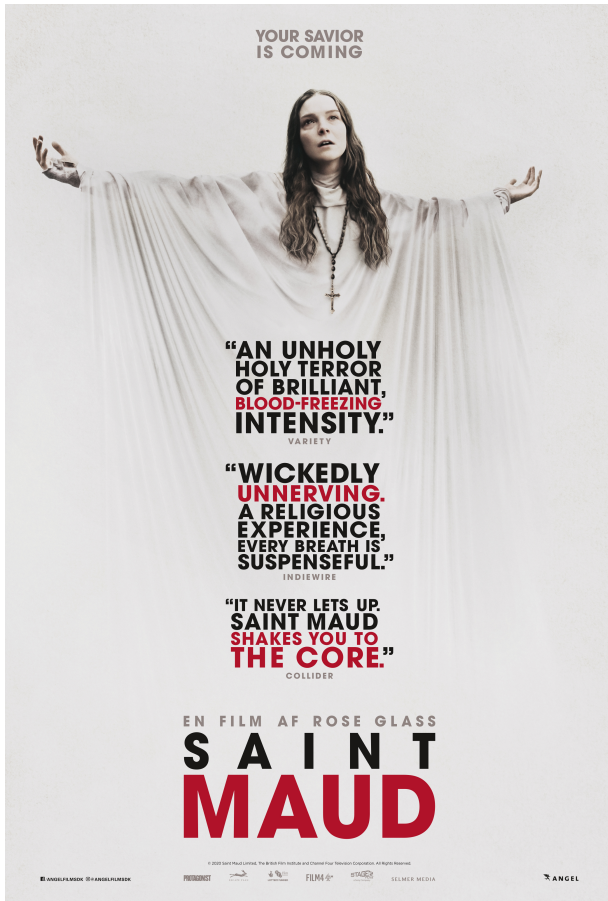


Angel Films præsenterer

SAINT MAUD



Premiere: 26. november 2020

Længde: 84 minutter

Censur: 15 år

Instruktør: Rose Glass

Premierebiografer:

Grand Teatret, Empire Bio, Gloria, Valby, Atlas, Nordisk Films biografer Palads, Fields, Nordisk Films biografer Lyngby, Nordisk Films biografer Århus, Nordisk Films biografer Aalborg, Nordisk Films biografer Odense, CinemaxX Kbh, CinemaxX Odense, CinemaxX Århus, Øst for Paradis, Helsingør, Silkeborg, Sønderborg m.fl.

Om filmen:

Debutfilmen fra forfatter og instruktør Rose Glass, Saint Maud, er en gyser om tro, vanvid og frelse i en falden verden. Maud, en nyligt hengiven hjemmehjælper, bliver besat af at redde sin døende patients sjæl - men uhyggelige kræfter og hendes egen syndige fortid truer med at sætte en stopper for hendes hellige kaldelse.

SHORT SYNOPSIS

Live-in nurse Maud (Morfydd Clark) arrives at the home of Amanda (Jennifer Ehle), a famous dancer now frail from illness and trapped in her grand, isolated house. At first Amanda is intrigued by this religious young woman, who provides distraction from her failing health. Maud, in turn, is bewitched by her new patient. But Maud is not all that she seems. She is tormented by a violent secret from her past and by ecstatic messages she believes are directly from God. She becomes convinced she has been sent to Amanda not simply as a nurse, but to serve a divine purpose. As her grip on reality slides out of control, Maud's care turns into a deadly mission to save Amanda's soul, by any means necessary.



DEVELOPING THE WORLD OF SAINT MAUD

SAINT MAUD is a divinely different psychological horror film, drawing on classic 1970s film influences to craft something that feels contemporary and fresh to a new generation of cinema-goers.

The initial idea for **SAINT MAUD** came while Rose was finishing up film school at the NFTS. “I was interested in the idea of a voice in someone’s head being a character in a film. Initially it was this love story between Maud and God and it developed from there. Quickly I started thinking, ‘who is this girl who’s falling in love with a voice in her head’ and ‘why doesn’t anyone else know what’s going on?’” Rose says.

Inspired by the melodrama and dark humour of 1960s and 1970s films about a psychological descent, including *Taxi Driver* and *Persona*, and by the visual intensity of the early works of Roeg & Polanski (*Repulsion*, *Rosemary’s Baby*), Rose is attracted to stories that are claustrophobic and intimate, but with a grand, cinematic scale. Rose says: “I’m fascinated by the private realities that people live in, and the disparity between the inner world that we all have going on in our heads and what we present to the world. This film is taking to the extreme a case of someone living in their own private world and the dangers that come up when they start to drift further and further from reality.”

The film is a heightened and entertaining psychological horror, but **SAINT MAUD** also deals sensitively and empathetically with universal themes of mental health, religion, loneliness and social alienation. It was important to Rose that Maud is a protagonist an audience can engage with. “I didn’t want everyone to say ‘oh look at this poor girl Maud, she’s so lonely, isn’t this terrible . . .’ From Maud’s own point of view, she’s very important. She has a great sense of purpose and she’s very active,” says Rose. “So within her story she reaches huge ecstatic highs, as well as lows and we want the audience to be carried along with her.”

Producer Oliver Kassman explains how the tone of the film plays into genre: “Saint Maud has one foot firmly planted in the ‘genre’ space – are the things that are in it actually happening? Are they in Maud’s head? It’s partly up to the audience to decide. They are describing human truth, but metaphorically. As the story ramps up it becomes this sort of deranged fairy tale.”

The project was developed by production company Escape Plan with Film4, who were following Rose’s career since her NFTS graduation film *Room 55*. Says Oliver Kassman: “I saw her graduation film at the NFTS and was really blown away by it. It was compelling, ambitious, bold. And it looked a million dollars but was made for almost nothing. I met up with her and she didn’t have an agent yet, but she’d been making films since she was ten and I think you can tell she has been a filmmaker more or less her whole life. I was really excited by her work and I wanted to be a part of her debut”. Producer Andrea Cornwell joined the project in development, and the film was financed in its entirety by Film4 and the BFI, with National Lottery funding. Producer Andrea Cornwell explains: “There was a real will from the financiers to see Rose make her debut film and it was fantastic they gave her the opportunity to make a film with some scale to it. The film does have genre notes, needing stunts, VFX and SFX, which warranted a slightly higher budget as Rose is someone who operates in a very visual, cinematic way.”

Rising star Morfydd Clark plays Maud. Casting Director Kharmel Cochrane recommended her to the team based on her already accomplished stage work and her supporting roles in films such as *The Falling* and *Love and Friendship*. SAINT MAUD was an opportunity to cast her in a breakout leading role. Rose recalls from the casting that she immediately knew she had found her ‘Maud’: “Morfydd was pretty much one of the last people that we saw, and she was a little bit different from what I’d been picturing for the character, but it just really worked”. Andrea Cornwell adds: “She’s phenomenal. We feel proud that we’ve given her a really good showcase with Rose’s writing and she’s one of the most versatile actors I’ve worked with. She can look so innocent and vulnerable in some scenes and then has tremendous comic timing”. Rose agrees: “That’s one of the main things I loved about Morfydd’s performance. She’s such a natural comic performer and brought so many of these great little moments”. It is this dark humour from Morfydd’s performance that is integral to the tone of SAINT MAUD, creating a warmth and empathy towards the characters, even as the story intensifies.

Morfydd says she “knew from that first audition when I met Rose that I was just desperate to get this part because I loved the script so much.” The film centres on Maud and Amanda’s relationship: “I think when they first meet, Amanda gives Maud a lot of hope in a way. What’s tragic is that becomes a very misplaced hope. I think had Maud and Amanda met at a different time in their lives they could have been really good for each other. But when they do meet Amanda is struggling to come to terms with leaving her life and Maud doesn’t know if she’s existing at all. This clash creates a big black hole that they both fall into.”

Morfydd was particularly drawn to the theme of isolation: “I’ve always been fascinated by loneliness and what it can do to people. I was quite worried before I started as I found the subject matter upsetting, because Maud is a similar age to me. I’m playing her to be from Wales (like me) and I feel everyone at certain times in their life could have fallen into a place where they’re not looked after in a way I luckily feel I am in my own life. It reminded me a lot of Carol Morley’s *Dreams of a Life* where the woman is dead for three years and nobody knew, and that idea of intense loneliness when somehow even in this world of super-connection people can still be totally alone.”

The character of Amanda seems very different on the surface, as she is flamboyant and playful: the product of a creative, globe-trotting life leading a renowned dance company. Unlike Maud, she shows no inhibitions in expressing herself in her relationships or tastes. However, throughout the film it becomes clear that Maud and Amanda do have some similarities, presenting to the world personas which are very different from their inner vulnerable selves. We first meet Maud living as something of a recluse, deliberately cocooning herself in a pious relationship with God, but we soon grasp that this may be a recent conversion that is at odds with her hidden past. Meanwhile her patient Amanda clings onto her sociable and vivacious persona as a star dancer, but struggles to accept her physical fragility and the inevitability of death. Ultimately, they are both extremely vulnerable and alone.

Oliver acknowledges this link: “I think there’s still a secret interior reality in Amanda that most other people don’t see but perhaps that’s what Maud does see – the sadness, anger and frustration. Even though this person

is very different to her, they share a common frustration with their lot. We're looking at both sides of the coin, that we all have an interior life that is harder to see and that people often ignore."

Jennifer Ehle, BAFTA and two times Tony Award winner is perhaps best known for her roles in period drama and her strength and versatility in contemporary films ranging from *Zero Dark Thirty* to *The Miseducation of Cameron Post* and *Vox Lux*. Amanda's character was rewritten as an American when Jennifer came on board, which added to the mystery of a glamorous world-famous dancer now living as a recluse in a English coastal town. Andrea says: "I think when Rose first wrote the part, there was a slightly older person in mind, more of a 'Miss Havisham' type of character. Yet we cast very much younger in bringing Jennifer on board and it really works in the film: it brings somebody dealing with the very recent loss of their physical strength and power rather than someone older with a career long retreating into the distance. This fragility is very fresh, so it makes it for a far more layered, nuanced reading of the part. We couldn't imagine anyone else doing it". Rose adds: "For Amanda, the character could have so easily been and probably in earlier drafts was melodramatic or theatrical, but Jennifer is just so classy that it helped temper that. Amanda had to be a sort of antagonist but we still need to get why Maud, this weird young woman, becomes so enraptured and obsessed with her – and that's easy to do with Jennifer Ehle."

Jennifer Ehle describes her character Amanda as "quite exotic to Maud. She's an artist and quite flamboyant and a bit of a maverick, so Maud hasn't ever met someone quite like Amanda before. Amanda is at an interesting time in her life because she's lonely and scared and bored. She's preparing for her death. I thought it a very unique story and I liked the mixture of gothic and psychological thriller and suspense, and the psychological exploration of Saint Maud. I thought it was beautifully written and explored and had a very specific voice."



On working with Jennifer, Rose says: "I definitely felt very nervous about the prospect of working with such a phenomenal actor as Jennifer. Certainly with this being my first feature, you have fears like 'oh no they're going to work out I don't know what I'm doing!' She was very patient with a nervous first time filmmaker. I'm always aware about how much more actors know about acting than directors and yet there's an element that you're the one that's got to be in charge. But Jennifer was very generous and helped demystify some of it in a good way". Oliver adds that "she's such an amazing collaborator. She was invested not only in her character but in the film as a whole and Rose as a director. She was so interested in Rose's vision, and intent on working together to make that a reality."

Morfydd says about the experience of working with Jennifer: "I've been a fan of Jennifer for so long and she was just so nurturing to me. She could tell I was a bit nervous of acting with her because she's so great but she was so gentle."

CREATING THE VISUAL WORLD OF SAINT MAUD:

SAINT MAUD's sensitive characterisation of Maud and Amanda's relationship takes place mainly in a single house location, and a combination of Rose's careful manipulation of design and the playful SFX and VFX elements propels the film into a very cinematic psychological horror. Rose says that "from earliest development, I've always said the look of the film is going to be very important and hinges on being able to put the audience inside Maud's head, and not for it just to exist on a literal surface level."

As well as drawing on influences from classic 1970s cinema, Rose references more recent film. "Ramsey's *You Were Never Really Here* came out when I was in the middle of my writing, so definitely there's some of those stylistic influences." You can see, too, the impact of *Taxi Driver*, which in turn was guided by *The Diary of a Country Priest*. Other more contemporary visual influences include the work of British director Peter Strickland, in particular *The Duke of Burgundy*.

The film is photographed with a heightened 1970's film aesthetic, with some design nods to earlier Art Deco in the ornate fabrics and textures that make up Amanda's house and wardrobe. It is these stylisations that help to transport the film into "another universe". As producer Andrea describes, the "style and aesthetic is really important for helping us go on Maud's journey; so we know from the get-go we're in a world where perhaps things are a little bit askew."

The hero location of Amanda's house was filmed in a large Edwardian property in Highgate, London, with the original wood panelling creating a glamorous but claustrophobic feel, while the exteriors were shot along the beaches and out-of-season arcades of Scarborough.

Production designer Paulina Rzeszowska explains the process: "Of course I always prepare a mood board when going to meet for a project, and actually the mood board didn't change much from the first reading of the script until production. I try to find some way to make the style timeless, but at the same time the story is contemporary, so that was our main challenge to solve." Finding the Highgate house was a key part of the design process. "Everything was really related to the location. Amanda's bedroom was quite a specific room, with wood panelling all over, so we had to embrace it and began to start loving it, and it dictated the colour scheme for the whole house. My key for this room was the wallpaper; it's a modern design, but has some Art Deco elements, and strong colours. For the living room we chose quite dark colours so the characters can come out of the shadows."

Cinematographer Ben Fordesman also worked closely with the design team and agrees: "the shadows were very important, so much credit has to go to the production design". He created the moody and atmospheric aesthetic and a filmic look using vintage 1970s Canon K35 lenses (as used on such films as *Aliens* and *Barry Lyndon*). Says Rose: "It was really important to me to make the visual language of the film bold and stylised but never gimmicky or distracting; things get gradually more heightened as the film progresses and Maud's mental state deteriorates, but I hope it's something the audience isn't too aware is happening. I was a fan of Ben's promo and commercial work and knew his blend of painterly lighting and stylistic flare was just what the film needed."

Ben adds, "*Repulsion* and *Persona* were big references tonally. Rose had lots of thought-provoking imagery stuck to the walls in the office. I referenced the look of 16mm movies such as *Carol*, but I think what we created turned into something completely different, in a good way."

The team had a lot of fun collaborating on the SFX, and unusually nearly all the heightened moments in SAINT MAUD were shot with practical effects and props rather than post-production visual effects. The film also benefitted from some carefully placed stunts, under the experienced eye of stunt supervisor Andy Bennett. Andrea explains how that created a creative atmosphere on the set where "we had fishing wires pulling props, and stunt actors on trampolines being physically propelled across the room – so all of these things add up to creating a feeling that you are watching real objects in a real world. Hopefully that also means people will not see these shock moments coming." This use of organic "in the room" effects meant that the production values of SAINT MAUD could be elevated, with very selective use of VFX and no complex stunt rigs.

Whirlpools are a motif throughout the film and appear to Maud at different moments as her visions start to escalate in intensity. Some of the scenes are purely CGI such as the whirlpools in the clouds created by Technicolor VFX, but others, such as those that appear in the pub, were all built practically by specialist prop maker Baris Kareli. Whirlpools could be created in glasses by rigging a pub table with holes drilled underneath to take a motor, and pint glasses with propellers from toy airplanes to create a vortex.

A moment an audience will find excruciating is when there is a body collapse at an unexpected moment. Andrea says “it was actually a later addition in the script and when Rose wrote it we were like, ‘that’s perfect’ when it made all the crew squirm.” The renowned SFX artist Kristyan Mallet built a full prosthetic torso, full of blood and organs, which makes a star appearance in one memorable sequence in the film.

Tina Kalivas, costume designer, was responsible for creating costumes that convey the contrasting aspects of Maud’s psychology and Amanda’s, such as the ornate kaftan and turban worn by the wheelchair-bound yet still glamorous dancer. Tina’s background in fashion, creating clothes for designers such as Alexander McQueen, can be seen in the hand-sewn clothes, from Maud’s tailored nurse’s uniform to the flamboyant party-wear where we catch a glimpse of Amanda’s true star wattage. Tina comments on the design brief: “It’s contemporary, but it also has undertones of the supernatural. The costumes are on a spectrum from extremely rigid and conservative to this other side, which is completely loose and fabulous. It was so fascinating dealing with such different characters.”

Tina reflects on Maud’s final transcendent moment as her favourite during production saying, “the most beautiful costume for me was for the end of the film when Maud’s takes on her ‘Saint’ persona: it was a moment that Rose and I had together where we literally draped a bed sheet over my stand and Rose had this epiphany, ‘what about we use this?’, and it all came together. I stitched it and then we made up a story about how Maud put it together herself with safety pins. It’s one of my favourite moments where I’m in tune with a director and the story and design come together beautifully like that.”

Hair and Make Up Designer Jaquetta Levon brought in other references for her work on the film. “I did definitely give a nod to William Blake, and to Lucian Freud for Amanda particularly because his skin tones are so suited to that colourless light and shade palette I thought was really beautiful. William Blake is referenced quite a lot in the movie and Morffyd is definitely more a warmer William Blake type, and her hair is like the flames of William Blake. I’ve also looked at religious depictions of Mary and some of them are quite extreme. Some of the altars and statues can be quite heavily made-up women so I’ve drawn a little bit on that.”

Jennifer Ehle enjoyed the collaborative nature of working with the design team and Rose to define her character. Jennifer says: “It’s always fun to put someone together, especially someone as colourful as Amanda and I’ve loved working with Tina, and also Jaquetta Levon. I don’t think I’ve done many things where the director has been so involved in putting together the way the characters present themselves physically. I’ve enjoyed that a lot. Directors are sometimes scared of venturing into that side of things but it’s been really nice to work on it so collaboratively.”

Says Jaquetta: “It’s a bit of a gift of a job. One of the reason’s is Rose is a fantastic director and she knows what she wants. But she’s also very open so I felt I could be more creative than other jobs where you have a lot of people with a different vision – a dilution of thoughts. Whereas we all knew Rose was conductor of the orchestra and that’s great. I think because this is her first feature, and it’s something she’s spent a lot of time thinking about, she always had an answer. She just knew what was going on and I have great respect for her and I really enjoyed that process.”

This sense of collaboration was mirrored by the other creative heads of department. Ben Fordesman comments: “Rose is one of the hardest working people I know; a visionary and hugely talented story teller, she was a constant source inspiration to us all. I feel privileged to have worked on her debut.”

BIOGRAPHIES:

MORFYDD CLARK (MAUD) is a Screen International 'Star of Tomorrow'. Morfydd will next be seen in cinemas in Armando Iannucci's *THE PERSONAL HISTORY OF DAVID COPPERFIELD* and Craig Robert's *ETERNAL BEAUTY* opposite Sally Hawkins, and on television screens in Mark Gatiss and Steven Moffat's Netflix/BBC One series *DRACULA* and Jack Thorne's adaptation of Phillip Pullman's *HIS DARK MATERIALS* for BBC/HBO. Other notable screen credits include: *PATRICK MELROSE* with Benedict Cumberbatch, *THE ALIENIST*, *THE MAN WHO INVENTED CHRISTMAS*, Whit Stillman's *LOVE & FRIENDSHIP*, C4's *NEW WORLDS*, *A POET IN NEWYORK* for the BBC, Sophia Barthe's *MADAME BOVERY*, *PRIDE AND PREJUDICE AND ZOMBIES* and Carol Morley's *THE FALLING* opposite Florence Pugh. She has also garnered praise for her work on stage in The Old Vic's *KING LEAR* with Glenda Jackson, *LES LIASON DANGEREUSES* with Janet McTeer at The Donmar, and *VIOLENCE AND SON* at The Royal Court.

JENNIFER EHLE (AMANDA) is a two-time Tony Award winner for her performances in Tom Stoppard's *THE REAL THING*, directed by David Leveaux and *THE COAST OF UTOPIA*, directed by Jack O'Brien. Jennifer has won a BAFTA Award for playing Jane Austen's Lizzie Bennet opposite Colin Firth in the classic miniseries *PRIDE AND PREJUDICE*, directed by Simon Langton, and was nominated for a BAFTA for her performance in Brian Gilbert's *WILDE*, with Stephen Fry. Jennifer recently starred in J.T. Rogers' 2017 Tony Award winning Broadway play *OSLO*, directed by Bartlett Sher, for which she was nominated for a Tony for Best Lead Actress In A Play. She can be seen in the Legendary Entertainment/Hulu drama series *THE LOOMING TOWER* and in Farhad Safinia's *THE PROFESSOR AND THE MADMAN*, opposite Natalie Dormer, Mel Gibson and Sean Penn. She also starred in Desiree Akhavan's *THE MISEDUCATION OF CAMERON POST* opposite Chloe Grace Moretz, which went on to win the Grand Jury Prize for US Drama at the 2018 Sundance Film Festival, the festival's highest honour. Ehle's other notable film credits include: Tom Hooper's multi-Academy Award-winning *THE KING'S SPEECH*, Kathryn Bigelow's *DETROIT* and *ZERO DARK THIRTY*, Steven Soderbergh's *CONTAGION*, George Clooney's *THE IDES OF MARCH*, Neil LaBute's *POSSESSION*, István Szabó's *SUNSHINE*; and Sam Taylor-Johnson's *FIFTY SHADES* franchise.



ROSE GLASS (WRITER & DIRECTOR) has been making films since her pre-teens. On discovering her dad's mini-dv camera, she began experimenting with little stop-motion animations before turning her attention to real people and live action – casting friends and long-suffering family members in various nonsensical, surreal adventure films. Later she attended London College of Communication and the National Film and Television School. Her shorts have been screened at various international film festivals including SXSW, Palm Springs ShortFest and London Short Film Festival. She is an alumnus of Guiding Lights and Berlinale Talent Campus, an iFeatures finalist and Screen International Star of Tomorrow 2018. Her debut feature *SAINT MAUD* was backed by Film4 and BFI, and premieres in Midnight Madness at the Toronto International Film Festival in September.

ANDREA CORNWELL (PRODUCER) is an award-winning feature producer. Andrea is currently shooting a thriller set in Pakistan with Oscar-winning director Orlando Von Einsiedel. Her most recent film is SAINT MAUD (Film4, BFI) that will receive its world premiere at Toronto Intl Film Festival in 2019. Her previous drama feature APOSTASY (BFI, Creative England and BBC Films) also received its world premiere in Toronto 2017, and was nominated for a BAFTA for Outstanding Debut, six BIFAs, and won Best British Film at the Screen Awards. Her documentary film work in 2018/2019 includes the feature SEAHORSE directed by Jeanie Finlay (Tribeca Film Festival 2019, on UK release in September 2019) and the multi-award winning BRUCE LEE AND THE OUTLAW, directed by Joost Vandebrug (winner of six Best Film awards). Andrea's previous producing credits include SUITE FRANÇAISE starring Michelle Williams, Kristin Scott Thomas and Margot Robbie; LAST DAYS ON MARS starring Liev Schreiber and Olivia Williams (world premiere at Directors' Fortnight in Cannes), the award-winning THE SCOUTING BOOK FOR BOYS, and comedy drama MICRO MEN for the BBC.

OLIVER KASSMAN (PRODUCER) set up genre-oriented Escape Plan Productions in December 2015. The company's first feature, Rose Glass's SAINT MAUD (Film4/BFI) was selected to premier in Midnight Madness at the Toronto International Film Festival 2019. Previously Oliver was Head of Production and Development at Qwerty Films for eminent producer Michael Kuhn. There he scouted and developed many projects for the company including 2016's multi-award winning and Oscar nominated FLORENCE FOSTER JENKINS – directed by Stephen Frears, starring Meryl Streep and Hugh Grant – on which he worked as Associate Producer, and also produced a number of successful short films.

MARK TOWNS (EDITOR) is a BAFTA and RTS award-winning editor. His films include GWEN (dir. William McGregor) which world premiered at TIFF 2018. It played theatrically in US and UK cinemas and is coming soon to Shudder, and THE RITUAL (dir. David Bruckner) which world premiered at TIFF 2017 Midnight Madness. It had a theatrical release in the UK and is currently playing worldwide on Netflix. Mark has also cut numerous critically acclaimed documentaries, including BAFTA winning THE PAEDOPHILE HUNTER, and EDUCATING YORKSHIRE, for which he won BAFTA for Best Editor. He also cut TERROR AT THE MALL and THREE DAYS OF TERROR, both BAFTA nominated. Other film credits include Hong Khaou's LILTING and Stephen Fingleton's THE SURVIVALIST, both BAFTA nominated for Outstanding Debut. LILTING world premiered at the Sundance Film Festival and THE SURVIVALIST was selected for Tribeca Film Festival and for BFI London Film Festival. Mark's most recent credits include Hong Khaou's second film MONSOON and Rose Glass' SAINT MAUD, which will have its world premiere at TIFF 2019 Midnight Madness.

ADAM JANOTA-BZOWSKI (ORIGINAL MUSIC) is a London-based composer. As a child he was known for his fondness of the intermittent static in between radio stations, an interest that would later culminate in becoming a sound designer for TV, including regular collaborations with BAFTA nominated animator Mikey Please. After graduating with a degree in Sound Art from the University of Brighton, he went on to perform internationally with several music projects and produced compositions with various artists, notably singers Carmody and KHUSHI. In 2014 he collaborated with London-based contemporary dance company Tempered Body on two productions, showcasing his diverse and experimental interpretation of themes such as genetic modification, body dysmorphia and dystopian futures. SAINT MAUD marks his first feature-length score, having previously been awarded the Bfff Gold Award for Best Score for the short film THE SLEEPING FIELD. He is currently working on several documentary projects as well as composing original music.

BEN FORDESMAN (DIRECTOR OF PHOTOGRAPHY) is a London-based cinematographer working internationally on film, TV drama and commercials. He began his career in the lighting department before transitioning into cinematography, going on to become an established and widely recognised DP in the UK, maintaining a careful balance between commercial work and narrative projects. A story-driven cinematographer, Ben has photographed a number of award-winning projects, including the BAFTA nominated short film WORK, and four episodes of the acclaimed Netflix show, THE END OF THE F***ING WORLD. SAINT MAUD is his feature debut.

PAULINA RZESZOWSKA (PRODUCTION DESIGNER) After graduating from the Academy of Fine Arts in Warsaw with a BA in Stage Design, Paulina began her career in theatre, before moving into film. Moving to the UK she collaborated with students at the NFTS, where she met Rose Glass, and worked on various projects including the BAFTA winning animation NINA GANTZ, the short film BEVERLEY, written and directed by Alexander Thomas, and BAFTA-nominated short THREE BROTHERS directed by Aleem Khan. A Ugandan-set film IMPERIAL BLUE was her first feature. Her second feature SAINT MAUD, directed by Rose Glass, is screening in both Toronto and London Film Festivals. Paulina worked as a designer on multiple music video and commercials collaborating with artists like Madonna, Dizzy Rascal, Skepta, Sevdaliza and Loyle Carner, and worked with acclaimed directors like Emmanuel Adjei, Romain Chassaing and Weronika Tofiliska.

TINA KALIVAS (COSTUME DESIGNER) is a film and theatre costume designer with a background in fashion. With costume construction at the core of her work, she began by making iconic show pieces for Alexander McQueen and later designing her own fashion label, with a focus on drama and detail. Tina loves telling the story through costume and has worked with some diverse characters played by actors such as Gary Oldman and Morgan Freeman, as well as performance-based artists such as Amy Winehouse.

JACQUETTA LEVON (MAKE-UP & HAIR DESIGNER) has worked as a designer for over 25 years. She started in the 80s, an experimental time, where the use of make-up and the boundaries of identity were being challenged by both genders. This began her fascination with the choices that people make about their appearance and how they see themselves, which is always a starting point on the journey to bring a character to life, whether real or fictional, in the past or the future. She has always enjoyed the creative collaboration that takes place when bringing a story to the screen. For example, she is very proud of LOVE IS THE DEVIL with Derek Jacobi, Tilda Swinton and Daniel Craig; a film with little money but huge skill and heart from all departments that delivered a visual feast and poignant gaze onto the world of Francis Bacon. She has worked on both film and TV designing shows of many different genres, from hyper-realistic war movie KAJAKI to the flamboyant eighteenth-century period drama series, HARLOTS, with a little bit of Horror thrown in. She won a team Craft Bafta with the DOP, Costume Designer and Production Designer for THE SOUND OF MUSIC LIVE (ITV).

CREDITS

Film4 & BFI Present

An Escape Plan Production

SAINT MAUD

Written & Directed by
Rose Glass

Produced by
Oliver Kassman
Andrea Cornwell

Executive Producers
Daniel Battsek
Sam Lavender

Executive Producer
Mary Burke

Morfydd Clark

Jennifer Ehle

Lily Frazer
Lily Knight

Marcus Hutton
Turlough Convery
Rosie Sansom

Director of Photography
Ben Fordesman

Edited By
Mark Towns

Production Design
Paulina Rzeszowska

Original Music by
Adam Janota Bzowski

Costume Designer
Tina Kalivas

Make-Up & Hair Designer
Jacquetta Levon

Supervising Sound Editor
Paul Davies

Line Producer
Tim Dennison

Casting Director
Kharmel Cochrane

Cast in Order of Appearance

Maud	Morfydd Clark
Nurse	Caoilfhionn Dunne
Amanda	Jennifer Ehle
Richard	Marcus Hutton
Homeless Pat	Carl Prekopp
Carol	Lily Frazer
Joy	Lily Knight
Hilary	Noa Bodner
Agency Worker	Sona Vyas Dunne
Agency Worker	Faith Edwards
Esther	Rosie Sansom
Drummer	Brian Jackson
Man in Pub	Jonathan Milshaw
Christian	Turlough Convery
Dead Patient	Rose Knox-Peebles
Cockroach	Nancy