

Angel Films præsenterer

AMMONITE



Premiere: 20. maj 2021

Længde: 120 minutter

Censur: 15 år

Instruktør: Francis Lee

Premierebiografer:

Grand Teatret, Øst for Paradis, Café Biografen Odense, Nordisk Film Biografer Dagmar, Nordisk Film Biografer Trøjborg, Lido Biograferne, Kulturbio grafen Frysehuset Holbæk, Albertslund Biograferne, Ikast Bio, Gilleleje Bio, Rødovre Viften, Værløse Bio, Valby Kino, Humle Bio, Ishøj Bio, Klovborg Kino, Nicolai Biograf & Café m.fl.

Synopsis:

England, 1840'erne. Den anerkendte palæontolog, Mary Anning, arbejder i en lille by nær den sydengelske kyst. Hendes mest berømte opdagelser ligger bag hende, og hendes arbejde består mest af at finde fossiler, som hun kan sælge til turister for at forsørge sig selv og sin aldrende mor. En dag ankommer turisten, Roderick Murchison, til byen med sin hustru, Charlotte, der er ramt af en personlig tragedie. Roderick udtrykker stor beundring for Marys arbejde og tilbyder hende penge for at se efter Charlotte, mens han er bortrejst. Marys liv er en konstant kamp for at få pengene til at række, så hun har ikke råd til at takke nej. Hendes stolthed og passion for sit arbejde, fører dog hurtigt til sammenstød med en uinteresseret og ugidelig Charlotte. Men da uventede følelser langsomt begynder at opstå mellem dem, bliver det begyndelsen på en kærlighedsaffære, der vil ændre de to kvinders liv for altid.

Trailer og pressemateriale kan hentes på:
<https://www.angelfilms.dk/ammonite>

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Artistic statement by Francis Lee

I first came across Mary Anning when I was looking for a gift of a fossil for my ex-boyfriend. As I read more about her, she instantly appealed to me. I am very drawn to survivors, class, gender, landscape in my work. Therefore, Mary resonated very personally for me - a working class woman working on the unforgiving and dangerous sea shore in Dorset, with virtually no education, thrust into being the breadwinner for the family at the age of 11 following her father's death, and rising to become one of the leading but totally unrecognised palaeontologists of her generation, totally self-taught in a deeply patriarchal and class ridden society. As I read more, I worked out that there is virtually nothing written about her by contemporaries, which enabled me to tell my version of Mary Anning.

I knew I never wanted to make a biopic of Mary Anning, but rather an imagined, respectful snapshot of someone's life. I wanted to continue the work I had started in my first film 'God's Own Country' around relationships and how we navigate ourselves within them, therefore I wanted to explore a story of Mary through the context of an intimate relationship. There is absolutely no evidence Mary ever had a relationship with anyone, whether that be heterosexual or same sex, but I knew I wanted to give her a relationship that felt worthy of her. It is well documented that she had close friendships with women and in the society of the time, where women were the subjects of men and where Mary had been virtually written out of history because of her gender and social status, it didn't feel right to give her a relationship with a man. At the same time my ex-boyfriend had given me a research paper detailing letters between women in the 19th century - wonderful, passionate, intense, important relationships were described in these letters, so I decided Mary deserved a relationship with another woman. I was also fascinated by how these female relationships could flourish in this world – a world where the medical profession still believed women had no sexual pleasure organs and still 50 years before science categorised sexual orientation and then only for men.

I wanted to tell a heartfelt but stark love story. I wanted to capture those feelings of both trepidation and joy that come from something beginning. I wanted to see how difficult it can be to be open and vulnerable enough to love and be loved, particularly if you've been badly scarred by a past relationship.

I wanted to explore what this relationship might mean to someone who has not only been socially and geographically isolated but who has had to close off to any emotional life, where you replace affection and intimacy with work and duty. Where you've been overlooked and ignored your whole life because of your gender and social class. Given this world, would Mary be able to access how she feels for Charlotte? Would she be able to let her guard down to allow the possibility of something new and wonderful to enter her life?

Production statement by Francis Lee

As in my previous film *God's Own Country* authenticity and truthful emotion are paramount in my work, and as such I approach film making in a very particular way.

I was thrilled to cast Kate Winslet and Saoirse Ronan as the lead characters. I had long admired both of their careers and often bold choices. I was very excited that they wanted to work with me in the way in which I make film.

After casting Kate and Saoirse, we rehearsed extensively for three months before the shoot, not just on their characters and the emotional journey they each embark on, but also the daily work and skills of their characters. I dislike stunt and hand doubles as they always bring me out of the story, so everything they had to physically do as part of the story, the actors had to learn to do themselves. In terms of building the emotional and psychological lives of their characters, we started from the moment they were born and went right up to the first time we meet them in the film. We plotted their whole lives and learned everything in great detail - who they are and how they became. In tandem we worked on the physical aspects of their characters. For Kate, that meant weeks out on the beaches in Lyme Regis working with a fossiler on finding, identifying and excavating fossils. Kate became incredibly knowledgeable in her own right and dedicated herself to this work wholeheartedly. Saoirse learned the piano and exquisite needlepoint. Everything was investigated fully until it became second nature to the actors. It was deeply satisfying that everything in the film is done for real by the actors, no substitute was ever used (not even the piss!)

As well as an emotional and psychological transformation, the two lead actors also went through a big physical transformation. It was important to me that Mary was very much the embodiment of a under resourced Dorset fossiler, someone who physically works every day in the cold, rain and wind.

I love transformative actors and I was super excited to see both Kate and Saoirse embrace this way of working with exceptional results. For me, both of their performances resonate with such a quiet and still power.

I was also aware of the challenges of building a big emotional story. To help facilitate this, I shot the film in a linear, chronological way. Allowing each scene to impact on the next emotionally, like building blocks within the story. This was particularly challenging but I believe it has paid off, given the strong emotional arc that is depicted at the heart of the film.

The visual impact of the film came from an intensive collaboration with DP Stephane Fontaine. We worked out that the camera should 'sit' with the characters, not allowing them to hide from our gaze. The camera movement should reflect not just the landscape but also the emotional

state of the characters - we developed an intense, unrelenting style which I believe fits this story perfectly. Through lighting, we wanted to depict the 'change' Charlotte brings with her into this world - how she 'alters' the environment, bringing her own sense of 'light' into his dark, unemotional world.

From the very initial stages of this film, I knew sound was critical for me. I knew I wanted to work with the sound and picture at the same time during the editing process. For me sound is as, if not sometimes more, important than picture. I built a soundscape with sound designer Johnnie Burn of the natural sounds - winds were carefully orchestrated, specific bird song carefully placed, fire sounds were to be reflective, the sea a constant presence - everything was done sonically to underpin this stark and brutal world. I worked with the idea of texturing and building the atmosphere - almost like using the sea and tides as a chorus - to contrast with the deep, emotional story at the heart.

The physical environment was also very important to me – not just the exteriors but also the interiors. This world is defined by 'space'. Mary is working class and has little money, her living environment is small, with few windows, almost claustrophobic, dark and uncomfortable. In contrast, Charlotte's interior world is flooded with light, space to escape, in other words there is choice within Charlotte's world. It was fascinating to see each character inhabit each other's interior and exterior lives.

Ultimately Ammonite is a deeply personal film. An investigation into how to navigate a relationship from deeply lonely, disconnected beginnings. How we learn how to love again after being hurt. How we can be open enough to love and be loved. How we can accept and forgive and learn through the power of a true, intimate connection.

CAST Q&As

KATE WINSLET (Mary Anning)

As Ammonite begins, where do we find your character, Mary Anning?

It's the 1840s in Lyme Regis, on the South West coast of England. Mary Anning is slightly past her prime at this point - the days of her making huge discoveries as a leading scientist in the field of palaeontology are somewhat over, and she's a little bit jaded with the profession. She's been much maligned by her male counterparts. She's looking after her ailing mother and selling fossils from the fossil shop where they live.

How would you describe Mary?

She was remarkably stoic. She was born into a life of poverty, lived in a class-ridden, patriarchal society, and was very much sidelined. Her achievements were taken from her by her male counterparts; they would credit themselves for the majority of Mary's finds. But she was determined, she was very headstrong, so she didn't change who she was as a person. She was uneducated, but she learned from her father, who died when she was ten years old; it was because of the things he taught her that she found her first ichthyosaur at eleven. She had an inquisitive mind and a vast, knowledgeable brain - this self-taught ability that she had, and that she continued to learn throughout her life, was something I truly admired in her.

Mary was also very kind - she was compassionate. There's not a huge amount of literature on her, and we don't know very much about her personal life - but one thing that we do know is that she would give the little that she had to the poor. Among the fossils she would also find items that smugglers were hiding on the beach, in the caves. In those days you were supposed to turn over anything you found of a smuggled nature to the authorities; but Mary would re-hide the things that she found and then tell the poor people where they were! And she herself was poverty-stricken. She would give the very little that she had.

Did you know of her before reading the script?

I was overwhelmed to discover that I knew nothing about Mary Anning. I had heard of her, and I knew she was from Lyme Regis, but I had no idea at all how great her achievements were and how significant a female figure in history she is. I was quite embarrassed, actually.

Why is it important to tell her story now?

Because she's so important. Her strength, her courage - I admired those qualities very much, but also her vulnerability, which she had to keep hidden. Now more than ever we're living in a

time when women are absolutely obsessed with other women and when, more than what we look like or how we feel when we walk down the street, it's about what women have to say. Women are greater together: the more strong female voices we have, the more togetherness we show, the

more examples we have of great women history - the more inspired we will feel as a community to support one another, to encourage one another and to inspire one another. For years we've been judged; still now we're judged. We're questioned all the time, we're asked to justify our choices - why we wear what we wear, why we do our hair the way we do, why we work or don't work. I'll be questioned about my decision to play Mary Anning and I will have to justify it. And that is irritating - but that's why I think these women who achieved great things historically are more important than ever. We're seeing a new chapter in the history of women: it started with #metoo, and it could not be more fantastic. We're seeing much more equality in the workplace - and it's women like Mary Anning who inspire us to use our voices.

How did you prepare for the role?

Preparing for this film was really a lot of fun. I often get to learn a new skill or a new craft when playing a character, but I never imagined that I would be taught how to fossil hunt. Now I could take you to Lyme Regis and I would know what I was talking about. That was really important to me, because we didn't want to use hand doubles - we wanted it to be as authentic as possible. Also, this is something Mary was doing as a child, so it just had to be in my bones. Paddy Howe was our fossil expert down in Lyme Regis, and he was just terrific at sharing his knowledge - he made it really user- friendly, there was nothing daunting about the words that he would use or the techniques he would describe. Often he would just say "go on - whack it", and I was like: "yeah, I can do that. I can whack it." So we'd spend days whacking rocks together on a beach, because sometimes ammonites can be lurking inside them. The people at the museum in Lyme were also incredibly helpful; that's where Mary's writings are, accounts of how she was thinking and feeling, and they were very generous in letting us access those. And really just being in Lyme Regis. The atmosphere of the town, the sense of community, everyone knowing everyone and everyone knowing something about Mary Anning... that in itself was very helpful.

And of course, costumes play a really huge part. I couldn't have truly felt like Mary until the wig was on and all those layers of costumes were on; that was v much a part of working out how to play her.

What were the most challenging scenes to shoot?

There were lots of challenging scenes. It was still quite cold, and we had a lot of outdoor work. I love being out in the wind and rain, I have no problem with that and actually I don't really feel

the cold - but it was much harder for Saoirse, who's much smaller than me and does feel the cold. It was a case of bracing yourself and getting on with it. For me the more challenging scenes were the quieter scenes, actually. Mary was a composed, still woman; I'm quite loud and animated and I move a lot. Francis really physically changed me, in terms of how I held myself, my energy levels, and keeping me still. That didn't come naturally to me at all. So much communication at that time couldn't be in physical gestures - it was in quiet looks and glances.

How was working with Francis Lee?

Working with Francis was truly, truly wonderful. I had seen *God's Own Country*, which I absolutely loved and like many people was very emotionally affected by. I think the thing that struck me the most about him as a director was that he feels huge attachment and affection for every single one of his characters. What that does is make you feel very looked after and supported, all the time. Some of the more intimate scenes were difficult to do, and he was as nervous as we were; but he always felt to me as though he had a better understanding of every character than even we as actors could have. That didn't mean that he didn't let us bring our ideas to the table – he was open to that – but he was very detailed. Every look, every pause, every glance - he would know exactly the rhythm of every scene. I was very grateful for that. And he's also fun! It was wonderful working with him.

How does Mary change in the course of the film?

Mary's emotional journey was enormous. It's actually a long time since I've played a character with such a massive arc from the beginning to the end. She almost feels like a different person emotionally - but the same morally. At the beginning of the story Mary is tired – tired of living a hard impoverished life; increasingly impatient with her mother; disheartened with her profession and with trudging out on the cold beaches. Emotionally she's really shut down, and she doesn't expect life to deal her any nice cards at all. So the attachment she forms to Charlotte is really interesting. She doesn't expect to fall in love with Charlotte at all – she initially finds her a bit silly and irritating, and doesn't want to have to look after this tiny little sparrow of an upper class woman who wears the wrong shoes and puts on lace gloves to go fossilising. But her opinion of Charlotte really does change, in spite of herself. Even though they're from completely different worlds, what you realise is that they're equals in many ways. They're both looking for affection; they're both trapped in their own worlds, for a variety of reasons. Mary doesn't have the finances to explore the world; but Charlotte is trapped *by* her finances, as the quiet little wife who's very much kept.

And Charlotte's trajectory?

Mary brings out a feistier side in Charlotte, and Charlotte learns things about herself she never would have known were it not for Mary. She has lost a child, so she's grieving; through friendship with Mary, she's able to start thinking about other things, thinking beyond the grief. Her spirits lift, she gets healthier - and that's all because of Mary. Charlotte is inspired by Mary: she's never seen a woman like this, a strong woman who lives alone, who doesn't have a husband to provide for her. To Charlotte, it's a lightbulb: "I could be like that. I could bring some of that strength into my own life."

What interests each woman about the other?

For Mary, Charlotte is beautiful and delicate in a way that she herself isn't. She's got gnarled hands, she doesn't look in the mirror, she barely takes a brush to her hair - so there are many things about Charlotte that she finds utterly fascinating. The way she smells, of perfume and nice fabrics... it's not Mary's world at all. There's an intoxicating aroma that follows Charlotte, and for Mary it's something very new - something that she's never imagined she'd stand that close to.

Charlotte in turn feels like she's almost got to live up to Mary. I know that's something that was important to Francis: Mary is such an extraordinary figure that the relationship had to be one in which the counterpart was worthy of her.

Tell us about Mary's relationship with Molly, and working with Gemma Jones.

Gemma played my mother in *Sense and Sensibility* when I was only nineteen, so to have her playing my mother again was absolutely wonderful! I was so excited to hear that Francis had cast her. We shared lots of stories from *Sense and Sensibility* - we remembered it like it was yesterday. The relationship between Mary and Molly - it's quite tense. Mary's mother has a hold over her. Mary does respect her, and doesn't want to let her down, but at the same time she is held by this life, by the darkness of this world, and that's largely to do with her mother being stuck in her ways and scared of change. Mary's determination to carve out her own personality whilst living with another powerful woman was quite difficult - but it's also quite funny. There are funny moments, where you see Mary roll her eyes behind Molly's back.... Gemma and I had quite a laugh shooting those scenes.

What appealed to you about Mary as a character?

I have always been utterly captivated by any character who is breaking away from societal norms. Even now, we still struggle with that. It was interesting for me shooting the more intimate scenes with Saoirse. It made me almost annoyed with myself, in the sense that I've filmed intimate scenes before, but mostly with male actors - and it suddenly occurred to me that there is an automatic power dynamic that comes into play when doing that type of scene

with a man. As a woman, you assume the man will take the reins, or steer the energy of the scene, and you as the female character will be 'taken' in some way. I realised that I have allowed myself to be that taken one. It's been absolutely fine, I've been perfectly comfortable with it – but to be in a situation with Saoirse where it was utterly equal, it made me feel kind of angry at how that hasn't occurred to me before. Why shouldn't I have felt equal to my male counterparts? And that's the way society is, and now we have to make a noise about it - we have to make a noise about wanting to be equal, about deserving to be equal. Now more than ever, I do feel telling these stories where you see women breaking away from societal norms – it's incredibly, incredibly important. I feel very lucky to be part of a movement just now; and filmmaking is a crucial part of that movement, keeping female voices loud and proud, sharing these stories and telling them in a truthful, sincere, emotional way. A *lot* came up for me - lots of really interesting new things about being a woman. I've always felt as though I stand on my own two feet, and have a strong voice, and I'm quite proud of that - but I've only just begun.

How was working with Saoirse Ronan?

God, it was just so delightful. And fun. And hard, because she's so good. I think we worked very, very well together. We work in quite different ways, actually, which I think I wasn't expecting – she's much more moment-to-moment than me, and for Mary I had to be quite precise, because her movements are so minimal and her looks are so specific. Usually, I'm the one being the free, liberated character; but watching Charlotte become that, and watching Saoirse bring all those qualities to Charlotte was fantastic. We totally adored each other... and being allowed to adore each other was just brilliant. It was really empowering, playing those two roles together - more than I've ever felt empowered before. And I didn't really expect that. I love the fact that I'm older than her, too, as a relationship dynamic - she's 25, I'm 43. I loved being able to bring that into the character too, the time I've had on this planet; the fact that I'm a mother.

We looked out for each other. As actors you always tend to do that - but we really wanted to. It was just great; I loved it.

Could you speak a little more about shooting in Lyme Regis?

Working in Lyme Regis was so wonderful, and the local community were absolutely lovely and very welcoming and fascinated by what we were doing. People there feel that Mary Anning is theirs, and justifiably so; everybody has a story about her, and so hearing all those shared stories was great fun. Because they teach it in schools there, children as young as five and six would see me on the street in my costume and be like "are you Mary Anning?", and it was just the sweetest thing in the world - it was adorable. It wouldn't have been the same if we'd had to film somewhere else. We filmed the fossil shop a hundred yards from where Mary lived - these

things do make a very big difference. Looking at the horizon and knowing that it was the same horizon that Mary Anning would have seen... it was magnificent to be there, a huge privilege.

What appeals to you about the era in which Ammonite is set?

The era will be eternally fascinating to me - how on earth women functioned wearing those layers of clothes. And the corsets, oh my God. We actually decided Mary would not wear a corset. The costume designer Michael and I just didn't believe that she could have been as physical as she needed to be in her work and wear a corset - it wouldn't have been possible. For Saoirse to just bend down and pick up a pebble with her corset was agony. So we made a decision Mary would not have worn a corset; and she also wears men's trousers under her skirt, which would have been a barrier against the weather. The functionality of Mary's costumes, I loved - and it's the first time I've played a character from that era and not had to wear a corset, so I was delighted. It's a beautiful period - the men looked so put together and so dashing.

But the world was a very different place: people's emotions were much more hidden, things were just much more behind closed doors; religion played a much bigger part in everyday life... It was interesting playing a woman who has a relationship with a woman and feels great love for a woman. It was new for me - I did see the role of a woman through completely different eyes to any character I've played before from that time period. Mary isn't subservient, she isn't dictated to - she didn't apologise for one second for who she was, and that is a quality we should all possess. Walking away from playing her, I was the most inspired I have ever been by any character I've played. And I've been doing this job twenty-six years.

What would you like audiences to take away from the film?

That it doesn't matter where you come from, what life you were born into - possibilities are out there, possibilities are endless. Being authentically true to yourself and using your voice to be who you want to be is more important than anything else in this world. That's what I hope audiences take away - along with a good deal of knowledge about Mary Anning, because she's one hell of a lady.

SAOIRSE RONAN (Charlotte Murchison)

Can you describe the plot of Ammonite?

Ammonite is a film about two people who fall in love, who are both a bit lost. It follows Mary Anning, who was a really famous palaeontologist, but one who was quite overlooked in the history books. This is a fictional story about how her life could have unfolded, and the relationship that she could possibly have had with Charlotte.

Tell us about Charlotte, the character you play.

What makes Charlotte quite unique, and what's been so lovely to play, is that she's somebody who is quite willing to take a back seat in terms of attention or being the one to shine. Her talent comes through in putting somebody else up on a pedestal and allowing everyone to see their greatness. She's got a great sense of humility, and she's a very giving person. She's someone who has been very hurt and broken, but who still has a great capacity for love and doesn't shy away from that at all.

What drew you to the project?

What attracted me to the film and the role was this quietness that it had. I liked that the pace of the story was quite slow, and there was a lot of space and room to breathe. I knew that would be really lovely to play with as an actor. You really are just following these two people in their day-to-day life - they've been through an awful lot, and they gently find their way to one another; and as they go along, they figure out where they're at in their own life. I really liked the idea of doing something like that.

How did you prepare?

I tried to write some notes! I don't usually do that, and I'm not very good at it; but Francis really encouraged me to come up with a backstory for the character, and that gave me an opportunity to create this life for myself. It meant that it became something that became quite personal, and that I was quite involved with from early on. I also started to do piano lessons again, which was lovely. I had a beautiful Clara Schumann piece that I got to learn - I did that for about three months before we started.

How did you find working with Francis Lee?

Francis is a very visionary director. He's very clear on what his aesthetic is, what his taste is; that was something he was very open with us about, which was great. The things he put into practice on God's Own Country, he really wanted to let them grow and evolve even more on this - so it was nice to be involved in that. Kate and I got to spend a lot of time going through

the script with him and talking to him about his own experiences and what moments in the film were personal for him.

Where do we find Charlotte when the film begins?

Charlotte has been married to Roderick Murchison for a couple of years at this point. They've had this picture-perfect life, travelled together, and eventually got pregnant. But in our story, we decided that she had given birth to a stillborn baby. So, Charlotte's lost a child, and just feels empty and a bit useless, really. At that point in history the only purpose that a woman had was to marry, keep the home and have a child; so she feels fundamentally like a failure. It's six months on from the death of her child, and she's still in mourning, and hasn't come out of that depression yet. So she's brought to Lyme Regis, and she's left there - and she can think of nothing worse. Roderick leaves, and she and Mary don't get on initially. But the safety of being with somebody who doesn't want anything from her, isn't asking anything of her, and allows her to break down and grieve and then start to come out of that a healthier stronger person... They really help to build one another up; and so get to a place where Charlotte still has this sadness, but she can live with it, and survive it.

Her relationship with Roderick is really fraught at the beginning of the film; their marriage has become quite strained; they don't have sex anymore, and even when they did, it was probably a very functional thing. I think from Charlotte's point of view, she just wants to be held, and to have someone close to her physically who can at least try and understand what she's going through. He's probably going through the same thing, but they don't know how to articulate it. There's so much expected of them at that time, to just keep going and pretending everything's fine - it puts a lot of strain on them. Then they have this time apart, and Charlotte comes out a different person in a way - a stronger person. And he's gone off and had this adventure, where he's been able to find his passion.

What does Charlotte do for Mary?

What Charlotte does that really helps Mary to come out of herself, and get rid of some of that coolness that she's carried with her for so long, is that Charlotte won't give up. She goes in with open arms, isn't afraid to be vulnerable with Mary, and isn't afraid to show what her feelings for her are. That catches Mary off-guard, but she's forced into a place where she has to do the same. That takes great strength from Charlotte, to say: I can see that you're a very closed-off person, but I want to give you everything, and I'm going to do that! Her relentlessness might be slightly annoying to Mary to begin with, but actually it ends up turning Mary into someone who realises that being open doesn't have to be a weakness - it's actually a strength.

Does this story have particular resonance at this moment in history?

I think it's a very timely story. We're at a point now in society - and politics, and art, and film - where we're definitely being given a platform to share stories we weren't able to before - stories that are honest and authentic. My thing is, whether it's about a man or a woman, it should just be as human as possible, and that's what this is; it's just about two people who are a bit broken and a bit flawed, but have this beauty in them too.

How has it been working with Kate Winslet?

I have *loved* working with Kate. She's wonderful. She is somebody who I've obviously grown up watching onscreen my whole life... and what I love about Kate is not only is she unbelievably focused on the job and so professional and so kind and lovely to everyone but she's also willing to do *everything* for the job. She's willing to look as ridiculous as possible in order to get a certain shot, or be cold and wet in the rain for as long as it takes to get a good take - it doesn't matter to her, she's so committed to what she's doing and she's got such a great sense of humour about the whole thing. She's just got a really great attitude about work. And also she's got this normal life, and a lovely family; she's seemed to find the balance between work and life, and can play that out really beautifully. I've just absolutely loved working with her.

I'd never done a sex scene that was so intense and full-on before. But to be able to do that with her - I did feel very, very safe, like we could go anywhere with it and still be kept safe.

What do you want people to take away from Ammonite?

Everyone's going to take away something different from it, which is always wonderful - when you have people coming up to you and saying "I really got this bit" or "I felt like that was me up there when this happened." You're watching two people really discover themselves as individuals and within a partnership, and I think that's a really beautiful thing to watch. And it doesn't necessarily come easy. It's very natural for them and it's so full of love - but there are obstacles as well that they have to navigate their way around. I like seeing love stories like that, where it's not clean-cut. I just hope the audiences can find a bit of themselves in it, and a bit of their own story in the journey these two people go through.

CREW Q&As

FRANCIS LEE (writer and director)

You must have had many options after God's Own Country. How did this project rise to the top?

I self-generate my own work. It came to my ex-boyfriend's birthday, and I was very poor. He likes fossils and minerals and as I was trying to find something lovely and cheap to buy him, this woman's name kept coming up - Mary Anning - on my Google searches.

I started to research her, and straight away what she was and where she came from totally resonated with me. A working-class woman, in a very hierarchical, patriarchal society, who had no education and who rose through her own tenacity, intelligence and strength to being what we would now regard as one of the leading palaeontologists of her time.

I'm obsessed by class; I'm obsessed by gender; I love landscape, in terms of how landscape develops the character of a person. And what predominantly came up for me was this idea that she had to put food on the table. These fossils she found were being shown all over the world - but her primary concern must have been money.

These are the kinds of characters I love. I love a story about a survivor. I love stories about doers, people who generate things themselves.

I read more about her, and realised that again because she was a woman and working-class, there was virtually nothing written about her by any contemporary. I could only really find two descriptions of her, in letter form. One described her as lovely and sweet and very nice with children. The other one described her as miserable and said her shop was rubbish and dirty! And I thought, well, this is great: there's the complexity of the character.

Also, I can't make work at all without putting myself in it. So I wanted to explore myself, and relationships - how you navigate relationships, particularly in middle age, and particularly if you've been hurt in the past. How do you go through that process again, of trying to make yourself open and vulnerable to love and be loved?

Mary never got married. Because I wanted to explore this idea of relationships, and because she was in a society that had ignored her and was run by men, I wanted to give her a relationship that felt worthy of her, and respectful, and equal. It felt like a natural progression to suggest that she might have had a same-sex relationship.

While the Mary I was constructing felt authentic to what Mary could have been, I was also exploring aspects of myself. I didn't start thinking about making film until I was forty, and that was probably because I came from a working-class background. I didn't ever see anybody like me making films; I didn't know how you accessed it; I didn't know how you did it; I could never have afforded to go to film school. I worked seven days a week in a scrapyard to earn cash so I could make my short films and my feature film. People from more fortunate backgrounds could go off and do five-year MAs in filmmaking - that was not an option to me. In this film we see this in the character of Elizabeth Philpott, whose circumstances are very different from Mary's. She's middle class; she has leisure time. And she fossils, but it's for the pursuit of knowledge - not because of the fundamental need to put food on the table.

Although Mary sold specimens to museums all around the world, her name never appeared on them. Even today they struggle to totally pinpoint all her finds.

What about Lyme Regis? Was it an area, a landscape that you knew?

No, it wasn't. When I was first thinking about the film, I went down to look round. Landscape to me is a very emotional thing, and I've always found the sea quite threatening - that sense of mortality; that constant ebb and flow. So I knew I never wanted to depict that landscape in a bucolic, picture-postcard way. Mary going out there - it's really hard work. It's muddy, it's dirty, it's cold and it's dangerous. It was about looking at that landscape and somebody working in it and thinking about how that landscape has formed that person. I went out and did some fossiling, and you're bent double the whole time, staring at the floor. You're not looking out going, "What a beautiful day!". You're literally *down*. It made me think about Mary as someone who doesn't lift her head up - who is very embedded in the ground.

Also, it's a very small town, and Mary lived right in the middle of it. Everybody would know your business. Everybody was on top of each other. And then there's the double-edged sword of the posh visitors from London - the incomers who just dip in, take what they need and leave.

Did Kate Winslet work with you on developing the character of Mary Anning?

Kate is incredible at research - she's an actor who really wants to put in the work. She read all the books about Mary; she had lots of great ideas; we had an open forum to discuss things. And then Kate brilliantly came down to Lyme Regis, for weeks, and went out fossiling - she spent days out there, and really learnt her stuff. She absolutely loved it. Neither Kate nor Saoirse has any stunt doubles, or hand doubles, or anything like that - they do everything for real. Saoirse learnt how to play the piano, and do needlepoint; Kate learnt how to fossil and how to draw, they both went out in the sea - they were really, really committed to all of it.

The character of Charlotte shows another side of female experience in that time: the wife whose defined role is reproductive.

I wanted to look at a character who had been brought up in a patriarchal society where her father owned her, and then passed on to another man, her husband, and the expectation of her was virtually nothing - apart from to dress the right way, say the right things and produce children. I wanted to look at somebody who was trying to get all those bits right, but wasn't. And then to see the transformation to becoming an individual in her own right. That felt very powerful to me.

What was really important was that these two characters, through the course of the story, have very interesting effects upon each other. You can learn so much from going through a relationship with someone who on paper is the absolute opposite of you.

How would you describe the look and aesthetic of the film?

I like the power of the camera being close. I like the power of the movement of the camera - the way in which the camera mirrors and underpins the emotion or the intent of a scene. I knew I wanted to see this film unfold through Mary's eyes. So we never meet anybody until Mary sees them; we don't go anywhere until Mary goes there; we see everything through her and go through it with her. And it was about looking at the landscape, not just in beautiful wide shots, but in terms of its effect on the characters.

Working with the cinematographer, Stéphane Fontaine, was incredible, and intense. Again, we worked for months before the shoot; we talked a lot about what the camera is saying, what the framing is saying, and how we light it.

A lot of the film is interiors, so I viewed it in terms of spaces: how big those spaces were; who had light, who did not have light; who had access where. This is personal too. When I was first trying to make films; I lived in a council flat - it was very small; it was rough. I had no choice. Choice I think is at the heart of the film.

IAIN CANNING (Producer; managing director of See-Saw Films)

How did See-Saw Films get involved in Ammonite?

We had seen God's Own Country, and really felt that we would be a good home for the next film that Francis made, so we approached him to see what stories he was interested in. He came back to us with Mary Anning's story, and we were totally taken by it and wanted to support it.

Did you know much about the subject matter beforehand?

I was aware of Mary Anning just through visiting Lyme Regis as a tourist and visiting the museum there. It's hard to come away from there without an understanding of the importance she has to the local area, and to science, and to our understanding of our own history. Her story is really important, because she's not a household name and she should be.

How did the making of the film reflect changed times for women?

Ammonite has been a really good example of how the industry is changing. We've got a film here with two lead actresses, but also an incredible female crew - and that hasn't been a regular occurrence on film sets. We can be part of that change, and I'm glad that we are.

How did Kate Winslet become involved?

It was a pretty quick process casting Mary Anning. There was a lot of anticipation about what Francis's next film was going to be. So it happened very quickly where Kate and the script came together, and Francis and Kate met. It was a very swift falling in love! That set the tone for an incredible cast overall.

What about casting Saoirse Ronan?

We needed an actor who would bring youthfulness, but also depth of character. Saoirse has been in our lives as an actor for so many years, and yet this is one of those roles that really shifts and changes our perception. Seeing her in a different kind of role is incredibly exciting.

How do these two characters affect one another?

It's a symbiotic change. For Mary, she ends up letting love in; and with Charlotte, there's a sense of pride in work, an understanding of who she is, and how not to be defined by the norms of the day.

How does Mary interact with the men in her life?

Mary was not recognised by the male scientific community of the time. However, she was notorious to those who were interested in her world and her work. The film looks at two different aspects of men in Mary's world. One is the tourists and interested scientists who come and work with her; the other is her father and his passing, and how that has influenced her life.

How has the film approached the relationship between Mary and Charlotte?

Throughout the history of cinema, there's been a real enjoyment in finding romantic relationships through real people in history, from 'Shakespeare in Love' to 'The King and I'. I think it marks our time that we can be free and open to the idea that there could have been a same sex relationship in Mary's life, as there might have been a heterosexual relationship. It shows a progression, and a real acceptance about the way we are now.

What else does the film show us about women's lives in that period?

What's interesting about Elizabeth Philpott and the other female characters in the film is that they have accepted a way of life in which they live freely, but in the shadows. There's a real fascination in that. People throughout history have been able to find a sense of self that's not necessarily celebrated by the patriarchy of the time; people still live their lives.

How does Ammonite differ from other period films?

We haven't adopted the clichés without research. For example, in a lot of British period dramas, working class families live in squalor or and mess. There was no evidence of that. Mary Anning probably lived a very clean, ordered life. We wanted to show pride in work, pride in the home, pride in life - and we wanted to avoid clichés that were unproven.

What marks Francis Lee out?

He's got that special something you look for in a filmmaker, especially a writer-director. It really is the holy grail to find somebody who can write their own material and then go on and film and direct it. When Francis is working as a director, you feel the passion, you feel the love for the craft, and you feel the love for the actors. It's a very special thing when all of that comes together, especially in a story as important as this one.

FODHLA CRONIN O'REILLY (Producer)

How did you come to be involved with Ammonite?

Francis's film God's Own Country and my debut film Lady Macbeth ended up on the same festival tour, so Francis and I got to know each other a bit through that whirlwind, which was wonderful. A year later, Iain Canning got in touch to ask what I was doing and would I consider coming on board Francis's next feature film?

What was your response to the script?

I thought it was an enchanting love story. The relationship between our two protagonists was just extremely beautiful. I also loved the detail of the world Francis created, and that's one of the main things I loved about God's Own Country: it felt very much like we were in that world experiencing things as the characters did. His films have a tactile quality to them which I adore. I felt that through the script he wrote for Ammonite.

How do you decide a film is right for you to work on?

I need to connect to the material, definitely - I need to have that emotional connection when I say yes to a project. It's also down to the filmmaker: their intentions, approach and how I can support them. On this project, because I had never really worked with another producer before, it was also about assessing how Iain and I would work together. He's a wonderful man, and extremely collaborative, so it was also a joy to work with him. See-Saw genuinely feel like family to me now; they're a wonderful company to work with.

You are early on in your career; are you consciously trying out ways of working, or does each film bring its own unique demands?

My style of producing adapts to what the film requires. I also expect to learn something new on each project. If I ever stop learning, that's when things will become repetitive and I may potentially become complacent as a producer which I most definitely want to avoid! I want to better myself with each film I make.

Tell us about the casting of Kate and Saoirse, and how it was to work with them.

Unsurprisingly, we needed to cast the best actors for the parts. Ammonite is a character-led narrative and for all the wonder and grandeur of Lyme Regis, it's the actors who are at the heart of it our film. We needed the strongest performers. Mary was a complex part to play and the Mary Anning in our film was a woman of little words. We required the formidable talent of

Kate Winslet to convey the subtleties and difficulties of Mary's story. Kate is open, honest and available on screen. Her thoughts are clearly and powerfully articulated.

Charlotte, by the immensely talented Saoirse Ronan, is another complex character. She is grieving for a lost child, and as the story develops, she finds her voice in a male-dominated world as well as a way to express her grief. Charlotte required an actor who would approach her with great sensitivity. Saoirse has an extraordinary ability to convey fragility as well as strength in her performances. She is just extraordinary to watch.

Francis has a very particular process in the pursuit of authenticity and he works with actors extensively during prep to build the characters and the world. Kate and Saoirse were also extremely collaborative in that way. They gave it their all.

Is it ever concerning as a producer to have performers taking on their own risky physical work?

Health and safety was never compromised and everything was mapped out carefully! Kate and Saoirse were so willing to throw themselves in, literally. Swimming, digging, climbing. It was cold and wet a lot of the time. They were such troopers and we're extremely grateful to them.

What was your experience of working with Francis Lee?

Francis is a visionary. He knows exactly what he wants, which is wonderful – it was great to work with a director so precise and clear. And because he's not just a director but a writer-director, you could ask him what the intention was in the script, rather than interpreting it. I was especially taken with his process to achieve authenticity; that really excited me as a producer, supporting him in achieving that.

What does the film do with and for the legacy of Mary Anning?

Ammonite isn't a biopic - it is a reimagining. But I would hope that apart from telling a love story, we're highlighting Mary Anning and her scientific achievements. The hope is people go off and do their own research, and appreciate her in all her glory. She deserves that.

CAST BIOGRAPHIES

Kate Winslet | Mary Anning

Academy Award® winning actress, Kate Winslet has brought to life some of cinema's most captivating and memorable roles. Her resumé consists of critically and commercially acclaimed work as well as a span of awards and honours that illustrate Winslet's talent and solidify her a permanent place in cinema history.

Winslet won her first Academy Award®, after a stunning past 5 nominations, for her role as Hannah Schmitz in Stephen Daldry's 2008 *The Reader*. Winslet also won a Golden Globe®, SAG, BAFTA, and Critics' Choice Award, among many others, for the role. She also starred that year in *Revolutionary Road*, directed by Sam Mendes, which reteamed her with *Titanic* co-star Leonardo DiCaprio. Winslet won a Golden Globe® and received many nominations for her portrayal of April Wheeler.

At the age of seventeen, Kate made an international name for herself in Peter Jackson's feature film *Heavenly Creatures*. She followed that in 1995 with her role as Marianne Dashwood in Ang Lee's *Sense and Sensibility*. Winslet received her first Academy Award® nomination for this performance and was also nominated for a Golden Globe®. She then went on to win the BAFTA and the Screen Actors Guild Award.

Winslet co-starred with Christopher Eccleston in Michael Winterbottom's *Jude*; and then as Ophelia in Kenneth Branagh's *Hamlet*. She appeared as the iconic survivor, Rose, in James Cameron's *Titanic* opposite Leonardo DiCaprio. At the age of 22, Winslet received her second Academy Award® nomination for this role and the honour of being the youngest actress ever to be nominated for two Academy Awards®.

In 1997 Winslet starred as Julia in *Hideous Kinky*, directed by Gillies McKinnon; and in 1998 co-starred with Harvey Keitel in Jane Campion's comedic drama *Holy Smoke*. She also starred in Philip Kaufman's period drama *Quills* along with Geoffrey Rush, Joaquin Phoenix and Michael Caine.

In 2001 Winslet starred in the Richard Eyre production of *Iris*, playing the young Iris Murdoch to Judi Dench's older Iris and received Golden Globe® and Oscar® nominations. She next starred in Michael Apted's *Enigma*, a spy drama about code breakers during WWII, and *The Life of David Gale*. She then went to on star as Clementine in *Eternal Sunshine of the Spotless Mind*, for which she received Academy Award®, Golden Globe® and BAFTA nominations for Best Actress. She then went on to star opposite Johnny Depp in *Finding Neverland*, which was named the 2004 Best Film by the National Board of Review.

In 2006, Winslet was seen in ***All the King's Men***, with Jude Law and Sean Penn, directed by Steven Zaillian. She then extended her voice to the animated feature ***Flushed Away***; and finished the year in the romantic comedy ***The Holiday*** opposite Cameron Diaz, Jude Law, and Jack Black. She starred opposite Patrick Wilson and Jennifer Connelly in Todd Field's ***Little Children*** for which she received her fifth Academy Award® nomination for Best Actress.

Winslet played the title role in HBO's multi award-winning 5-part mini-series ***Mildred Pierce*** for which she won Emmy®, Golden Globe® and SAG Awards as Best Actress in 2010. She joined the ensemble cast of Steven Soderbergh's ***Contagion***; and starred in Roman Polanski's ***Carnage***, which premiered in competition at the 2011 Venice Film Festival.

2014 saw Kate co-star with Josh Brolin in director Jason Reitman's ***Labor Day***. The film premiered at the 2013 Toronto Film Festival and earned Winslet a Golden Globe nomination for Best Actress.

February 2015 saw Kate reprise her role in: ***Insurgent***, the second film in Veronica Roth's best-selling book series. Kate also starred in ***A Little Chaos***, a film directed by Alan Rickman and written by Allison Deegan. The film also starred Alan Rickman and Stanley Tucci. November of the same year saw Kate star in the lead role of Jocelyn Moorhouse's ***The Dressmaker***, based on the novel by Rosalie Ham. Kate starred opposite Liam Hemsworth and Judy Davis and the role gained her a Best Actress AACTA Award. In the same month Kate also starred in ***Steve Jobs*** alongside Michael Fassbender. The critically acclaimed role won her a Golden Globe® and a BAFTA, along with a SAG and Academy Award® nomination.

March 2016 saw the release of ***Triple Nine*** in which Kate starred opposite Chiwetel Ejiofor, Casey Affleck and Aaron Paul. She was also seen in ***Collateral Beauty*** alongside Will Smith, Helen Mirren and Keira Knightley.

2017 saw Kate star opposite Idris Elba in ***The Mountain Between Us***, a Hany Abu-Assad film adaptation of Charles Martin's novel. She was also seen in ***Wonder Wheel*** with Justin Timberlake and Juno Temple.

2018 saw Kate complete work on James Cameron's sequel to Avatar as Ronal, alongside Zoe Saldana and Sam Worthington. Twentieth Century Fox will release the film on the 17th December 2021. Also forthcoming is Roger Michell's ***Blackbird***, a remake of the 2014 Danish film 'Silent Heart'. Bex Taylor-Klaus, Susan Sarandon, Sam Neill and Mia Wasikowska also star. Kate will also star alongside Saoirse Ronan in Francis Lee's ***Ammonite***. The story explores the life of fossil hunter Mary Anning (Winslet).

Winslet will lend her voice to the title character of ***Black Beauty*** in Ashley Avis' adaptation of the classic story. Kate will also lead a stellar cast as 'Mare Sheehan' and executive produce the

limited series ***Mare of Easttown*** for HBO, created by Brad Ingelsby. She will play a small-town Pennsylvania detective whose life crumbles around her as she investigates a local murder. The series is being directed by Gavin O'Connor (The Accountant).

In 2013, Winslet was awarded the CBE, which she received from HM Queen Elizabeth II in a ceremony at Buckingham Palace. She was also awarded a star on the Hollywood Walk of Fame in March 2014, cementing her status amongst the stars of Hollywood. She was also the recipient of The Dilys Powell Award for Excellence in Film at the 38th London Critics' Circle Film Awards in January 2018.

Saoirse Ronan | Charlotte Murchison

Three-time Oscar nominee Saoirse Ronan broke into Hollywood at just 13-years-old with her critically acclaimed performance as *Briony Tallis* in **ATONEMENT**, opposite Keira Knightley and James McAvoy. The role garnered her Golden Globe, BAFTA and Oscar nominations.

Ronan filmed two projects in 2019 which are both set for release later this year: Wes Anderson's new film, **THE FRENCH DISPATCH**, which Searchlight Pictures will release in July; and Francis Lee's **AMMONITE**, in which she will star alongside Kate Winslet. Written and directed by Lee (GOD'S OWN COUNTRY), and inspired by the life of fossil hunter Mary Anning (Winslet), the film will be set in 1840's England, when Anning and a young woman sent to convalesce by the sea (Ronan) develop a relationship, altering both of their lives as they know them. Neon will release the film this fall.

Last year, Ronan starred as *Jo March* in Greta Gerwig's adaptation of **LITTLE WOMEN** alongside Florence Pugh, Emma Watson, Eliza Scanlen, Meryl Streep, and Laura Dern. Her performance earned her Oscar, Golden Globe, and BAFTA nominations in the Lead Actress category. The film received 183 nominations, including Oscars, and grossed over \$206 million globally. Sony released the film on Christmas Day.

In 2018, Ronan won a Golden Globe award and earned Oscar, Screen Actors Guild, BAFTA, Critics' Choice and Independent Spirit award nominations for her performance in Greta Gerwig's Golden Globe winning **LADY BIRD**. The Scott Rudin produced A24 film earned 197 nominations, including Oscar and Screen Actors Guild. Later that year, Ronan starred as the title character, *Mary Stuart*, in Focus Features' **MARY QUEEN OF SCOTS**, directed by Josie Rourke and written by Beau Willimon.

In 2017, Ronan appeared in the Oscar and Golden Globe nominated **LOVING VINCENT**, an illustrated feature film about the life and death of Vincent Van Gogh; Dominic Cooke's **ON**

CHESIL BEACH, based on Ian McEwan's novel by the same name; and an adaptation of Anton Chekhov's **THE SEAGULL**, directed by Michael Mayer.

In 2016, Ronan made her Broadway debut as *Abigail Williams* in Ivo van Hove's Tony nominated revival of Arthur Miller's "**The Crucible**," alongside Ben Whishaw, Sophie Okonedo, and Ciaran Hinds at the Walter Kerr Theater.

In 2015, Ronan starred as *Ellis* in Fox Searchlight's **BROOKLYN**, directed by John Crowley and written by Nick Hornby. Her portrayal of a young Irish woman in the 1950s, forced to choose between two men and two countries, earned her Oscar, Golden Globe, and BAFTA nominations in the Lead Actress category. The film was also nominated for Best Motion Picture of the Year.

In 2014, Ronan appeared in Wes Anderson's critically-acclaimed **THE GRAND BUDAPEST HOTEL**, which detailed the adventures of a legendary concierge at a famous European hotel between wars. The film also starred Ralph Fiennes, Adrien Brody, Jude Law, Bill Murray and Edward Norton.

Ronan's other credits include Joe Wright and Focus Features' action-thriller **HANNA**, in which she played the title character, a teenage girl trained from birth to be an assassin; **THE LOVELY BONES**, directed by Peter Jackson and based on the popular novel by the same name (honored by the Santa Barbara International Film Festival and nominated for a BAFTA Award in the Leading Actress category for her performance); **THE WAY BACK**, directed by Peter Weir and starring Ed Harris, Colin Farrell and Jim Sturgess; **LOST RIVER**, Ryan Gosling's directorial debut which premiered at the 2014 Cannes Film Festival; Open Road Films' **THE HOST**; **CITY OF EMBER**, starring Bill Murray, Tim Robbins, and Toby Jones; Amy Heckerling's **I COULD NEVER BE YOUR WOMAN**, starring Michelle Pfeiffer and Paul Rudd; Bill Clark's **THE CHRISTMAS MIRACLE OF JONATHAN TOOMEY**; Gillian Armstrong's **DEATH DEFYING ACTS**, starring Catherine Zeta-Jones and Guy Pearce; and **STOCKHOLM, PENNSYLVANIA**, opposite Cynthia Nixon and directed by Nikole Beckwith. She lent her voice for **JUSTIN AND THE KNIGHTS OF VALOUR**.

Fiona Shaw | Elizabeth Philpott

Appointed as a Commander of the Order of the British Empire (CBE) in 2001 for her contribution to the film, theatrical and televisual arts, Fiona Shaw is one of Britain's most prized actresses. She was nominated for two Emmy awards for her performances in 'Killing Eve' and 'Fleabag', receiving the BAFTA award for her performance in 'Killing Eve' in 2018.

She has worked with a number of international directors, including Alfonso Cuarón (*Harry Potter*), Jim Sheridan (*My Left Foot*), Bob Fosse (*Mountains of the Moon*), Brian DePalma

(*The Black Dahlia*), Franco Zeffirelli (*Jane Eyre*), Neil Jordan (*The Butcher Boy*) and Terrence Malick (*The Tree of Life*). She is known in the US for her television performance as the villainess witch j'Marnie Stonebrook on HBO's *True Blood*.

Onstage, she has excelled in a wide range of performances. In London her roles in *Electra*, *As You Like It* and *The Good person of Sichaun* won her Olivier awards for Best Actress, and her critically acclaimed performance in *Machinal* (Royal National Theatre) won her both an Olivier Award for Best Actress and a London Evening Standard Theatre Award for Best Actress. Her outstanding role as the titular character of *Medea* won her the Evening Standard Award for Best Actress while also earning nominations for the Tony Award on Broadway for Best Actress and the Drama Desk Award for her performance in *Waste Land*. She has also recently performed in New York in *Happy Days*, *The Ancient Mariner* and *John Gabriel Borkman* at BAM and *The Testament of Mary* on Broadway.

Recent work includes the upcoming series of "Baptiste" and "Killing Eve" as well as the films "Ammonite" written and directed by Francis Lee and "Enola Holmes", written by Jack Thorne and directed by Harry Bradbeer.

Gemma Jones | Molly Anning

Gemma Jones is a BAFTA-winning British icon of both stage and screen.

Jones played Mrs Dashwood alongside Kate Winslet, Alan Rickman and Emma Thompson in the Academy Award-winning drama '*Sense and Sensibility*'. Other previous film work includes '*Jane Eyre*', '*Wilde*', the **Bridget Jones** series and the **Harry Potter** series. Gemma's recent work includes the Elton John biopic '*Rocketman*' and Francis Lee's debut feature '*God's Own Country*'.

Television work includes her BAFTA-winning rose in the television film '*Marvellous*' as well as most recently '*The Crown season 4*', '*Gentleman Jack*', '*Carnage*' and '*Last Tango in Halifax*'.

Her prolific stage work includes '*Richard III*' at the Old Vic (later transferring to BAM in New York), directed by Sam Mendes, '*The Turn of The Screw*' at the Almeida, '*Family Reunion*' at the Donmar Warehouse, '*The Masterbuilder*' on the West End directed by Sir Peter Hall, and '*Dance of Death*' at the Almeida, to name a few.

Alec Secareanu | Doctor Lieberson

Alec Secareanu is a well-known Romanian actor. After graduating from the Drama School in Bucharest in 2007 he appeared in a number of theatre plays and short movies, made his debut in television in the same year and was casted in his first lead role in a Romanian feature film four years later. His debut outside Romania was in the award-winning British independent film “**God’s own country**” in 2017 and gained international accolades for his interpretation of Gheorghe (BIFA nomination for best lead actor in 2017). After this role his international career arose by playing theatre at the Royal Court and later that year in TV starring in roles in “**Baptiste**” (2018/BBC One), “**Doing Money**” (2018/BBC One), and “**Strike Back**” (2020 /Lefbank/Cinemax) as well in film where he is headlining Golden Globe-nominated actress Romola Garai’s directorial debut “**Amulet**” alongside Carla Juri and Oscar nominee Imelda Staunton or the directing debut of Matt Chambers’ “**The Bike Thief**” from UK producers Ellipsis Pictures and Ugly Duckling. His latest appearance will be in “**Ammonite**”, the second film from the director of 2017 UK breakout “God’s Own Country”, and also with a screenplay written by Francis Lee, starring Kate Winslet and Saoirse Ronan and produced by See-Saw Films.

James McArdle | Roderick Murchison

James is best known for his multi award winning / nominated theatre performances which include most recently the title role of **PETER GYNT** at The National Theatre and Marianne Elliott’s highly celebrated production of Tony Kushner’s epic, **ANGELS IN AMERICA**, both at the National Theatre & on Broadway. James took on the pivotal role of Louis Ironson alongside Nathan Lane, Denise Gough, Andrew Garfield & Russell Tovey. James was nominated for an Olivier, Drama League, Drama Desk Award and won the Theatre World Award 2018 for his astonishing central performance.

James’ other notable theatre works include David Hare’s adaptation of Young Chekhov’s **PLATANOV** and **IVANOV** at the National Theatre for which he won the Ian Charleson Award and was nominated in the 'leading actor' category at the Evening Standard Theatre awards alongside a shortlist including Sir Kenneth Branagh, Ralph Fiennes and Sir Ian McKellen (The Telegraph). Garnering exceptional reviews across the board for his role of Iothario ‘Platanov’, Paul Taylor (the Independent) cites James to be “*the most stunningly gifted performer to have emerged since the advent of Eddie (Redmayne)*” in the Rylance era.

Prior to this, James received universal acclaim for his title role in **JAMES I: THE KEY WILL KEEP THE LOCK**, again at the National theatre, a co-production with the National Theatre of Scotland and Edinburgh International Festival of three new plays about the 15th Century Scottish Kings. James’ further credits for theatre include **MACBETH** at the Globe, **SPUR OF THE MOMENT** at

the Royal Court, **THE HEART OF ROBIN HOOD** for the RSC and a further leading role in the universally acclaimed West End production of **CHARIOTS OF FIRE**.

Last summer James starred in the heartbreaking, 2 part drama for BBC2 from novelist Patrick Gale, **MAN IN AN ORANGE SHIRT**, directed by Michael Samuels. Further television credits include Golden Globe and BAFTA nominated **THE WORRICKER TRILOGY** for BBC with Ralph Fiennes and Bill Nighy, the multi-award-winning **APPROPRIATE ADULT** alongside Dominic West and Emily Watson, and the acclaimed **NEW WORLD** for Channel 4.

Straight after finishing his run in Angels in America, James went on to shoot a starring role in The Working Title feature film, **MARY QUEEN OF SCOTS**, directed by Josie Rourke, with Saoirse Ronan as Mary Stuart. James plays her half brother, The Earl of Moray. Further feature credits include Michael Winterbottom's critically acclaimed **ON THE ROAD** which premiered at Berlinale 2017, **THE CHAMBER** alongside Johannes Kuhnke which premiered at the LFF 2016 as well as **STAR WARS: THE FORCE AWAKENS**, **PRIVATE PEACEFUL** and Yann Demange's **71**.

James is currently in the middle of shooting the HBO limited series, **MARE OF EASTTOWN**, alongside his **AMMONITE** co-star Kate Winslet.

CREW BIOGRAPHIES

Francis Lee | Writer/Director

Francis wrote and directed the hugely successful debut feature film '**God's Own Country**' which was developed and funded by BFI and Creative England and premiered at Sundance 2017 where Francis won Best Director. '**God's Own Country**' went on to theatrical distribution worldwide, winning many awards including Best Film, Best Debut Screenwriter and Best Actor at the British Independent Film Awards; Best Film, Best Actor at the Empire Magazine Awards; Best Film at the Evening Standard Film Awards; the Michael Powell Award for Best British Film; Breakthrough British Filmmaker of the Year at the London Critics Circle Film Awards; BAFTA nomination for Outstanding British Film. '**God's Own Country**' was the most successful British debut film, both critically and at the box office, for 2017.

Francis was brought up on his parents' farm on the Pennine Hills in Yorkshire. After an acting career and unable to afford film school, Francis self-financed three short films which he wrote and directed – '**The Farmer's Wife**', '**Bradford Halifax London**' and '**The Last Smallholder**'. All three films went onto screen at international film festivals winning many awards.

Following the huge critical and box office success of '**God's Own Country**', Francis went on to write and direct his second feature film, '**Ammonite**', starring Kate Winslet and Saoirse Ronan, funded by BBC Films and BFI.

Iain Canning and Emile Sherman | Producers

Academy Award®, BAFTA and Emmy Award winning producers Iain Canning and Emile Sherman founded See-Saw Films in 2008. With offices in London and Sydney, See-Saw specializes in international film and television production.

See-Saw Films produced six-time Academy Award® nominated and two-time BAFTA winning **Lion**, starring Dev Patel, Nicole Kidman and Rooney Mara, and in 2011 won the Academy Award® for Best Motion Picture for **The King's Speech** which swept up an additional three awards from twelve nominations, as well as picking up seven BAFTAs from fourteen nominations. Recent projects include **Widows** directed by Steve McQueen and starring Viola Davis. Upcoming projects include **Ammonite**, written and directed by Francis Lee, starring Kate Winslet and Saoirse Ronan; **Operation Mincemeat**, directed by John Madden and starring Colin Firth, Matthew Macfadyen and Kelly Macdonald; and **The Power Of The Dog**, written and directed by Jane Campion, starring Benedict Cumberbatch, Kirsten Dunst and Jesse Plemons.

See-Saw's television division launched with the multi-award winning first season of Jane Campion's '**Top of the Lake**'. Campion returned with '**Top of The Lake: China Girl**' starring Elisabeth Moss, Nicole Kidman and Gwendoline Christie which premiered at the 2017 Cannes Film Festival and was nominated for a Golden Globe. '**State of the Union**', written by Nick Hornby, directed by Stephen Frears and starring Rosamund Pike and Chris O'Dowd had its world premiere at the Sundance Film Festival 2019 and won three Emmy Awards. Previous projects include Samantha Strauss' '**The End**' for Foxtel and Sky Atlantic, starring Harriet Walter and Frances O'Connor and '**The New Legends of Monkey**', See-Saw's live action television series for Netflix, ABC Australia and TVNZ. Upcoming projects include '**The North Water**' for BBC Two written and directed by Andrew Haigh, starring Colin Farrell, Jack O'Connell and Stephen Graham; and 'Slow Horses' for Apple TV+, starring Gary Oldman.

Prior to founding See-Saw, Canning executive-produced the award-winning films *Hunger* directed by Steve McQueen and Anton Corbijn's *Control*.

Outside of See-Saw, Iain is a Trustee for Arnolfini. Based in Bristol, Arnolfini is one of Europe's leading centres for the contemporary arts and was nominated for Museum of the Year in 2016.

Prior to co-founding See-Saw, Sherman produced acclaimed feature films including *Candy* starring Heath Ledger and Geoffrey Rush, *Disgrace* based on J.M. Coetzee's Nobel Prize winning novel and, as co-executive producer, *Rabbit-Proof Fence* starring Kenneth Branagh and directed by Philip Noyce.

In addition to his Managing Director role at See-Saw Films, Sherman is a director of Fulcrum Media Finance, a specialist film and television financier, providing cashflow for the Australian Producer Offset, Location and PDV Offsets as well as the New Zealand Screen Production Grant and the United Kingdom Film Tax Credit.

Sherman is also a director of animal protection institute, Voiceless and sits on the board of the Sydney Writers' Festival.

Fodhla Cronin O'Reilly | Producer

Alongside *The King's Speech* producers See-Saw Films, Fodhla produced **Ammonite**, starring Kate Winslet and Saoirse Ronan, the second feature from **God's Own Country** director Francis Lee.

Her debut feature film **Lady Macbeth**, directed by William Oldroyd and starring Florence Pugh, premiered at the 2016 Toronto International Film Festival and was released to universal

acclaim. In 2017, ***Lady Macbeth*** was nominated for Best British Film and Best Debut at the BAFTAs, 15 awards at the BIFAs and Best International Film at the Independent Spirit Awards. The film won five BIFAs (Screenplay, Actress, Newcomer, Cinematography & Costume Design) and the Discovery Award at the European Film Academy Awards.

Fodhla produced the documentary feature ***My Generation*** starring Sir Michael Caine which premiered at the 2017 Venice Film Festival. In 2012, her animated graduation film *Head Over Heels*, directed by Timothy Reckart, premiered at the Cannes Film Festival and later won an Annie Award, the Cartoon d'Or and was nominated for Best Animated Short at the 85th Academy Awards. She is currently producing ***God's Creatures***, the sophomore feature film from Saela Davis and Anna Rose Holmer (*The Fits*).

Fodhla holds an MA in producing from The National Film & Television School, London and is currently on the board of BIFA. In 2019, she was named a BAFTA Breakthrough Brit and in 2020, received a BFI Vision award.

Stéphane Fontaine | Cinematographer

Stéphane Fontaine is a French cinematographer. He graduated from the École nationale supérieure Louis-Lumière in 1985 and began his career as first assistant camera on films directed by Arnaud Desplechin, Jim Jarmusch, Leos Carax and Olivier Assayas, among others.

He won the César Award for Best Cinematography in 2006 for "**The Beat That My Heart Skipped**" and in 2010 for "**A Prophet**." He was nominated for another César Award in 2012 for "**Rust and Bone**." In 2013, he was nominated for a Lumières Award for "**Jimmy P: Psychotherapy of a Plains Indian**." In 2016, "**Captain Fantastic**" starring Viggo Mortensen opened to rave reviews. He shot biopic "**Jackie**" with director Pablo Larraín. "**Elle**" for director Paul Verhoven, garnered him numerous awards for cinematography and he was nominated for a César for outstanding cinematography in 2017. He has gone on to shoot "**The Kill Team for Dan Kraus**", starring Alexander Skarsgard, and "**My Zoe**" for director and starring Julie Delpy.

Chris Wyatt | Editor

Chris Wyatt has worked with an eclectic mix of acclaimed filmmakers from Peter Greenaway to Shane Meadows. Spanning a career of more than forty years, credits include '**The Pillow Book**', '**This is England**', '**71**' and '**Calibre**'. '**Ammonite**' marks the second time Chris has worked with Francis Lee having collaborated on his debut feature film '**God's Own Country**'. Chris has

recently finished working with Harry MacQueen on his second feature film '**Supernova**' starring Colin Firth and Stanley Tucci.

Sarah Finlay | Production Designer

Sarah has been working in the film and television industry for over 15 years, and has achieved a variety of credits across a range of different projects.

Initially working on short films, she made her way into television and film as an assistant and worked her way up through the art department.

Sarah's credits as Production Designer include Andrew Haigh's '**45 Years**', Sebastian Lelio's '**Disobedience**' and '**Juliet, Naked**' directed by Jesse Peretz.

Her latest features include Harry Macqueen's '**Supernova**' and Francis Lee's '**Ammonite**'.

Michael O'Connor | Costume Designer

Michael O'Connor's creativity and versatility has seen collaborations with some of the UK's most talented directors. Most notably his work with Saul Dibb on THE DUCHESS, starring Keira Knightley, which won him the Oscar, BAFTA and Costume Designers' Guild Awards.

Michael has also received recognition for his work on films such as THE INVISIBLE WOMAN with actor-director Ralph Fiennes and Felicity Jones and JANE EYRE, director Cary Fukunaga, starring Mia Wasikowska, gaining further nominations for Oscar, BAFTA and Costume Designer Guild Awards.

His further feature credits include Sarah Gavron's adaptation of BRICK LANE, Bharat Nalluri's MISS PETTIGREW LIVES FOR A DAY starring Amy Adams and Frances McDormand for Focus Features; and the BAFTA- winning THE LAST KING OF SCOTLAND starring Academy Award-winner Forest Whitaker. He has also designed costume on Pete Travis' comic- book adaptation DREDD, Justin Chadwick's TULIP FEVER and most recently in Matthew Heineman's A PRIVATE WAR.

Michael's work can next be seen in Francis Lee's AMMONITE and Will Sharpe's LOUIS WAIN.

Ivana Primorac | Makeup/Hair Designer

Ivana Primorac won BAFTA, Critics Choice and Make Up & Hair Stylists Guild Awards for her work on Joe Wright's *Darkest Hour*, starring Gary Oldman. She has been BAFTA nominated six further times, for her work on Tim Burton's *Charlie and the Chocolate Factory* and *Sweeney Todd*, starring Johnny Depp and Helena Bonham Carter; Anthony Minghella's *Cold Mountain*, starring Jude Law, Nicole Kidman and Renée Zellweger; Stephen Daldry's *The Hours*, starring Nicole Kidman and *Atonement* and *Anna Karenina*, both starring Keira Knightley.

Ivana's extensive and varied credits include *A Little Chaos* for director Alan Rickman, Morten Tyldum's *The Imitation Game*, Lone Scherfig's *One Day*, Rowan Joffe's *Brighton Rock*; Stephen Daldry's *Extremely Loud & Incredibly Close* and *The Reader*, Justin Chadwick's *The Other Boleyn Girl*, Anthony Minghella's *Breaking and Entering*, M. Night Shyamalan's *The Last Airbender*; and Milos Forman's *Goya's Ghosts*, starring Natalie Portman and Javier Bardem. The latter earned her a Goya Award nomination.

She has also worked on such films as Peter Jackson's *The Lord of the Rings: The Return of the King*, Laurence Dunmore's *The Libertine*, Ridley Scott's *Gladiator*, Tim Roth's *The War Zone*, Shekhar Kapur's *Elizabeth* and Kenneth Branagh's *In the Bleak Midwinter*.

Ivana has worked as personal make up artist to Nicole Kidman on Jonathan Teplitzky's *The Railway Man* and Oliver Dahan's *Grace of Monaco* and to Kate Winslet on Jason Reitman's *Labor Day*, Jocelyn Moorhouse's *The Dressmaker* and David Frankel's *Collateral Beauty*.

Ivana recent credits include Ben Wheatley's *Rebecca*, Wash Westmoreland's *Colette* for which she picked up a BIFA Award nomination, *Yesterday* starring Lily James and directed by Danny Boyle with whom she also worked on *Steve Jobs* and *T2 Trainspotting*, Greta Gerwig's *Little Women* (Wig Designer) and Roger Michell's *Blackbird*.

Volker Bertelmann | Composer

Volker Bertelmann is an internationally-acclaimed pianist, composer and experimental musician. His score for Garth Davis' Oscar-nominated film *Lion*, which he composed in collaboration with Dustin O'Halloran, was nominated for multiple awards: for the 2016 Oscar for Best Original Score, for the 2016 Golden Globes for Best Original Score, for Best Score at the 2016 Critics' Choice Awards, for Best Original Score-Feature Film at the 2016 Hollywood Music in Media Awards, and for Best Film Music at the 2016 British Academy Film Awards, or BAFTAs. Since then, Bertelmann has provided music for several leading films and television series. He composed the score for Patrick Melrose, Showtime's Emmy-and BAFTA nominated mini-series,

and for *Gunpowder*, the HBO mini-series starring Kit Harington. He also composed film scores for *Adrift*, the 2018 romantic drama directed by Baltasar Kormákur, and, again in collaboration with O'Halloran, for *The Art of Racing in The Rain*, which is based on the best-selling novel by Garth Stein. In 2018, he accepted an invitation to join the Academy of Motion Picture Arts and Sciences. Bertelmann, who in his solo work goes by the name Hauschka, is a uniquely innovative pianist; he is renowned both for his trademark sound, which he achieves by preparing the piano with various small objects, and his ability to improvise entire performances. His output is prodigious: he tours extensively, and has produced over twenty albums and EPs, both solo and in collaboration with others. He has worked, among many others, with the MDR Leipzig Radio Symphony Orchestra, where he was the artist in residence, with Múm, the Icelandic experimental musical group, and with the Grammy-winning violinist Hilary Hahn.

Dustin O'Halloran | Composer

Dustin O'Halloran is an American pianist and composer who has also enjoyed a lengthy career as an acclaimed solo musician and a member of the band *A Winged Victory For The Sullen*. Winner of an Emmy Award in 2015 for his main title theme to Amazon's comedy drama *Transparent*, and nominated for an Oscar, a Golden Globe, a BAFTA, and a Critics Choice Award for his score for 2016's *Lion* – written in collaboration with Volker Bertelmann – he was born in Phoenix, Arizona in 1971, and spent part of his youth in Los Angeles and Hawaii, before he moved to Italy and, later, Berlin, Germany. He now splits his time between with Reykjavik, Iceland and Los Angeles.

O'Halloran's career as a film composer began after he was contacted by music supervisor Brian Reitzell, who'd heard his first solo album, 2004's *Piano Solos*, and passed tracks on to Sofia Coppola to help inspire her script for 2006's *Marie Antoinette*. Coppola invited O'Halloran to contribute music to the film – it was subsequently included on his second solo album, the same year's *Piano Solos Vol. 2* – and soon he was commissioned to write for William Olsson's *An American Affair* (2008).

Though O'Halloran had previously released music with dream pop band *Devics* – whom he'd cofounded, alongside Sara Lov, in his late teens – and had a promising career underway as a solo artist, film work quickly began to dominate his time. In 2011, he scored Sundance's Grand Jury Prize winner, *Drake Doremus' Like Crazy*, starring Anton Yelchin, Felicity Jones, and Jennifer Lawrence, and the following year he worked on Ol Parker's *Now Is Good*, featuring Dakota Fanning, Jeremy Irvine and Paddy Considine. He also worked with Doremus in 2012 on

the Emmy Award-winning social Internet series, *The Beauty Inside*, and then in 2013 on the director's romantic drama *Breathe In*.

In 2014, during which his music for Jill Soloway's *Transparent* was first broadcast, O'Halloran composed for Lulu Wang's debut, *Posthumous*, and he maintained his busy schedule in 2015, scoring Prashant Nair's Indian Hindi comedy drama *Umrika* and collaborating once more with Doremus on *Equals*, a science fiction romantic drama. 2016, meanwhile, found him collaborating with his friend Volker Bertelmann (who also records under the name Hauschka) on Garth Davis' multi-awardwinning *Lion*, starring Dev Patel, Rooney Mara, David Wenham and Nicole Kidman. O'Halloran and Bertelmann were nominated for an Oscar – the film earned six nominations in total – and they also picked up an AACTA Award, the Academy Award's counterpart in Australia, where it became one of the highest-grossing domestic films of all time.

In 2018, O'Halloran wrote the score for Marc Turtletaub's *Puzzle* – for whose closing song he collaborated with veteran Scandinavian chart-topper Ane Brun – as well as George Tillman Jr.'s *The Hate U Give*. He also joined forces with Bryan Senti for Nick Murphy's six-part Sky TV series, *Save Me*, and he and Bertelmann reconvened that same year for Gina Prince-Bythewood's adaption for Netflix of Greg Rucka's and Leandro Fernández' comic book, *The Old Guard*, starring Charlize Theron. They continued to collaborate in 2019, scoring Simon Curtis' comedy-drama *The Art of Racing In The Rain* and the BBC's adaptation of Charles Dickens' *A Christmas Carol*, while 2020 will see the release of Francis Lee's *Ammonite*, starring Saoirse Ronan and Kate Winslet, which O'Halloran and Bertelmann again scored together.

In 2016, O'Halloran also worked on Jalil Lespert's *In The Shadow Of Iris* as part of *A Winged Victory For The Sullen*, the idiosyncratic, ambient orchestral project he formed with Adam Wiltzie. This music was released

as the album *Iris* the same year, and the band's catalogue includes three other albums: their eponymous 2011 debut; 2014's *Atomos*, based on music composed for a dance piece by choreographer Wayne McGregor, Resident Choreographer for The Royal Ballet in London; and *The Undivided Five*, which was released by Ninja Tune in 2019. Furthermore, O'Halloran worked as a producer for Katy Perry's 'Into Me You See', the final track on her 2017 album, *Witness*, and appears on Leonard Cohen's 2019 posthumous album, *Thanks For The Dance*.

O'Halloran has distinguished other artistic fields, too. In 2019, at Minneapolis' Liquid Music Series, he premiered an electronic solo composition, *1 0 0 1*, with choreographer Fukiko Takase, and later that year he released *Sundoor*, his debut EP for renowned classical musical label Deutsche Grammophon. The 20-minute piece, entitled '196 Hz', was adapted from a 2017

site-specific composition for cross-disciplinary American artist Slater Bradley's Sundoor At World's End. A new album, his first full length since 2011's Lumiere, is currently in the works.

Credits

Written and Directed by FRANCIS LEE

Produced by IAIN CANNING p.g.a.
EMILE SHERMAN p.g.a.
FODHLA CRONIN O'REILLY p.g.a.

Executive Producers SIMON GILLIS
MARY BURKE
ROSE GARNETT
ZYGİ KAMASA

Co-Producers ROB HOW
NICKY EARNSHAW

Director of Photography STÉPHANE FONTAINE, AFC

Film Editor CHRIS WYATT

Production Designer SARAH FINLAY

Costume Designer MICHAEL O'CONNOR

Hair and Make-Up Designer IVANA PRIMORAC

Sound Designer JOHNNIE BURN

Composers DUSTIN O'HALLORAN
VOLKER BERTELMANN

Casting Director FIONA WEIR

Associate Producer KATHERINE BRIDLE

First Assistant Director SIMON HEDGES

Production Supervisor POLLY JEFFERIES

Supervising Art Director RICHARD FIELD

Costume Supervisor VIVEENE CAMPBELL

Production Sound Mixer PHIL CAPE

Post Production Supervisor DEBORAH HARDING

Cast

In order of appearance

Museum Cleaning Woman SARAH WHITE
Museum Workman LIAM THOMAS
Curator SAM PARKS
Mary Anning KATE WINSLET
Molly Anning GEMMA JONES
Elizabeth Philpot FIONA SHAW
Eleanor Butters CLAIRE RUSHBROOK
Dr Lieberson ALEC SECAREANU
Roderick Murchison JAMES McARDLE
Charlotte Murchison SAOIRSE RONAN
Three Cups' Waiter NICK PEARSE
Three Cups' Maid VICTORIA ELLIOT

Party Guests BEATRICE CURNEW
SUSIE BAXTER
GETHIN ALDERMAN
ROBERT J PURD
MAX DOWLER
PAUL DODDS

Fine Gentleman JOHN MACKAY
David The Postman MLADEN PETROV
Charlotte's Maid WENDY NOTTINGHAM

Musicians DAVID JURITZ
BEN HANCOX
JAMES BOYD
PETER GREGSON

Stunt Coordinators CRISPIN LAYFIELD
DANI BIERNAT

Production Coordinator HANNAH JENNINGS
Assistant Production Coordinator JONAH MAYFIELD
Travel and Accommodation Coordinator YARA CAUBET
Production Assistants ALFRED GOLDING
TILA SAMPAIO DIOGO
Assistant to Producers ANU ANDERSON
Assistant to Francis Lee JESSE JEUNE
Production Accountant JIM HAJICOSTA
First Assistant Accountant NICHOLAS HAJICOSTA
Second Assistant Accountant LESLEY-ANN HALLS
Post Production Accountancy Services REEL FIGURES
Post Production Accountant DOUGAL CADIOU
Art Directors BILL BROWN
GUY BEVITT
Standby Art Director PADDY PADDISON
Graphic Designers JESS ALEXANDER
GEORGINA MILLETT
Assistant Art Director INDIA JAQUES
ScreenSkills Art Department Trainee SARA KUNA
Set Decorator SOPHIE HERVIEU
Production Buyer KATIE ADAMSON
Assistant Set Decorator REBECCA TODD
Assistant Set Decorator (London) CHLOE JAMES
Assistant Buyer CHLOE TAYLOR
Petty Cash Buyer (Dorset) CARA WALKER
Home Economist KATHERINE TIDY

Second Assistant Director GEMMA NUNN

Crowd Coordinator CAMILLA SOUTHWELL

Third Assistant Director LUCY ANDREWS

Set PAs ANU PEKKARINEN
DAVID HARRIMAN

First Assistant Camera (A Camera) CATHARINE BROWN

Second Assistant Camera (A Camera) ALISON STREATFIELD

Camera Trainee JOHANNES LOHMANN

DIT KRISTIN DAVIS

Video Assist SYLVESTER WEEKES

Steadicam Operator RICHARD CORNELIUS

Script Supervisor TAMSIN SPIVEY

Stills and Specials Photographer AGATHA A. NITECKA

Sound Maintenance LEWIS BIRDS

ScreenSkills Sound Trainee LAUREN HEALEY

First Assistant Editors HELENA BEESON

JOHN WEEKS

SCOTT CLEMENTS

Gaffer ANDY COLE

Best Boy ALAN 'SPIKE' GRAHAM

Genny Operator PATRICK GLEDHILL

Electricians DEAN COFFEY

RAZ KHAMEHSEIFI

Electrical Rigger PAT KILLEEN

Key Grip COLIN STRACHAN
Grip Trainee DAN HUNTLEY
Standby Carpenter LEE HOSKEN

Assistant Costume Designer ANNA KOT
Principal Costume Standbys GRACE CLARK
HOLLY ROSENTHAL
Costume Truck Supervisor SARAH BREST
Assistant Costume Designer Trainee INDIA AYLES
ScreenSkills Costume Trainee ANOUK MONDINI
Head Costume Cutter DOMINIC YOUNG
Senior Costume Makers MARCIA SMITH
JENNIFER POWELL
Costume Makers EGSI ALVAREZ
SARAH FERDINANDO
Costume Transport JOHN USHER
Crowd Costume DEE CHURCHFIELD
GORDON HARMER
SARAH TOUAIBI
ROBERT WORLEY

Key Hair and Make-Up Artist CHARLOTTE ROGERS
Hair and Make-Up Artist ROSIE SINFIELD
Crowd Make-Up Supervisor FIONA ROGERS

Prop Master EWAN ROBERTSON
Prop Storeman NATALIE FORSYTHE
Standby Props DOUGLAS GLEN
Prop Hands GARI BACON
TONY KNIGHT
BOB THORNE
Dressing Props JOSH HARTNETT

Prop Trainee GEORGE PRICE

Junior Prop Storeman ELLENA FRANCIS

Prop Run-around Driver BARRY CHAPMAN

Special Effects Supervisor MASSIMO VICO

Special Effects Technician DANIEL VICO

Supervising Location Manager CASPER MILL

Dorset

Location Manager EDDY PEARCE

Assistant Location Manager STEPHANIE ANDREW

Unit Manager EMMA HARRISON

Location Assistants ZIGGY GRAY
OLIVIA O'BRIEN

Location Marshalls MATT LOCKETT
IZZY PETERS

London

Assistant Location Manager TED LADLOW

Unit Manager ENEST ANSAH

Assistant Unit Manager BILLIEJO JERROM

Casting Associate SARAH WILSON

Script Editor ANNA SEIFERT-SPECK

Script Consultants RUTH GOODMAN
DR SIMON JARRETT

Title and Credit Design SAM ASHBY