



**MAGNOLIA PICTURES, HBO DOCUMENTARY FILMS & MERCURY  
STUDIOS PRESENT**

**A PLAN B/KM FILMS & MERCURY STUDIOS PRODUCTION**

# **ONE TO ONE: JOHN & YOKO**



Directed by **KEVIN MACDONALD**  
Produced by **PETER WORSLEY**  
Edited & Co-directed by **SAM RICE-EDWARDS**  
Producers: **KEVIN MACDONALD, ALICE WEBB**  
Executive Producers: **SEAN ONO LENNON, MARC ROBINSON, DAVID JOSEPH,  
STEVE CONDIE, BRAD PITT, DEDE GARDNER, JEREMY KLEINER**  
Music Produced by **SEAN ONO LENNON**  
Consulting Producer **SIMON HILTON**

2024 / 100m / English

**Official Selection:**

2024 Venice International Film Festival – World Premiere  
2024 Telluride Film Festival – North American Premiere  
2025 Sundance Film Festival – Spotlight

**FINAL PRESS NOTES**

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## SYNOPSIS

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An expansive and revelatory inside look at John Lennon and Yoko Ono's life in Greenwich Village in the early 1970s, **ONE TO ONE: JOHN & YOKO** delivers an immersive cinematic experience that brings to life electrifying, never-before-seen material and newly restored footage of John and Yoko's only full-length concert. Featuring mind-blowing music newly remixed and produced by Sean Ono Lennon, the film is a seismic revelation that will challenge pre-existing notions of the iconic couple.

On August 30, 1972, in New York City, John Lennon played his only full-length show after leaving The Beatles, the One to One benefit concert at Madison Square Garden, a rollicking, dazzling performance from him and Yoko Ono. Oscar®-winning filmmaker Kevin Macdonald's riveting documentary takes that legendary musical event and uses it as the starting point to explore eighteen defining months in the lives of John and Yoko. By 1971 the couple was newly arrived in the United States— living in a tiny apartment in Greenwich Village and watching a huge amount of American television. The film uses a riotous mélange of American TV to conjure the era through what the two would have been seeing on the screen: the Vietnam War, The Price is Right, Nixon, Coca-Cola ads, Cronkite, The Waltons. As they experience a year of love and transformation in the US, John and Yoko begin to change their approach to protest — ultimately leading to the One to One concert, which was inspired by a Geraldo Rivera exposé they watched on TV. Filmed in a meticulously faithful reproduction of the NYC apartment the duo shared, **ONE TO ONE: JOHN & YOKO** offers a bold new take on a seminal time in the lives of two of history's most influential artists.

## INTERVIEW WITH DIRECTOR KEVIN MACDONALD

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*Q: What drew you to make ONE TO ONE?*

**Kevin Macdonald (KD):** I was contacted by Peter Worsley, the producer, through a mutual friend. Peter had been trying to make a film about Lennon and this period of the One to One concert for a number of years and had finally managed to get all the permissions lined up and to get Mercury Studios on board and enthusiastic about it. I had been, and continue to be, a big Lennon fan. And so—although I was scared by the question of what is there new to say about John Lennon at this late period—I thought I would love to find a way to make a film that was different about this period in his life and American history.

*Q: You're a big Lennon fan. Why?*

**KD:** I got into the Beatles very young, when I was ten or eleven. I must have heard them on the radio. I asked my parents for a Beatles record for my birthday and they got me *The Red Album* and *The Blue Album*. I listened to them obsessively and became a fan. And when Lennon was shot in 1980, it was the first star I felt a personal connection with who died in that way. I actually felt it.

Like a lot of people, I was taken by the examination of Lennon that went on in the press, as being this incredibly thoughtful person who was unafraid of trying to be truthful to himself, which sometimes made him feel really unappealing and other times made him feel incredibly modern and self-analytical in a way that celebrities really weren't then. His level of honesty and authenticity was way ahead of its time. In the period that we're covering—1971 to 1973—no other rock star is doing things like embracing feminism. Every rock star was a macho pig. In the heyday of Led Zeppelin, here is John going to the first international feminist conference! I thought, "Wow, that's the sign of somebody who's really questing to understand himself."

*Q: How did you decide to structure ONE TO ONE in the way that you did?*

**KD:** Very early on I decided I wasn't going to try and chase old men on their deathbeds to get their last John Lennon anecdote—which they've probably told before. I thought: I'm not going to try to be in any way definitive. Wouldn't it be interesting to just see who is the John, who is the Yoko, who appears out of the archive material? This period around the concert is the period when John and Yoko are most on camera—they either had their own cameras or they had other people filming. I thought: There's enough here that we could just let them speak for themselves, allow the audience to eavesdrop on them and allow that to be part of the fun of the film. I think that's much more interesting than a

traditional biopic, where the filmmakers are trying to present a very coherent version of things. As we all know, life is chaotic and contradictory.

I started to hear a lot of interviews with John where he talked about spending a lot of time watching TV when he arrived in New York. He was fascinated by it. I remember going to America myself in my early teens, and coming from Britain—where we had two or three TV channels—the embarrassment of vulgar riches on American TV was an incredible thing to behold. I think John felt the same way. We had a lot of fun thinking: Okay, so John was obsessed with TV. He's sitting there in his basically single room apartment, watching it. We went on this great trawl of watching news footage and commercials and all the stuff you see in the film to conjure a sense of the time and the place and the concerns.

*Q: What was it like, going through all that television footage from the 1970s?*

**KD:** The main sense was, “My god, very little has changed.” Race was a huge issue. The environment was a huge issue. The nature of American politics—conspiracy theories, assassinations—all the same things are there. In some ways that's reassuring, because you think: We've been here before. But it's also depressing. We haven't dealt with race, we haven't dealt with the environment, we haven't dealt with pacifism. We haven't moved on.

*Q: In ONE TO ONE, we see how much John and Yoko really wanted to see those things dealt and how dedicated to that they were as artists.*

**KD:** Absolutely. This is the period when they're most outspokenly politically, when they believe that they can use their celebrity to change things. And through the course of the film, you see them moving away from that idea into more of a feeling that all a person can do is grow their own garden. And therefore the One to One concert becomes something that they can do to, in a small way, make the world a better place [by raising funds for Willowbrook]. It feels to me that journey is familiar to a lot of people—you try and foment revolution and change the world in huge ways, but in the end, you just do good things for the people you can actually help. The film is about disillusionment with direct-action politics and an embracing of the more personal.

*Q: You placed an incredible focus on reproducing the apartment just as it would have been when John and Yoko were living in it. Why was that important?*

**KD:** One answer is simply that those kind of reconstructions are done in documentaries quite frequently and they're usually done badly. So if you're going to do it, do it really well. And I was lucky enough to work with my wife, who's an Oscar-nominated set decorator, who did the set decoration. The other answer is—it's hard to articulate—but

that somehow, you have the sense of their presence. To be in the place where they are watching the TV makes it all feel more real.

*Q: How was it partnering with Mercury Studios to do this film?*

**KD:** I thought when I suggested, “Well, I’m going to make a non-narrative film, and it’s going to have a reconstruction of this apartment, and there’s going to be no information other than what John and Yoko give us, and there’s going to be all of these clips of TV,” that they would run a mile or say, “No, do something more accessible.” But they were great. They were incredibly supportive. We spent a lot of money building and shooting on that set. They were happy to trust my take on it. I also feel genuinely very lucky to have had the opportunity to use all of this amazing material from the Lennon family. That was a real privilege.

*Q: What surprised you as you were bringing together all this disparate material?*

**KD:** A multitude of things. Very early on, I was talking to Simon Hilton, who heads up Production for the Lennon estate, and I asked, “Why did Lennon go to America?” And he said, “Well, they were partly escaping the bad feeling towards Yoko and they also went looking for Yoko’s daughter.” I said, “What?!” I didn’t know she had a daughter. And I talked to a lot of other people who didn’t know that. It’s not a secret, it’s just nobody knows that or knows that they went to America and spent years looking for her. But when I looked through the footage, I started to see: Oh yes, Yoko’s talking about that. She’s talking about being a mother. Why does she do the One to One concert? To support children who have been abandoned. Yoko has often been portrayed as a cold person who put art above all, but I find it terribly moving in the film when she talks about her daughter. Certainly, one of the ways to look at the film as a thematic progression is that it is about children. It’s about John and his inner child and how he never really escaped what happened to him as a child. It’s about the children of Willowbrook. It’s about Yoko’s daughter. And ultimately, it’s about Sean coming along, in a way as a symbol of rebirth.

There were lots of other surprising things. Six months into the project, I was sent a bunch of recordings of phone calls that John and Yoko made exactly in my period, which had never been heard before. You get this blast of authenticity and a real sense of who they are when the cameras are off—and obviously there’s the chilling phone call where somebody says to John, “You’re not frightened that this might lead to an assassination?” And John says, “Don’t worry, I don’t aim to get shot. I’m an artist. I’m not a politician.”

*Q: As you go back to ONE TO ONE now that it’s complete, what most stays with you?*

**KD:** The story of Kyoko and how that emotionally impacted Yoko and how it underlies what she and John are doing. Linked to that, I really love the performance Yoko gives at

the end of the film, of the song "Age 39." She's singing, in a very vulnerable way, about how she's a 39-year-old woman. She's talking about the loss of her daughter, about how she has contemplated suicide. And I love the way that the film does this flip at the end and the final perspective on everything is actually Yoko's, and it's a feminist perspective. That touches me every time I see it.

I also fell in love with Allen Ginsberg, who appears in quite a bit of the footage. There's the moment at the end where he's at the Democratic Convention sitting on the floor when the convention rejects a motion to promote homosexual rights. And he also delivers that great poem about toilet paper. Funnily enough, we contacted the Ginsburg estate, and they had not heard of that poem. So we've also uncovered a previously unknown Ginsburg poem.

*Q: What do you hope people will take from the film?*

**KD:** In one way, it's the ultimate open-ended film. You have to take it all in and have your own response to it. There are the shards of these people's lives as they appear in archival footage and the shards of that period as they maybe saw it on television. It's not a neat jigsaw puzzle, but it is something you can immerse yourself in.

I hope people come away feeling that they understand better who these two people were—that they were trying to make the world a better place and that that was done from a place of real integrity but also from a place that didn't take itself totally seriously. They had a sense of humor about themselves and the modesty to accept when they couldn't change things.

After the Beatles broke up, during the early years John and Yoko were together, John wrote the songs that fifty years on remain our anthems for peace: "Imagine," "Give Peace a Chance," "Instant Karma." They have a simple message of peace, but they came out of somebody who clearly battled the difficulties in his life, who's clearly also, in some way, drawn to violence. That's why he's drawn, originally, to Jerry Rubin. But then he sort of wakes up again. He goes, "Why am I doing this stuff with Jerry Rubin? He's gonna take all these kids to Miami to the Republican convention and get them beaten up. I have to remember that actually peace is the great message that I have."

The message of peace can seem very banal, you know. You can see it as so simple that it's meaningless. But when you understand that John is coming to that message after a lifetime of hard knocks—his mother dying, abandoned by his father, working-class upbringing, very public split with the Beatles, very public split with his first wife—you understand he's gotten to that very simple message after a lot of self-analysis and thought.

## Interview with Producers Peter Worsley and Alice Webb

*Q: What was the impetus to create ONE TO ONE?*

**Peter Worsley (PW):** I was having conversations with people in the Lennon estate and I found out that there was this One to One concert that was the only concert John gave after leaving the Beatles before his death. The master negative was in pieces - the Lennon team were meticulously restoring it and wanted to remaster and release the concert. The impetus for the concert was an exposé by Geraldo Rivera on the terrible conditions in the Willowbrook children's home. That made us start to think about telling a bigger story around the concert.

A few years earlier, I had produced—with the Lennon estate—a documentary about the making of the *Imagine* album in Tittenhurst in London. So we started talking about some of the themes and ideas around the One to One concert. We started sketching out a story and making it very focused around this specific period. And then the conversation with Alice and Mercury Studios evolved, particularly once we'd got Kevin MacDonald to agree to direct. Kevin seemed a really good choice—if you look at his previous music docs, like the Bob Marley doc and the Whitney Houston doc, he's so good at telling music stories and opening them out.

Kevin and I spent a lot of time thinking about the challenge that so much has already been said about John and Yoko. And it was Kevin's genius to come up with the grammar, if you like, of how to tell this story in a very original way. We agreed from the start that it didn't need to be a straight, linear documentary.

**Alice Webb (AW):** It would have been so easy just to create a film about the concert. But this film has a very specific viewpoint and the concert is a vehicle to emphasize what was going on in John and Yoko's life. The most important thing for us in conceiving this film was that it add to the canon of work around John and do justice and give due weight to Yoko's role.

So this isn't a music film, it happens to have music in it. We felt like we had all the right ingredients—Kevin, Peter, the right backing of the estate, which had to trust but couldn't be watching over the film. Once we felt like we had all those conditions, then it was about creative nerve.

**PW:** Alice mentions getting the confidence of the estate. A key part of that was the estate handing us material that has never been seen before, like the phone conversations that John recorded. Even Sean and Yoko had never heard those because they'd never been digitized. They were just sitting on tapes in a box somewhere and Simon Hilton, their Head of Production was like, "Oh, what about these tapes? We're not quite sure what's on



them.” When we first heard those, we knew that we had material that was very much the intimate voice of John and Yoko.

On top of that, the estate found the home movie footage that John and Yoko filmed on very early portapack cameras, which is the footage you see at the end of the film of the journey they take to Harvard to the international feminist conference—again, that has never been digitized or seen. And that beautiful performance of Yoko singing “Age 39,” which she sings towards the end of the film. For the estate to have the confidence in Kevin as a filmmaker and us as a team to let us have access to this footage—as a producer, I have enormous humility. This is very personal footage, which the estate is giving us the honor to use.

*Q: You mention that so much has been said, it’s a challenge to cast new light on who John and Yoko were. What more did you each feel that you came to understand about these two people as you made ONE TO ONE?*

**AW:** I don’t know any other film that has Yoko so faithfully depicted. I think that the partnership between them is so clear—to see them onstage together doing the concert, to see the way that they are together. Historically it’s always been John... and Yoko. Every other film feels like Yoko is there in support of John. But in this film Yoko steps forward to her rightful position. She was his life’s partner and this film depicts that.

It also depicts the fact that John took the things that are important to her very seriously, so that we have the incredible scenes where he’s at the feminist conference, where the women at the conference are voting on whether men should be allowed to be there and he’s the only man there! This was a time of incredible growth for them, I’d say arguably more for John than for Yoko, who was very clear who she was. She was able to help John to work out who he was, post Beatles.

**PW:** I found the musical partnership between the two of them really interesting. If you watch the concert closely, it’s really touching. I’m thinking, Yes, Yoko is an artist, but she’s not performed in front of 20,000 people before. But she stands up and does it and I think the film helps understand Yoko as a musical performer. When you see the performance of “Don’t Worry, Kyoko,” which is the song that she sings. It’s a real cry from the from the depth of her soul, which is: I’m coming for you. I will find you, my daughter. You understand where her musical performance comes from, and it has this kind of incredibly powerful proto punk aspect to it. And then when you hear her singing that acoustic song at the end, “Age 39,” when she’s talking about aging and what that means to her, you also realize that when she’s singing as she is in “Don’t Worry, Kyoko,” it’s a choice of hers. She has a beautiful voice. She’s a real musician. And I think that’s something which will surprise people when they see the film, and they begin to understand much more about her as a musical artist.



**AW:** Also, there's a humor in the film, whether that's in the footage they filmed as they went on some of their travels but also just in the interplay. There was Yoko doing her art installations, all the work with the flies. They were both artists.

*Q: The other major relationship in this film is John's and Yoko's relationship with the United States. There are a couple of points in ONE TO ONE where they talk about how much they love the U.S. Why do you think that was?*

**PW:** The first thing to remember is the specific reason they came to America was to look for Kyoko. Nobody realizes that. And the tragedy was that they didn't find her. John never saw Kyoko again before his death. I do think they had the ability to find themselves as a couple in New York in a way that was probably very difficult to do in England.

**AW:** I think they also felt a sense of possibility in New York with everything that was going on politically. John is really clear that they have a—to use a terrible modern word—platform, and they are desperate to use it for positive change. And obviously, the film pivots when it becomes clear to John that the kind of the people that he thought were prosecuting an agenda similar to his of optimistic change weren't in fact, which is why he then doubles down on that sense that it is actually all about love. It's the much harder challenge of looking at yourself and being a better human being. The scales fall from their eyes, which is why Willowbrook had such a resonance with them, both in terms of their own personal search, but also it was a very visible demonstration of them turning away from the political violence that was being advocated by others.

*Q: You put so much American television from the early 1970s in ONE TO ONE, right down to commercial breaks. Can you speak to the experience of watching that material?*

**PW:** In the previous film we did about John in Tittenhurst in England, in the same way, they had a beautiful house and at the bottom of the bed was a television. And John would stay all day in bed watching television. But in England, he had two channels, BBC and ITV. So to arrive in New York and have had 30 channels or something would have been an incredible change to his ability to absorb information. I do think it was transformational for him, in terms of sucking in information in that way.

One of the things I still enjoy about watching the film is there are little connections you can make by how all these little snippets of commercials are dropped in. They talk differently to you when you see the film the second or third time. I think that's one of the very interesting things that Kevin has done, layering the film. And people do flick through channels like this. I do think it's a way to understand the experience John and Yoko were having, being stimulated and also appalled by the world they were seeing around them.

**AW:** The ambition of the film was that this was the only lens through which you could see what's going on in this country. I think that was an incredibly brave ambition and I think it's paid off in spades. But it was a high-wire act.

*Q: Let's talk about the apartment you recreated for the film.*

**PW:** When we started the film, we found that their actual apartment had just been sold and we went and visited it. The whole apartment was in the process of being demolished. Had we started the film three months earlier, we could have filmed everything in their apartment, because then it was still pretty much as it had been 50 years earlier. But by the time we arrived, it was a building site. We did manage to get the apartment floorplan. And then the production design team did an amazing job of reconstruction using photographs and film from the time.

We looked at the inventory of records that John and Yoko had. All of the books that you see we either identified from photographs or from their inventory. Everything on the wall, the pieces of artwork... we knew that there would be Lennon obsessives watching the film so the amplifier is a very specific model that we identified through an audio expert. We then managed to find an identical copy, which was owned by someone in Poland, and we went and got hold of it. The guitars, obviously, had to be identical models; we managed to find those. All of the clothes.

I remember being told off by one of the people in the Lennon estate because the glasses that we had didn't have the right correction level and that John had much shorter eyesight. They gave us access to lyrics and set lists and doodles that we then copied. We bought the exact model of typewriter that John and Yoko had in the day. The quilt was a black and white quilt, which the Lennon family still have, but it is in a poor state. They wouldn't let us use it, but they gave us exact dimensions, and we wove a new quilt to be an exact match. And John and Yoko had a Snoopy pillowcase. I think that's a lovely detail, that's what John and Yoko were sleeping on. When the Lennon archivist came to visit the set, it was a very emotional experience. It was like an incredible museum piece that we were filming in.

**AW:** Now you understand the obsessive nature of the producers of this film (laughter).

*Q: What would you what would you like audiences to take from ONE TO ONE?*

**AW:** To understand more of who Yoko is. To see their relationship as a real partnership. To see John's journey of personal betterment. There's that line where he says, "By 1973 I might be a whole man." *I might be*, you know—this idea that betterment isn't done, you don't get there, you keep going with it.



I'd love people to be enthralled by the format of the film. And I think that will happen naturally. You have to lean forward to watch this film. You could watch it a dozen times and see something new in it. That's really refreshing in a world of filmmaking where everything can get served up to you. I love the fact that this film requires you to engage your brain, and we're unapologetic about that. Engage your heart too, but your brain as well.

**PW:** Obviously there are contemporary political resonances, moments that send a bit of a shiver down your spine. You see the parallels between an election campaign in 1972 and an election campaign coming up in 2024. You hear Shirley Chisholm after meeting Governor Wallace, who's been shot, and she talks about the fact that we have to find ways to come together. I think it speaks as strongly today as it ever has.

## ABOUT THE FILMMAKERS

### **KEVIN MACDONALD – Director, Producer**

Scottish born filmmaker Kevin Macdonald has worked across feature films, documentary and television over the last 25 years. His best known films include: *One Day in September* (Oscar win for Best Documentary, 2000) *Touching the Void* (BAFTA for Best British Film, 2004) *The Last King of Scotland* (BAFTA for Best British Film, 2007 and winner of Best Actor Oscar for Forest Whittaker), *Life in A Day* (2011 Sundance Film Festival premiere) *Marley* (2011, BAFTA and GRAMMY nominated), *Whitney* (2016, Cannes premiere, Grammy nominated) *The Mauritanian* (2021 BAFTA nominated, Golden Globe win for Supporting Actress, Jodie Foster) and most recently *One to One: John and Yoko* which premiered at Venice and Telluride in 2024. Kevin is also the author (with Mark Cousins) of *Imagining Reality* - a history of documentary film.

### **SAM RICE-EDWARDS – Editor, Co-Director**

Sam Rice-Edwards is a multi-award-winning Editor and Director renowned for his work in feature documentary, commercials and music videos. Documentary credits include 2018's Grammy-nominated "Whitney" and "Life in a Day 2020" (both directed by Kevin Macdonald), 2021's Bafta-nominated "The Rescue" (Chai Vasarhelyi and Jimmy Chin) and "Meet Me in the Bathroom" (edited and co-directed by Rice-Edwards alongside directors Thirty Two). In 2024 he cut "Last Song From Kabul" (directed by Kevin Macdonald) which was nominated for an Emmy and Oscar-shortlisted. Rice-Edwards again collaborated with Kevin Macdonald in co-directing and editing "One to One: John & Yoko" (2025). It premiered at Venice Film Festival to critical acclaim and is due for theatrical release this April.

Rice-Edwards has won a wide array of editing awards for commercials, including Cannes Lions, British Arrows, AICPs, Creative Circles and D&AD Pencils, and directs commercials, most notably "This is Our BBC" for The BBC (2022) which won AICP awards, Cannes Lions, British Arrows and Creative Circle awards.

### **MERCURY STUDIOS**

Mercury Studios is a full-service production studio, focused on telling compelling stories through the lens of music.

Current and recent projects include Oscar and BAFTA award nominated *American Symphony*, directed by Matthew Heineman for the Obamas' Higher Ground Productions/Netflix, *If These Walls Could Sing*, directed by Mary McCartney for Disney+, *My Life as a Rolling Stone* for the BBC and MGM+, *Shania Twain: Not Just A Girl* for Netflix, *This Town*, a six-part series for the BBC from writer, creator, and



executive producer Steven Knight, *Linda Perry: Let it Die Here*, which premiered at Tribeca Film Festival and the recently announced *One to One: John & Yoko* from Oscar and BAFTA award winning director, Kevin Macdonald.

Mercury Studios also produced *Sam Smith: Live at the Royal Albert Hall* for BBC, *Billie Eilish's Overheated* at the O2 London and *Lang Lang Plays Disney* for Disney+. Editorially independent, Mercury Studios is powered by Universal Music Group and represents the world's leading catalog of music-related content, consisting of thousands of hours of premium music-driven film and television programming.

#### **PLAN B**

Headed by Brad Pitt, Dede Gardner, and Jeremy Kleiner, Plan B Entertainment is a long-standing film and television production company. Their body of work includes Academy Award- and Golden Globe-nominated and winning films such as: Sarah Polley's *Women Talking*, Andrew Dominik's *Blonde*, Lee Isaac Chung's *Minari*, Barry Jenkins' *If Beale Street Could Talk* and *Moonlight*, Adam McKay's *The Big Short* and *Vice*, Ava DuVernay's *Selma*, Steve McQueen's *12 Years A Slave*, and Terrence Malick's Palme d'Or-winning *The Tree of Life*. Recent features include Maria Schrader's *She Said*, Cory

Finley's *Landscape with Invisible Hand*, Reinaldo Marcus Green's *Bob Marley: One Love*, Tim Burton's *Beetlejuice Beetlejuice*, Jon Watts' *Wolfs*, and Ramell Ross' *The Nickel Boys*. Forthcoming releases include Bong Joon Ho's *Mickey17*. Recent television releases include Amazon Original series "Outer Range" starring Josh Brolin in his television debut, and Amazon series "High School" and "Paper Girls." Past television series include the HBO/Sky limited series "The Third Day," created by Dennis Kelly, and the Amazon limited series "The Underground Railroad," created by Barry Jenkins.



## CREDITS

Mercury Studios Presents

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DEDE GARDNER

JEREMY KLEINER

Line Producer Melissa Morton Hicks

Consulting Producer SIMON HILTON

Supervising Sound editor/Designer Glenn Freemantle

Director of Photography DAVID KATZNELSON

Production Designer KEVIN TIMON HILL

Music Producer

SEAN ONO LENNON

Music from The One to One Concerts

JOHN LENNON & YOKO ONO

PLASTIC ONO BAND WITH ELEPHANT'S MEMORY