENRY GOLDING - KIT | BIOGRAPHY

In 2018 Henry Golding made his feature film debut in the lead role of Nick Young opposite Constance Wu and Michelle Yeoh in the smash hit *Crazy Rich Asians* based on Kevin Kwan's popular book, followed by Pual Fieg's female-driven thriller *A Simple Favor* starring opposite Blake Lively and Anna Kendrick.

Henry grew up in London and is currently based in Singapore. He hosted several TV travel shows, prior to being cast in *Crazy Rich Asians*.

His upcoming films include Guy Ritchie's *Bush* and Paul Feig's *Last Christmas*.

PARKER SAWYERS - LEWIS | BIOGRAPHY

With an expansive international career spanning across film and television, Parker Sawyers is best known for his portrayal of President Barack Obama in Richard Tanne's 2016 film *Southside With You*, for which Parker was nominated for Outstanding Actor in a Motion Picture at the Black Reel Awards in 2017.

Appearing in the 2016 thriller *The Autopsy of Jane Doe*, Parker's other film credits include *Sand Castle*, *Megan Leavey*, *Snowden*, *Spectral*, *Don't Hang Up*, *Survivor*, *Monsters 2: The Dark Continent*, *Jack Ryan*, *Kick Ass 2*, *Zero Dark Thirty*, *Hyde Park on the Hudson*, *The Mummy* and *Austenland*.

His television appearances include the leading role in Netflix's '*Pine Gap*' as well as roles in '*Deep State*', HBO's '*Succession*', '*Lilyhammer*', ABC's miniseries '*The Assets*' and the Netflix-original comedy '*Easy*'

In addition to his film and television credits, Parker has also voiced characters on video games '*Battlefield 1*', '*Detroit: Become Human*', '*Squadron 42*' and the widely popular '*Star Wars: Battlefront II*'.

Parker has recently wrapped shooting on BBC's '*World on Fire*' alongside Sean Bean and Helen Hunt.

MOLLY HARRIS - LINH | BIOGRAPHY

Born in Vietnam and raised in the UK and Holland, Molly Harris trained at the Rose Bruford College.

Her role as Linh in *Monsoon* marks her debut feature film role, followed by the role of Chrys in Kenneth Branagh's *Artemis Fowl* to be released in 2019.

Molly can also be seen in BBC 1's drama series '*Baptiste*' alongside Tchéky Karyo and as the character Suki Cheng in the upcoming season of '*Doctor Who*'.

Molly has recently finished performing the role of Francisca in Josie Rourke's production of '*Measure for Measure*' at the Donmar Warehouse.

DAVID TRAN - COUSIN LEE | BIOGRAPHY

David Tran is a Vietnamese actor that has appeared in numerous Vietnamese TV and Film productions, most notably as a part of the leading cast of Nguyễn Quang Phan Bình's (director of the 2010 Golden Kite Award's Best Feature film winner *The Floating Lives*) feature film *Quyên (Farewell, Berlin Wall)* (2015), a period film based on the true experiences of Vietnamese refugees in Germany during the fall of the Berlin Wall.

Quyên (Farewell, Berlin Wall) was filmed in Vietnam and Germany and was one of the award winners at Vietnam's 2015 Golden Kite Awards (Vietnam's Oscars), and was screened at the 20th Busan International Film Festival.

Otherwise known Vietnamese projects include *Dad, I'd Like To Get Married* (2018), *A Father's Happiness* (2016), and *Behind the Firewall* (2014).

HONG KHAOU | WRITER/DIRECTOR

Named one of the Screen Daily's Stars of Tomorrow for 2013, writer-director Hong Khaou spent seven years at independent film distribution company Peccadillo Pictures, where he managed the Home Entertainment department and was part of the acquisitions team.

Making the move into filmmaking, Hong wrote and directed two short films, *Spring* (2011) and *Summer* (2006), which were selected for the Sundance and Berlin international film festivals respectively. His debut feature film, *Lilting*, starring Ben Whishaw as Londoner Richard, and Cheng Pei Pei as the Cambodian-Chinese mother of Richard's recently deceased boyfriend. The film, which was produced under Film London's Microwave Scheme, had its world premiere at the 2014 Sundance Film Festival in the World Dramatic Competition, was sold in over 12 territories internationally, and was released theatrically in the UK through Artificial Eye.

In 2014, Hong was named as one of BAFTA LA's Brits to Watch, along with garnering a Best Debut Director nomination at the British Independent Film Awards. In 2015, Hong was also BAFTA-nominated for Outstanding Debut by A British Writer, Director or Producer. He received the Sundance Institute/Mahindra Global Filmmaking Award for his second feature project *Monsoon*, which was shot entirely on location in Vietnam (starring Henry Golding of *Crazy Rich Asians*).

TRACY O'RIORDAN/MOONSPUN FILMS | PRODUCER

Tracy O'Riordan is a BAFTA nominated UK based independent film producer. She set up Moonspun Films in 2008.

Tracy worked as a drama development executive and story editor before moving into physical production in 2002, when most notably she worked on the multi-award winning *The Queen* directed by Stephen Frears. Following this, Tracy worked as a Production Executive overseeing a slate of micro-budget feature films as a part of Liverpool Capital of Culture 2008, which included the acclaimed *Of Time and the City* by Terence Davies.

In 2009 Tracy produced *The Arbor*, directed by Clio Barnard. *The Arbor* has won several national and international awards and was nominated for a BAFTA for Outstanding Debut. In 2012 Tracy produced *The Selfish Giant*; Clio Barnard's second feature. *The Selfish Giant* was selected for Director's Fortnight, Cannes Film Festival 2013 and was nominated for a BAFTA for Outstanding British Film. In 2016 Tracy produced Clio Barnard's third feature *Dark River*, which screened at TIFF (Platform Prize - Honorable Mention) and London Film Festival in 2017.

Tracy then went on to produce *Monsoon*, the second feature from Hong Khaou (*Lilting*), which was shot entirely on location in Vietnam (starring Henry Golding of *Crazy Rich Asians*). Currently Tracy is producing *Dream Horse* (alongside Katherine Butler) for RAW/Film4 and Film Cymru Wales. *Dream Horse* stars Toni Collette and Damian Lewis.

BENJAMIN KRAČUN | BIOGRAPHY

Award winning Scottish Director of Photography, Benjamin Kračun is a visionary known for his powerful and emphatic aesthetics. Instilled with a passion for photography from a young age, Benjamin continued to graduate with a commendation from the cinematography course at NFTS.

Benjamin was DoP on the feature *For Those in Peril* (dir. Paul Wright) which premiered at the Cannes International Film Festival and won Best Debut at the BIFAs along with two BAFTA Scotland awards including Best Film. Followed by the documentary *Dark Horse* which Sony Picture Classics released in 2015, and which won the Audience Award at the Sundance Film Festival. Benjamin recently shot the BAFTA nominated feature *Beast* (dire. Michael Pearce) and *Monsoon* (dire. Hong Khaou), which was shot entirely on location in Vietnam in 2018.

Benjamin is currently grading *The Dublin Murders* (dir. Saul Dibb) produced by Element Pictures for BBC One.

LIZZIE FRANCKE | EXECUTIVE PRODUCER

Lizzie Francke is a Senior Production and Development Executive at the BFI's Film Fund. She was formerly a Development Producer for the UK Film Council's Development Fund where she oversaw the First Feature programme, out of which was developed such projects as Clio Barnard's *The Arbor*. Projects that she has exec produced while she has been at the BFI include most recently *American Honey*, *Lady Macbeth*, *Notes on Blindness*, *45 Years*, *'71*, *Exhibition*, *The Selfish Giant*, *X+Y*, *The Duke of Burgundy*, *The Falling*, *Dark Horse*, *How To Change The World*, *The Riot Club*.

She started her career as a film critic in the early 1990s contributing to the Guardian, The Observer, Sight and Sound and Screen International amongst others. During this period, she also wrote the book *Script Girls: The History of Women Screenwriters in Hollywood* (1994, BFI Publishing). In 1997 she was appointed Artistic Director of the Edinburgh International Film Festival and in her five years there re-established the festival as a key showcase for British cinema.

ROSE GARNETT | EXECUTIVE PRODUCER

Rose Garnett is a Director of BBC Films, the feature filmmaking arm of the BBC. She leads a team who work closely with filmmakers - writers, director and producers - throughout the creative process, offering rigorous opportunity to new filmmakers and protected, collaborative space for established voices.

For BBC Films, Rose is currently the Executive Producer on a range of films including Jessica Hausner's English-language debut, *Little Joe*, which premiered in Competition at Cannes Film Festival 2019; also the upcoming Judy Garland biopic, *Judy* (dir. Rupert Goold) starring Renee Zellweger; *The Nest* (dir. Sean Durkin) starring Jude Law and Carrie Coon; and *The Souvenir* (dir. Joanna Hogg), which won the International Grand Jury Prize at Sundance Film Festival.

After graduating from Cambridge University, Rose's first job in 1993 was as the producer of Talking Tongues Theatre Company with David Farr, Rachel Weisz and Sasha Hails. She and Farr then took over the Gate Theatre in Notting Hill where they commissioned and worked with many writers and directors including Lee Hall, Tracy Letts, Dominic Cook, and Sarah Kane. Rose has worked as a script editor and producer, with her credits including Darren Aronofsky's *Black Swan* (Associate Producer) and Katrina Boorman's *Me And Me Dad* (Executive Producer).

Rose Garnett joined the BBC in 2017 from Film4 where she was Head of Creative. Whilst there Rose developed and executive produced an array of recent successful UK film including Lenny Abrahamson's *Room* and Andrea Arnold's *American Honey*. Rose began her time at Film4 as Head of Development in 2014 before being promoted to Head of Editorial in 2014 and finally Head of Creative in 2015. Her credits as Executive Producer while at Film4 include Yorgos Lanthimos's *The Favourite*, Martin McDonagh's *Three Billboards Outside Ebbing Missouri* and Steve McQueen's *Widows*.

MARK TOWNS | EDITOR

Mark started his career as a Documentary Editor and a few years ago moved into drama. His first film was BAFTA nominated *Lilting* by director Hong Khaou, which won the Dinard Film Festival Prix Coup De Coeur and was selected for the Sundance Film Festival. Mark has continued his collaboration with Hong Khaou by cutting his second film *Monsoon*.

Further films include Stephen Fingleton's *The Survivalist*, which was selected for both the Tribeca Film Festival and the BFI London Film Festival; *The Ritual* a horror film directed by David Bruckner for The Imaginarium Studios which had a cinema release in the UK and is currently playing worldwide on Netflix. He later went on to edit William McGregor's first feature film *Gwen* for Endor Productions and the BFI.

Mark has also cut many critically acclaimed documentaries, including BAFTA winning *The Paedophile Hunter*, BAFTA nominated *Terror At The Mall* and *Three Days of Terror* (both for HBO/BBC). He also won a BAFTA Craft Award for Best Factual Editor for his work on Emmy winning series '*Educating Yorkshire*'. He recently edited *Saint Maud*, directed by Rose Glass for the BFI and Film4.

MIREN MARANON TEJEDOR | PRODUCTION DESIGNER

Miren Marañón is a London based, Franco-Spanish Production Designer with over ten years of experience working on award-winning features, commercials and music videos.

Her recent credits include *The Bisexual* (dir. Desiree Akhavan) for Channel 4, *Daphne* (dir. Peter Mackie Burns), *Borrowed Time* (dir. Jules Bishop) and *Farming* (dir. Awale Akinuoye-Adebaje).

Miren has worked with director Hong Khaou on *Lilting*, starring Ben Whishaw and most recently *Monsoon*, which was shot entirely on location in Vietnam. She is now preparing to start on a number of drama projects in Spring and Summer 2019.

AMY HUBBARD, CSA, CDG | CASTING DIRECTOR

Amy Hubbard is an award-winning casting director with extensive experience on blockbuster features, critically acclaimed independent films and major television series. Amy recently worked on the movie *Mortal Engines*, for a producer Peter Jackson and studios MRC/Universal, which premiered in 2018. She also worked with Peter Jackson on *The Lord of the Rings* and *The Hobbit* trilogies. Amy won a British Independent Film Award in 2013 for her work on *The Selfish Giant*. She has cast numerous other independents, including *Notes on Blindness*, *Siege of Jadotville*, *Hector*, *The Arbor*, *Albert Nobbs*, *The Man Who Invented Christmas* and *Mary Shelley*. Recent work for British television includes: *'The Moorside'*, *'Little Boy Blue'* and *'Broken'*. She has contributed to a wide variety of U.S. shows: *'The Bastard Executioner'*, *'Homeland'*, *'24: Live Another Day'* and *'Tyrant'*. In 2012, she was nominated for a Primetime Emmy for her work on the History channel mini-series *'Hatfields & McCoys'*. Other mini-series include *'Saints & Strangers'* and *'Sons of Liberty'*.

KHARMEL COCHRANE | DEVELOPMENT CASTING DIRECTOR

Kharmel Chochrane is an award-winning Casting Director whose work includes the Sundance favourite *The Witch*, Hong Khaou's *Lilting*, *The Goob*, *The Leveling* and *'The end of the F***ing World'*. Kharmel also casts for commercials and music videos for renowned directors such as Daniel Wolfe, Frederick Bond and David Wilson and for clients including Mercedes, Agent Provocateur and Nike.

GUNNAR ÓSKARSSON | SOUND DESIGNER

Gunnar Óskarsson is a London based Sound Designer working across documentaries and feature films including *Tell It To The Bees*, *Monsoon* and the BAFTA winning *Beast*.

JOHN CUMMINGS | COMPOSER

John Cummings became increasingly involved with soundtracks after composing for *Zidane: A 21st Century Portrait* in 2006 and *Les Revenants* between 2012 and 2015. He subsequently scored *Stonemouth*, *S Is For Stanley* and *The Amber Light*. In 2015 he decided to pursue film and TV work full time and step away from Mogwai, with whom he had spent twenty years as guitarist and songwriter.

ADAM HOWE | COSTUME DESIGNER

Adam Howe's interest in moving image gained him the position of stylist in cult Japanese director Takashi Miike's *Hyo Ryugau* (The HazardCity). He has since designed for Elaine Constantine's debut feature *Northern Soul* (2014), Mitu Misra's *Lies We Tell* (2016), *Boogie Man* (2017), Shane Meadows Channel 4 drama 'The Virtues' (2017), 'Good Karma Hospital' (2018) and Hong Khaou's latest feature *Monsoon*.

PAUL BOYCE | MAKE-UP AND HAIR DESIGNER

Paul Boyce has over 20 years' experience in the Film and Television industry as Hair & Make-up, and Prosthetics & Effects Designer, Supervisor and Assistant. Paul's repertoire stretches from Contemporary to Historical, and from Comedy to Clinical. Extremely versatile, being qualified as a hairdresser and with a Degree in Hair, Make-Up and Technical Effects, Paul has worked across features including *Harry Potter and the Deathly Hallows: Part 1* (additional makeup effects artist), *Captain America: The First Avenger* (makeup artists) and Hong Khaou's latest feature *Monsoon*.

CAST

Kit	Henry Golding
Lewis	Parker Sawyers
Lee	David Tran
Linh	Molly Harris

CREW

Directed and Written by	Hong Khaou
Producer	Tracy O’Riordan
Director of Photography	Benjamin Kračun
Executive Producer	Lizzie Francke
Executive Producer	Rose Garnett
Editor	Mark Towns
Production Designer	Miren Marañón Tejedor
Casting Director	Amy Hubbard
Development Casting Director	Kharmel Cochrane
Sound Designer	Gunnar Óskarsson
Composer	John Cummings
Costume Designer	Adam Howe
Make-Up and Hair Designer	Paul Boyce

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