

Father, Mother, Sister, Brother [15]

2025 US/Ireland/France/Italy/Japan 111 mins

UK released **10 April 2026**

Director **Jim Jarmusch**

Screenplay **Jim Jarmusch**

Cinematography **Frederick Elmes; Yorick Le Saux**

Music **Jim Jarmusch; Anika**

Cast **Tom Waits** (Father); **Adam Driver** (Jeff); **Mayim Bialik** (Emily); **Charlotte Rampling** (Mother); **Cate Blanchett** (Timothea); **Vicky Krieps** (Lilith); **Sarah Greene** (Jeanette); **Indya Moore** (Skye); **Luka Sabbat** (Billy)

Returning to the serial format of earlier work like *Night on Earth* (1991), Jim Jarmusch's latest film looks at adult sibling relationships in the long shadow of a parent. It's typically chill and even low-key, yet a touching vulnerability settles in, shedding the arch deadpan associated with many of his movies. In each of three largely housebound tales, a pair of siblings are feeling out the kind of distance and closeness they want with their parents, with the potential for conflict kept only at a low simmer. They peer at one another quizzically out from the costuming and armature of adulthood, and suggestively, seem most grounded in the third story, one of coming to terms with their parents' absence.

We open with, basically, two squares: Adam Driver and Mayim Bialik as brother and sister, midcareer normies on their way to see dotty old dad (Tom Waits, a Jarmusch old-timer, his wild-man mojo seemingly ageless). The siblings aren't especially close themselves, but pull together and trade intel as they face the possibility their father's marbles might finally be getting away from him. They're stilted with absentminded Dad, and marbles aside, it seems apparent they never quite "got" him; Dad clearly knows that, had his own life, and understood that parenthood is a role to play like any other. The awareness of roles – and the slight absurdity of their persistence – carries into the second chapter, a visit by two British women living in Dublin (Cate Blanchett and Vicky Krieps) to their mother (Charlotte Rampling) for

afternoon tea. Blanchett plays a heritage council worker who seems to embrace regressing to prim girlhood with her olympian-gazed novelist mother; Krieps glides through a more familiar turn as a free spirit, here hiding her relationship with another woman. Jarmusch's short-form structure here helps avoid the expectation of a cloying resolution and allows the portraiture sit with its bittersweet core.

Finally – and it does land elegantly as a conclusion while being fully formed – Indya Moore and Luka Sabbat play twins making a final visit to their parents' empty Paris flat. Their father and mother have died in the crash of a small plane, on an adventure their children barely knew about, bookending with the first chapter in its sense of parental mysteries that their offspring don't quite notice. But these siblings keep showing their deep love of all that they did and did not understand about cool mom and dad.

The film is decidedly understated, accruing its force with a virtuoso's ability to modulate dramatic (or dramedic) notes and switch up perspectives on a theme of homecoming that's challenging because it is so very common and familiar. He's aided in that by an all-star team of editor Affonso Gonçalves and cinematographers of two past career high points, Frederick Elmes (*Broken Flowers*, 2005) and Yorick Le Saux (*Only Lovers Left Alive*, 2013). For all the pattering about in memory-filled homes, Jarmusch also harkens to the rhythms of films like often overlooked *The Limits of Control* (2009). That's not only because of the theme-and-variation approach, but also the soothing sense of movement and flow. What Jarmusch has called his "quiet film" speaks with clarity as one from the heart.

Nicolas Rapold, *Sight and Sound*, 8 September 2025 (abridged)

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