



Presents

THE SALT PATH

A film by Marianne Elliott
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PRODUCED BY.....**Elizabeth Karlsen**
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MAKE-UP & HAIR DESIGNER.....**Emily Bilverstone**

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MUSIC BY.....**Chris Roe**

SHORT SYNOPSIS

THE SALT PATH is the profound story of husband and wife Raynor and Moth, who embark on a 630-mile trek after being forcibly removed from their home. Hoping that in nature they will find solace and a sense of acceptance, they walk through the beautiful but rugged coastlines of South West England - a journey that is exhilarating, challenging, and liberating in equal measure. THE SALT PATH is a powerful portrayal of home, and how it can be lost and rediscovered in the most unexpected ways.

LONG SYNOPSIS

Ray (GILLIAN ANDERSON) and Moth (JASON ISAACS) fight and struggle in a flurry of utter chaos to keep their tent from being swallowed up by the sea. We watch a tattered and worn book being taken by the waves and threatening to disappear into the rugged and wild ocean.

THE SALT PATH.

We find Ray and Moth at the beginning of their journey. They ride the bus with all of their belongings in their backpacks. Ray makes notes in the same book from the opening sequence: 'The South West Coast Path'. Ray is attempting to budget while Moth asks her questions about the walk. They are worried about how much Moth can physically cope.

Minehead, Somerset. They begin their walk. Ray begins to have a flashback of her and Moth walking down a hospital hallway. Moth is struggling, dragging his left foot as he walks along. Back to the present day, they attempt to make their way up through a forest. It's steep and Moth struggles with the tent on his back. **2.5 miles** in. They stop for the night, having only got a third of the way they intended, but they are in no hurry. The next morning Ray awakes. She has a pee in some nearby vegetation. Just as she does so, a man with a dog comes along. He tells her that they can't camp there, and she tells him that they were just leaving. She asks Moth if he's ready and he says, "Yeah, I can't move my arms and my legs but apart from that... good to go." Ray pulls Moth, still inside his sleeping bag, out of the tent and helps him up.

They struggle down another hill. **6 miles**. Ray walks through marshlands with twisty and bare looking trees. She begins to have another flashback. Shellshocked and tense, she stands outside of a court building with official looking papers scooped up in her arms. Moth limps out behind her. They both look utterly destroyed. A man in a suit runs down the steps behind them. "Cooper! Cooper! You piece of shit!". Moth shouts after the man and begins to run after him. As the flashback continues, they arrive back to their farm that they have just lost in court. They have to face their children and tell them that they have five days to pack their entire lives up and leave. "It's okay, no one's dead" Moth reassures the children.

Back to the walk. They are **12 miles** in. They decide to treat themselves to a cream tea. A man makes small talk with them. When he hears that they are going all the way to Lands' End he asks them if they are retired. "Homeless actually. We lost our home"

Moth says. The man and his family are taken aback. Their demeanour completely changes when they hear the word 'homeless'.

The flashback continues, in the days following their court hearing, the couple attempt to come to terms with their circumstances. Ray must cancel a holiday letting at their farm. Moth asks Ray how much money they have. She tells him that they have practically nothing and anything that they get from selling their belongings will be taken too. They have no income.

Back to the walk, they freeze inside a tent. They reminisce about the old days and their sex life. "Now I can't even lift my own rucksack" Moth chuckles to himself. Another flashback. Banging and knocking. The bailiffs are at Ray and Moth's front door. They don't want to leave. Ray tells Moth, "I can't leave like this, like we are being arrested". In the madness and anxiety, Ray spots 'The South West Coast Path' guide. The sunlight falls directly on the book and this sparks an idea in Ray. "I think we should just walk." It'll give them time to think. "Okay." Moth says. Together they open the door.

The next day, they eat fish and chips by the sea. Ray is worrying about money. She tells Moth "We need to budget better, we've spent £16 in two days". Flashback. Moth and Ray are in a hospital, getting a diagnosis for Moth's condition. A doctor tells them that he has a rare disease called CBD (Corticobasal degeneration). The doctor tells them that it's not operable, and that they can offer them end of life care. Moth laughs. The doctor informs them that most patients usually only have five years to live. Ray tells the doctor that's how long Moth has had the pain, that can't be the case. Moth and Ray are in complete denial. "I think you've got the wrong notes there" Ray says.

15 miles in. Their bags are heavy, and the trails can be unforgiving. They struggle to get through a gate. A young couple waits for them to get through on the other side. They thank the couple for waiting and then the guy says to Moth, "Nice to meet you, Simon." Moth and Ray exchange baffled looks, "Who is Simon?"

Flashback. Ray and Moth sit with a housing officer in a council building. She tells them he doesn't look that sick and that the wait for housing is two years long.

Back to the path. As they eat their noodles, Ray worries about the kids not being able to reach them while they are on their walk as they have limited signal. She watches Moth as he takes his medication. The next day, Ray gets cash out. They don't have much left on their cards. They go into a shop to get supplies. Ray is being very cautious about what they can buy, Moth sulkily refers to her as the cake police. It begins to rain. They struggle on and eventually reach a cosy pub. They ask for hot water. Moth takes his boot off, exposing a massive blister on his foot. They share one tea bag. Moth comments that the rain will stop. That night, they try to put their tent up in a raging storm. They struggle inside the tent. They get into the same sleeping bag to keep themselves warm. Moth is in pain; he struggles to move.

Flashback with their friend Polly (HERMIONE NORRIS). She complains about how awful the whole situation is. Moth and Ray are trying their best to be optimistic. She asks

about their children and Moth tells her that they'll be fine. Their son is moving in with his girlfriend and their daughter is moving to Croatia soon for a job. Polly worries about his arthritis, but Moth tells her it's alright, disguising the truth about his pain actually being caused by CBD.

Back on the walk, they start arguing about the judge, the letter, and the investment. Moth has run out of water. They spot an ice cream truck and buy four ice lollies. A man, Grant, in a hat with sunglasses (JAMES LANCE) approaches and offers to bring them back to his house to get refreshed. He drives them back to his home, where his wife Tessa and their friends are. One woman is a masseuse, and she offers Moth a massage. While Moth is being tended to, Ray relaxes in the living room area with a glass of water. Grant and Tessa ask Ray what she does for a living. She declares that for the time being, she walks. They ask whether Moth ever writes her poems and she asked why they would think that? Turns out, they had mistaken Moth for poet Simon Armitage. This is awkward. It goes silent. All we hear are the sounds of Moth enjoying his massage as the realisation kicks in for Grant that he has picked up two strangers and brought them home.

Back on the walk, Ray gets a call from Rowan, the couple's daughter, but the service is bad, and she can't hear her. Rowan is in trouble; she has missed her bus connection in Croatia. As Ray is trying to give her advice, her phone loses battery. Ray uses a plug in a hotel to charge her phone and leave a message for Rowan. Finally, Rowan calls Ray back to say she's fine but Ray feels helpless that she couldn't help her. Moth struggles to carry on, he's dehydrated and exhausted. They make it to a river and Moth puts his feet in the water. They set up camp nearby and Ray feeds Moth rice and soup, but he can't keep anything down. He keeps choking. "What if this is it?" he asks her, full of fear.

The next morning, Ray tells Moth that they need to tell the council that they are an emergency case. They need to see the kids.

They walk into a town to try and find pasties. They pass a glum looking boy sitting on a bench eating a pasty. They ask him where he got it from and he tells them that he got it from the visitor's centre at the top of the hill. Ray notices that the boy has a letter from the army. When they get to the top of the hill, the visitor's centre has just closed. The waitress apologises, but with her boss watching over her, she can't serve them, but obliges in filling up their water bottles. She tells them to wait outside until her boss is gone. With the coast clear, she runs out to them with a bag of leftover pasties that were just destined to the bin. The waitress spots the army boy, she chucks her apron on the ground and runs to him. They run off together.

126 miles. They head to a cash machine expecting their £40 weekly tax credits to have gone in, but the balance is £1.38. Ray goes to a bank, demanding to know where her money has gone. They tell her that a home insurance payment has come out. It's a direct debit payment that she thought she had already cancelled. She will have to take it up with the insurance company. She still asks to withdraw the £1.38. They walk past a book shop and Moth spots a sign inside that reads, "Simon Armitage, Walking from Minehead to Lands' End, will read a selection of his work at Porthminster

gallery, St Ives, Cornwall." Moth laughs and turns back to Ray who is desperately watching a woman eat fish and chips. She is starving. Moth shakes his head and walks down the street to a square. He grabs a box to stand on and starts preaching to the crowd gathering, "Who wants to hear a story, the greatest story ever told, a story about morality, mobility, heroism, loss, love, it's all here." The crowd gathers to listen. He reads from his Beowulf book. Ray watches him. Everyone is hanging on his every word. He chucks his hat to Ray. She begins to collect coins from the crowd. They manage to buy food with the money and count the rest of it while they eat.

They continue to walk. Ray trips and falls into a bush and gets blackthorn poisoning. Now covered in scratches, she faints. Panicking, Moth tries to bring her back around and get her to drink water. A van passes them, driving along so Moth waves them down to help. Ray wakes up in a bed in a commune. She wanders outside to see Moth chatting to someone. One of the commune members asks Ray if she is alright, as they sit round the fire pit. Ray asks the member if they all live in the commune full time. She explains that some do, and some come for a holiday then leave again. Unfortunately, however, they can't let anyone else in until someone else leaves, they are at full capacity. Ray explains that they are just walking for now, but they lost their home and their livelihoods. Then Ray shares a joint with another member of the commune, Moth smiling as he looks at her. Later that night, around the fire pit, Ray asks Moth what they are going to do in the long term. He tells her that they can find work, but Ray says that she doesn't want to work unless it's on their farm. The next day a commune member drives them to a beach and drops them off.

They set up camp at the beach. The tide has swept into their tent, absorbing, and attempting to drag away all of their belongings with it. We are back at the opening scene. They struggle and fight, "Leave the bloody tent" Ray shouts, but Moth doesn't want to leave it. He grabs the tent and lifts it up. "I'm not leaving it. It's our home" shouts Moth. She is amazed by him. He roars as he lifts the tent above his head. He is amazed by himself in this moment too. They seem happy.

The next day, Moth swims in the sea, while Ray sits with just her feet in the water. Moth encourages her to come in. It's cold but she joins him. They swim underwater together, following the trails of fish as light pierces through the water and bounces off of the seabed. They move so elegantly in unison together under the water. They run around on the beach like a pair of teenagers. They get into their tent, nestle together as they share a sleeping bag and then, they make love.

They eat soup in a seaside town. There are a lot of homeless people around. Ray spots a young girl called Sealy. Ray strikes up a conversation with her and asks if she'd like to join her and Moth as they walk. The man with Sealy gets aggressive and tells Ray to fuck off. Moth tells him to calm down, but the man is behaving unreasonably, so they back off. Later as they sit on a bench, Sealy comes and joins them. They start to walk with her. They encounter an older man wearing swimming trunks with a towel wrapped around him and his friend. The man explains that they went for a swim, then they started picking blackberries along the path. This is a habit they picked up as young boys and have been doing ever since. They offer Ray, Moth, and Sealy some. The blackberries are salted from the sea mist. After this encounter the trio continue to

walk. Shortly after, Sealy decides that she is going to walk back. Ray gives her £5 so she can get the bus to her grandma's house.

210 miles. It's raining. They sit beside a wall to shelter from the wind and rain. Ray gets a text from Polly, their friend. Polly tells them that she needs her shed replastered and that if they want, they can renovate the shed themselves and live in it while they do so until they get themselves sorted. They agree to it. Once they have made it to Polly's, Ray looks for a job but to no avail. We watch as the seasons change from winter to spring. Polly tells Ray there's a job going sheep shearing for £1500 a season and she takes it. Once she's finished her season, Moth tells Ray that he'd really like to study sustainable farming at Plymouth university. They decide to complete their walk to Land's End. They set off again. They climb to a 10th Century hill fort called Rame Head. Moth tells Ray that apart from the illness he wouldn't change a thing as he feels they've found genuine freedom and each other again. Ray watches as Moth limps out of the house. "You're my home." She sobs gently.

Later, they are on the beach. They are camping around a fire. A woman approaches and begins to chat to them. They tell her that they have been watching the birds. She tells them that she can tell, they have the look. "People here fight the elements, the weather, but when it's touched you, when you let it be, you'll never be the same again." They have been deeply changed by the path. They are salted.

FROM STAGE TO SCREEN: MARIANNE ELLIOTT'S FILM DEBUT

For acclaimed Olivier and Tony award winning theatre director Marianne Elliott, the only woman to have won three Tony Awards for Best Direction (*Company*, *Angels in America*, *The Curious Incident of the Dog in the Night-Time*) and recipient of an OBE in 2018, the step towards the medium of film was one she had wanted to make for a long time.

When the pandemic struck, she decided that it was finally time. With theatres closed, Marianne worried that they may never open again.

Producers Elizabeth Karlsen and Stephen Woolley explained that they had wanted to collaborate with Marianne for many years. As Elizabeth states: 'I admired her. I'd seen a lot of her theatre work and thought that she was such an incredible talent.'

Elizabeth also recalls going to an event and running into Tony Kushner, acclaimed writer of *Angels in America*, who told Elizabeth: 'Of all the theatre directors, I think Marianne will make a great film director because she's so profoundly visual.'

They got in contact with Marianne and were delighted to hear that she wanted to make the leap over to the film. Marianne suggested that they read *The Salt Path* and that was where their journey with the project began. They tracked down the rights to the film, which led them to Lloyd and Beatriz Levin who agreed to join forces on the project.

The next step for them was to find the best person to adapt the book into a screenplay and for Elizabeth, there was only one woman for the job: Rebecca Lenkiewicz. Having collaborated previously, Elizabeth reached out to her about the project. Rebecca told her she had recently been gifted the book from her mother, who lives in Cornwall, for Christmas. They both took this to be a sign. 'All the stars aligned, and we were so lucky to have her, she's a wonderful, lyrical writer,' commented Elizabeth.

The script evolved slowly over a few years, with Marianne and Rebecca collaborating on the script together, both taking the time to walk the path. 'It always felt like a joint project between Elizabeth, Rebecca and I as we were trying to grow this thing for a completely new medium. We were trying to give it a different voice in a different medium, in a different way,' Marianne recalls.

Lloyd commends Rebecca for adapting the book so excellently: 'She masterfully crafted characters with real depth, made nature a palpable essence and a character in its own right while skilfully maintaining an undercurrent of social consciousness.'

CASTING RAY & MOTH

Elizabeth revealed that when it came to casting the part of Ray, both she and Marianne knew that it had to be Gillian Anderson: 'She has that steely strength and tenacious quality, but also a vulnerability about her. She's just a fantastic actor, very professional, very talented and a lot of fun too.'

Gillian Anderson is no stranger to playing real life characters. As she states: 'I've played Margaret Thatcher, and I played Eleanor Roosevelt, and I remember that thirst to spend time in those shoes and figure out what made them tick and their early years and this wasn't so much that. I realised that it's really about the journey.'

'She brings a talent and a skill for creating characters. She threw herself into the part of Ray. She created that Shropshire accent and really developed that same sense of purpose that Ray has,' Stephen recalls of Gillian's preparation.

For Marianne, she appreciated Gillian's collaboration with her on her first film, as she explains further: 'Gillian born to be on film, she's an absolute natural at it. She was amazing to work with. She was very open, and she was very keen to know what I thought and was great at taking notes.'

Lloyd said of Gillian's portrayal: 'It's a delicate balance of quiet strength and raw vulnerability. As Ray, she exudes a simmering anger yet an adventurous spirit. Beneath the surface there's a lot going on in Gillian's performance.'

For Jason Isaacs, the Moth to Gillian's Ray, he discloses that: 'All you ever want from acting is that the other person seems like they are who they're meant to be, and then it's just easy, and she was Ray to me. She made it easy, because she's a cracking actress and is unrecognizable from part to part. I don't know that I ever got to know Gillian. I think I probably got to know Ray with a little sheen of Gillian on her.'

An important aspect of Jason's preparation included the physicality of Moth's condition as he explains: 'The shoot was incredibly hard physically and we were also shooting out of order. So, I had to keep a chronological chart of exactly what I could and couldn't do with my fingers, my toes, my knees, and my hips at each stage. The chart also helped me to track the very small changes in their relationship.'

Gillian commends Jason for his dedication: 'He really poured himself into this. It seems to me that he pours himself into everything and he has certainly done that with Moth. His Moth is fantastic, he's really nailed him, in not just his mannerisms, his quirks and his voice, but his kindness and his innocence. I felt like I could really rely on him in a scene.'

'One thing that's tricky is to find men to play opposite women when it's a female led project,' Elizabeth remarks. 'He needed to be someone that the audience is greatly drawn to; there's a warmth, a humour, and an underlying vulnerability with his physical condition.'

Marianne believes Jason already shared certain qualities with Moth, which made for a smooth transition into this character. 'He reminded me a little bit of Moth in that he's got this boyish sensibility about him. He's enthusiastic, charming and funny. There's always something funny to be said. He would sometimes go off piste in terms of the script, and he'd try things out, because he knew that's what Moth would have said.'

For Stephen, there was one vital element that Jason bough to the role: 'The most important thing that Jason brought to the part is a fierce loyalty to Ray and to their relationship, which you see throughout.'

PAVING THE WAY

With the cast and crew assembled, Marianne embarked on her feature film debut. Elizabeth thoroughly enjoyed collaborating with Marianne and felt that she was assured throughout: 'To have someone like that at the helm made a big difference, because you've got such a creative, positive force. It was also a joy for me because it was Marianne's debut experience as a film director. So, you really felt that it was a meaningful role as a producer, that you could be there to support and offer advice to someone and give them the tools that they wanted in their new kit as a film director.'

Marianne was accompanied by a female strong crew, including producer Elizabeth Kalsen, DOP Hélène Louvart, script supervisor Susanna Lenton and First Assistant Director Andi Coldwell. This proved to be very magical for Gillian: 'The energy that was on the set was very different from what I've experienced through most of my career and that's been really fascinating and wonderful.'

Marianne credits her collaborators on the project for making her transition to film so smooth. 'There were quite a lot of women on the shoot, and it felt like a real team. We

all knuckled in together and got on with it. We all did everybody else's jobs and helped each other out. It was fantastic.'

Lloyd agrees that the story needed someone like Marianne in the driving seat: 'The rigor she applies to finding the truth of every detail, be it factual or emotional, was essential because this story would fall apart and lose its power if even a bit of it wasn't relatable and authentic.' Another key component for Lloyd was the visual component. 'We were so fortunate to have a director with Marianne's sophisticated visual sensibility. She beautifully intertwined the inward/character journey with the characters' physical/external journey, making sure Gillian and Jason's performances were in tune with the movie's visuals.'

Her two leads concur that Marianne managed to coax their best performances from them. 'I was so impressed with Marianne,' Gillian recalls. 'You would not guess that this was her first film. She's so confident as a director, in a completely humble and graceful way. She's endlessly patient and curious. She probably gave me some of the best notes I've ever received as an actor in my entire career. She's so in tune, not just with the scene that you're in and what's needed for that, but what's needed for it with a view to the whole trajectory of their story.'

'She arrived on set as someone who was incredibly skilled at telling stories with actors,' Jason recalls. 'She had an instinct for who she wants to work with, and then she truly collaborated in ways that I'm not used to seeing and believe will produce something rather special'.

MOTHER NATURE

Due to the nature of their shoot, the crew were faced with both physical and environmental challenges. 'It was a really challenging shoot because we were carrying equipment down paths,' Elizabeth explains. 'We were shooting in remote locations, so all those aspects presented practical challenges, but everyone rose to the challenge.'

However, as Marianne explains, the weather and the majestic natural landscape surrounding them played a very important role in their story: 'We always wanted to have nature as a character in its own right, but it's quite difficult when that character never speaks, so we relied heavily on the visuals. In some ways, I saw nature as a god of some form which continually tested Ray and Moth, giving them beautiful experiences followed by awful ones,' she explains. 'Nature was telling them, you think you're nearly there, you think it's going to be easy, but it's not.'

'It's actually about the three of them,' Gillian adds. 'It's about the two of them on the journey and it's about their relationship to nature that is unfolding in front of them and around them. It's the journey, both their interior journey and the exterior journey.'

By the end, as Jason explains, the path had shaped them both: 'There was nothing romantic or sentimental about what they were doing. Incrementally, bit by bit, they

became in tune with the tides and the dawn and where the animals were feeding, and when the blackberries were ripe. They became part of the landscape.'

Ray and Moth's story is a very moving one, but it's also an important one. 'It's a love story. It's a nature mystery, but it's also a chronicle of homelessness. It tells us a lot about those people around us who we choose to make invisible because it's easier for us' Jason acknowledges.

Experiencing this prejudice really shifted their perception of themselves, and society. This in turn gave them a newfound appreciation and zest for the non-material aspects of life.

'Every hour after hour, they realised that their state of being potentially had more profound value and meaning and freedom than the roof that they once had over their heads,' Gillians explains. 'There's something about the freedom of being free, and not having the burden of things in one's life. They suddenly became more aware of the small and big things around them in nature.'

'What the film talks about is community, because they meet many people on the walk, and they have meaningful encounters with these people,' Elizabeth adds. 'Some great, some humorous, some not so great, but it does really speak to the importance of respecting each other and finding a community.'

Marianne also comments on this theme within the film: 'A lot of people don't really want them there. A lot of people don't help them, but then they also meet a lot of outsiders, and it's usually the outsiders who share a lot of kindness. They discover how to have faith again; in the universe, in the natural world and in each other.'

The story is a hopeful one, no matter what they face, they never give up, which Elizabeth affirms: 'The story celebrates the resilience of the human spirit.'

'The minimum I ever want audiences to take away from any story is that they witness something that makes them feel more alive, more human. That's our obligation as storytellers', explains Jason. 'This film takes you on many different journeys of the physical, the natural, the mysterious. But really, if it's anything, it's a tribute to the power of love.'

ABOUT THE CAST

Gillian Anderson 'Ray'

Gillian Anderson is an award-winning film, television, and theatre actress, who has carefully curated decadesworth of iconic and impactful characters. Amongst an impressive collection of nominations spanning from the mid-nineties to present day, Gillian has won 2 Primetime Emmy Awards, 2 Golden Globes, 4 Actor Awards and an Evening Standard Theatre Award.

Gillian will next be seen in Jane Schoenbrun's *TEENAGE SEX AND DEATH AT CAMP MIASMA* for MUBI, which received rave reviews and the prestigious Queer Palm Award at Cannes Film Festival 2026. She will head up the cast of *THE JULIA SET*, as well as producing the project under her G Nus Media banner and later in 2026 she will be seen starring in the Ben Affleck directed crime-thriller *ANIMALS* for Netflix. Additionally, she is set to make her return to the West End stage in a new adaptation of Edward Albee's classic *WHO'S AFRAID OF VIRGINIA WOOLF?* in the lead role of 'Martha'.

She has also been announced to join Jeremy Strong and Daniel Brühl as part of the ensemble cast of *THE BOYS FROM BRAZIL*, a five part adaption of Ira Levin's acclaimed thriller. The limited series will be a Netflix production by *THE CROWN* creator, Peter Morgan.

In 2025 Gillian starred in Netflix's wild west drama *THE ABANDONS*, alongside Lena Headey, and as a troubled matriarch in Channel 4's IFTA and BAFTA nominated series *TRESPASSES*, based on Louise Kennedy's novel set against the backdrop of the Troubles. She also starred in *TRON: ARES*, a return to the beloved sci-fi franchise, alongside Evan Peters, Jodie Turner-Smith and Greta Lee.

In addition to her acting work, Gillian is widely recognised for her charitable work, including her role as Global Ambassador for War Child and founder of SAYes Mentoring. As an author, she co-wrote the bestselling *WE: A MANIFESTO FOR WOMEN EVERYWHERE* with Jennifer Nadel, and more recently her second book, *WANT*, was included on The New York Times and The Sunday Times Bestsellers List, with a sequel titled *MORE* set to release this September.

She is the founder of the natural botanical soft drinks brand G-Spot, and in 2016 was appointed an honorary OBE (Order of the British Empire) for her services to drama.

Jason Isaacs 'Moth'

Jason Isaacs is a multi-award-winning British actor.

A selection of his extensive film credits span every genre: Fantasy - he was the iconic Lucius Malfoy in the *HARRY POTTER* film series; Comedy - Armando Iannucci's *THE DEATH OF STALIN* and Nicole Holofcener's *FRIENDS WITH MONEY*; War - *THE PATRIOT*, *BLACK HAWK DOWN*, *FURY*, *GREEN ZONE* and *OPERATION MINCEMEAT*; Horror - *A CURE FOR WELLNESS*, *EVENT HORIZON* and *LOOK AWAY*; Action-Adventure - *ARMAGEDDON*, *ABDUCTION*, *SKYFIRE* and *THE TUXEDO*; Drama - *HOTEL MUMBAI*, *GOOD, SWEET NOVEMBER* and *THE END OF THE AFFAIR* and Classic Children's Films - *PETER PAN* and *DRAGONHEART*. In 2021, he starred in Fran Kranz's *MASS* - the film and Jason received multiple awards and nominations including winning the *Independent Spirit Robert Altman Award* at the 2022 Spirit Awards.

Jason can now be seen in *WORDS OF WAR*, the story of the crusading journalist Anna Politkovskaya who chronicled Putin's war against the Chechens and paid with her life, *JULIET & ROMEO* as Lord Montague, a pop musical adaptation based on Shakespeare's classic play, the Canadian psychological horror, *HONEY BUNCH*, and

Christopher M. Anthony's boxing drama, *HEAVYWEIGHT*. In September he will be seen in *VICTORIAN PYSCHO*, based on the novel by Virginia Feito, which just premiered at Cannes Film Festival. It has also been announced that he has been cast in indie hostage thriller *ELEVEN DAYS*, as well coming-of-age drama, *THE JULIA SET*, *SILVERBACK*, World War Two-set dark comedy *BAD MAJOR*, Guy Richie's upcoming film, *VIVA LA MADNESS* and vampire horror *CRAVE*. It has most recently been announced that Jason will star in live-action movie, *GUNDAM*, from Netflix and Legendary.

On television, Jason can now be seen in the third season of HBO's *THE WHITE LOTUS*, for which he was Emmy and Golden Globe-nominated for *Outstanding Supporting Actor in a Drama Series*. He was most recently seen starring as Cary Grant in Jeff Pope's four-part drama *ARCHIE* for BritBox and ITV, with Tom Holland in *THE CROWDED ROOM* for Apple TV+, in the cult hits *THE OA* and *SEX EDUCATION* for Netflix, as Captain Lorca in *STAR TREK: DISCOVERY* for CBS All Access, in *GOOD SAM* for CBS and *THE GREAT* for Hulu. He previously starred in *CASE HISTORIES*, *THE STATE WITHIN*, *THE CURSE OF STEPTOE* and *CIVVIES* for the BBC and PBS, *BROTHERHOOD* for Showtime, *AWAKE* for NBC, *DIG* for USA and has made guest appearances in *THE WEST WING* and *ENTOURAGE* amongst others. It has also been announced that he will star in Phoebe Waller-Bridge's, *TOMB RAIDER*, for Amazon.

Jason's voice work includes voicing The Inquisitor for the series *STAR WARS REBELS*, Lord Enver Gortash in the global smash game *BALDURS GATE 3*, Admiral Zhao in *AVATAR: THE LAST AIRBENDER*, Dick Dastardly in 2020's *SCOOB*, Siddeley the spy-jet in Pixar's *CARS 2*; Superman in *SUPERMAN: RED SON*, and many more, including a library's worth of audiobooks and video games. It has been announced that he has been cast in *PIERRE THE PIGEON-HAWK* and Marvel's *WHAT IF...?*.

On stage, Jason was in the original production of both parts of Tony Kushner's epic *ANGELS IN AMERICA* at the Royal National Theatre, Harold Pinter's *THE DUMB WAITER* with Lee Evans and various other plays in the West End of London. In 2024 he appeared on stage for one night in the international success *WHITE RABBIT RED RABBIT* at the Soho Place.

He has been nominated for or won many awards including Golden Globe, BAFTA, Emmy, International Emmy, Critic's Choice, London Critic's Circle, SAG, Gold Derby, Hollywood Critics association, Empire, Evening Standard, and Blockbuster.

ABOUT THE CREW

Marianne Elliott - Director

Marianne Elliott is a multi-award-winning director. She has won three Olivier Awards, four Tony Awards, two Evening Standard Theatre Awards and three Drama Desk Awards. She was an Artistic Director at Manchester Royal Exchange (1998-2002) and an Associate Director at the Royal Court (2002–2006) and the National Theatre (2006–2016). In 2018, she was awarded an OBE for Services to Theatre.

Theatre credits include: *LES LIAISONS DANGEREUSES*, *ANGELS IN AMERICA* (National Theatre/ Broadway), *WAR HORSE* (National Theatre/ Broadway/ Tour) *HUSBANDS AND SONS*, *RULES FOR LIVING*, *THE LIGHT PRINCESS*, *PORT* (National Theatre/Broadway), *SEASON'S GREETINGS*, *WOMEN BEWARE WOMEN*, *ALL'S WELL THAT ENDS WELL*, *MRS AFFLECK*, *HARPER REGAN*, *SAINT JOAN*, *THÉRÈSE RAQUIN*, *PILLARS OF THE COMMUNITY* (National Theatre); *THE UNBELIEVERES*, *STONING MARY*, *NOTES ON FALLING LEAVES*, *THE SUGAR SYNDROME* (Royal Court); *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME* (Troubadour Wembley Park Theatre/ Broadway/tour); *COMPANY* (Gielgud Theatre/ Broadway); *COCK* (Ambassadors Theatre); *HEISENBERG: THE UNCERTAINTY PRINCIPLE* (Wyndham's Theatre); *MUCH ADO ABOUT NOTHING* (RSC); *DEATH OF A SALESMAN* (Young Vic/ Piccadilly Theatre); *SWEET BIRD OF YOUTH* (Old Vic); *THE LITTLE FOXES* (Donmar); *DESIGN FOR LIVING*, *LES BLANCS*, *AS YOU LIKE IT*, *A WOMAN OF NO IMPORTANCE* (Royal Exchange, Manchester).

On screen her credits include the television series *TALKING HEADS*.

Rebecca Lenkiewicz – Writer

Rebecca is an award-winning writer who, in 2008, was the first living female playwright to have her work produced on the Olivier stage at the National Theatre.

She co-wrote Academy award-winning feature *IDA* with Pawel Pawlikowski, *COLETTE* with Wash Westmoreland, *DISOBEDIENCE* with Sebastian Lelio and *SERVANTS* with its director Ivan Ostrochovsky and co-writer Marek Lescak.

More recently, she adapted *SHE SAID* for Plan B and Universal. The film starred Carey Mulligan and Zoe Kazan, and won the WGA Paul Selvin Award, the Hamilton Behind the Camera Award for Best Screenplay, and was BAFTA nominated for Best Adapted Screenplay.

Rebecca currently has projects in development with Plan B, Element, New Regency and Killer Films, amongst others. She recently shot her directorial debut *HOT MILK* (based on her own adaptation of the novel by Deborah Levy), for Bonnie Productions, Heretic and Film4, starring Emma Mackey, Fiona Shaw, Vicky Krieps, Vincent Perez and Patsy Ferran.

Elizabeth Karlsen – Producer

Elizabeth Karlsen is one of the most respected independent producers in the UK, who co-founded the leading independent production company Number 9 Films in 2002 with partner Stephen Woolley. In February 2019, Elizabeth and Stephen jointly received the highly prestigious and coveted BAFTA Award for Outstanding British Contribution to Cinema.

She has produced some of the most celebrated independent films in the US and Europe including: Todd Haynes's *CAROL* (nominated for 6 Academy Awards®, 6 Golden Globe Awards and 9 BAFTA Awards), Mark Herman's *LITTLE VOICE* (winner of a Golden Globe Award, nominated for 1 Academy Award®, 6 Golden Globe Awards and 6 BAFTA Awards), Neil Jordan's *THE CRYING GAME* (winner of an Academy

Award®, a BAFTA Award and nominated for 6 Academy Awards®), *MADE IN DAGENHAM* (nominated for 3 BAFTA Awards), Phyllis Nagy's *MRS HARRIS* (nominated for 12 Emmy® Awards, 3 Golden Globe Awards and a PGA Award), and Wash Westmoreland's *COLETTE* (nominated for 4 BIFAs and an Independent Spirit Award). Other work includes *ON CHESIL BEACH*, written by Ian McEwan and directed by Dominic Cooke, and Paolo Sorrentino's *YOUTH* (nominated for 1 Academy Award® and winner of 3 European Film Awards). Her work has garnered a total of 52 BAFTA nominations and wins and 20 Academy Award® nominations and wins.

Her 2021 feature, *MOTHERING SUNDAY*, written by Alice Birch and directed by Eva Husson, stars Odessa Young, Josh O'Connor, Şöpe DİRİSÜ, Colin Firth, and Olivia Colman. The film world premiered at the 2021 Cannes Film Festival and screened at the Toronto Film Festival, followed by a worldwide theatrical release.

Her 2022 film with Stephen Woolley, *LIVING*, premiered at Sundance Film Festival to stunning critical acclaim. The film is scripted by Kazuo Ishiguro, directed by Oliver Hermanus (*Moffie*) and stars Bill Nighy, Aimee-Lou Wood, and Alex Sharp, and was nominated for 3 BAFTAs and 2 Oscars.

Recent releases include *THE ASSESSMENT*, starring Elizabeth Olsen, Alicia Vikander, and Himesh Patel, and *A PALE VIEW OF HILLS*.

Stephen Woolley – Producer

Stephen Woolley is one of British cinema's most respected independent producers, having produced over 65 films during an esteemed four-decade long career. Some of his many successes include *THE COMPANY OF WOLVES*, *MONA LISA*, *SCANDAL*, *THE CRYING GAME*, *INTERVIEW WITH THE VAMPIRE*, *BACKBEAT*, *LITTLE VOICE*, *THE END OF THE AFFAIR*, *STONED* (which he also directed), *MADE IN DAGENHAM*, *CAROL*, *YOUTH*, and *LIVING*.

Woolley currently partners Number 9 Films with Elizabeth Karlsen. They jointly received in 2019 the BAFTA Award for Outstanding British Contribution to Cinema. Recent productions include *THEIR FINEST*, starring Gemma Arterton and Bill Nighy; *COLETTE*, starring Keira Knightley; and *MOTHERING SUNDAY*. Their latest release, *LIVING*, starring Bill Nighy, premiered at the Sundance Film Festival in 2022 to critical acclaim and went on to receive numerous accolades, including 3 BAFTA Award nominations and 2 Academy Award® nominations.

Stephen has been Oscar nominated, is a multi-BAFTA winner, and won the prestigious Producers Guild of America Award for Outstanding Producer of Theatrical Motion Pictures. His films have garnered a total of 52 BAFTA nominations and wins, and 20 Academy Award® nominations and wins.

Woolley began his career at The Screen on The Green, Islington in 1976. He went on to establish and own both the iconic Scala Cinema in Kings Cross as well as the distribution company Palace Pictures with Nik Powell, successfully distributing films from the likes of Wim Wenders, Sam Raimi, and Mira Nair, through to Mike Leigh, Ken Loach, and Derek Jarman.

Recent releases include *THE ASSESSMENT*, starring Elizabeth Olsen, Alicia Vikander, and Himesh Patel, and *A PALE VIEW OF HILLS*.

Lloyd Levin and Beatriz Levin - Producers

Lloyd Levin has been a movie producer and studio executive for over 30 years. Among the movies he's produced are *THE ROCKETEER*, *BOOGIE NIGHTS*, *EVENT HORIZON*, *TOMB RAIDER 1 & 2*, *MYSTERY MEN*, *K-PAX*, Paul Greengrass's multi-BAFTA nominee, *UNITED 93* and *GREEN ZONE*, Guillermo del Toro's *HELLBOY 1 & 2*, and Zack Snyder's *WATCHMEN*.

Early in his career, as an executive at 20th Century Fox, he oversaw the development of *PREDATOR* and later served as Executive Producer of *PREDATOR 2*. He discovered the novel *DIE HARD* was based on, developed the screenplay, and served as co-producer of the film and was executive producer of *DIE HARD 2*. As president of production for Largo Entertainment he oversaw the development and production of *POINT BREAK*, *TIME COP*, *UNLAWFUL ENTRY*, *USED PEOPLE* and *MALCOLM X*.

For their newly formed production company, Shadowplay Features, Lloyd Levin and Beatriz Levin recently produced Spike Lee's acclaimed movie, *DA 5 BLOODS*, starring Delroy Lindo, Clarke Peters and Chadwick Boseman. As well as the multi-BAFTA nominated *THE MAURITANIAN*, based on Mohamedou Ould Slahi's memoir, directed by Kevin Macdonald and starring Tahar Rahim, Jodie Foster, Benedict Cumberbatch and Shailene Woodley.

Their next film is based on Farida Khalaf's memoir *THE GIRL WHO ESCAPED ISIS* to be directed by Hassan Nazer whose film *WINNERS* was awarded 2023's Scottish BAFTA for best film.

Hélène Louvart - Director of Photography

Hélène Louvart is a prolific French cinematographer with over a hundred feature film credits internationally. She has worked with prestigious names such as Agnès Varda on the documentary *THE BEACHES OF AGNÈS* and Wim Wenders on his documentary *PINA*, a BAFTA winner for 'Film Not in the English Language', Oscar nominee for 'Best Documentary Feature', and 'Best 3D Documentary Film' winner at Cameraimage 2013. She is also a frequent collaborator of auteurs Alice Rohrwacher, Eliza Hittman, Karim Aïnouz, and Jaime Rosales. She has also collaborated with actor-directors such as Maggie Gyllenhaal on Independent Spirit Awards' 'Best Feature' *THE LOST DAUGHTER*; Mia Hansen-Løve on *MAYA*; and Scarlett Johansson on *ELEANOR, INVISIBLE* currently shooting.

Hélène's filmography is consistently featured in Cannes. In 2014, Hélène presented two Cannes official selections: Alice Rohrwacher's *THE WONDERS* (awarded the 'Grand Jury Prize') and *XENIA* by Panos H Koutras. Again in 2018, presenting films *HAPPY AS LAZZARO* by Alice Rohrwacher and *PETRA* by Jaime Rosales, and most recently in 2023, with Karim Aïnouz's *FIREBRAND* and Alice Rohrwacher's *LA CHIMERA*, both features were selected to compete for 'Palme d'Or'. Other Cannes favourites include Karim Aïnouz's *THE INVISIBLE LIFE OF EURÍDICE GUSMÃO* - winner of 'Un Certain

Regard' in 2019 as well as 'Golden Camera 300' award at Manaki Brothers; Antoneta Alamat Kusijanović's *MURINA*, which Hélène won a 'Caméra d'Or' for in 2021; and Léonor Serraille's *MOTHER AND SON*, which was selected for 'Palme d'Or'.

Aside from Cannes, Hélène's work has been featured and recognized in Berlinale, with films such as: Eliza Hittman's *NEVER, RARELY, SOMETIMES, ALWAYS*, which won the 'Silver Bear' in 2020; *DISCO BOY* for which she was awarded the 'Silver Bear for Outstanding Artistic Contribution' in 2023.

Aside from her awards, Hélène has received 18 nominations in her career including 'Best Cinematography' at Independent Spirit Awards for *BEACH RATS* and *NEVER, RARELY, SOMETIMES, ALWAYS*; 'Best Cinematography' for *ROCKS* at BIFA; and 'Best Short (Live Action)' at the 2023 Academy Awards for *LE PUPILLE* with director Alice Rohrwacher.

Hélène's most recent credit is festival favourite *NEZOUH* by Soudade Kaadan and *PUAN* by María Alche and Benjamín Naishtat which premiered in San Sebastián International Film Festival. Her upcoming credits include Eran Riklis' *READING LOLITA IN TEHRAN*, and Karim Aïnouz's *MOTEL DESTINO*.

Christina Moore - Production Designer

Christina Moore was born and raised in London. As a child, her back garden backed onto the famous film studios where the Ealing comedies were made. The studios were at that time the home of BBC drama and after a disappointing visit to the set of Doctor Who, she went on to study and qualify as an architect. She then realised that she was not suited to a life of building projects, she wanted to tell stories and travel the world. She was accepted to the production design course at the National Film and Television School.

Her credits include, *SENSE AND SENSIBILITY*, *SUMMERLAND*, *GAME OF THRONES*, *HONOUR*, *BRITANNIA*, *A VERY BRITISH SCANDAL*, *THE UNLIKELY PILGRIMAGE OF HAROLD FRY* and *ONE LIFE*.

Matthew Price - Costume Designer

As a graduate of Central St Martins, Matthew went on to further his studies at the renowned Costumiers Angels. Turning freelance led him to design numerous promos & commercials including leading acts & major brands.

Moving into longer form Matthew became Clio Barnard's regular collaborator designing the doc drama *THE ARBOR*, the Oscar Wilde inspired *THE SELFISH GIANT* & the rural thriller *DARK RIVER*.

Recent projects include James Graham's *BREXIT-THE UNCIVIL WAR*, Sean Durkin's family drama *THE NEST* and Episodes *JOAN IS AWFUL* and *DEMON 79* for Charlie Brookers Black Mirror. His designs have featured in Bafta & Emmy award winning projects.

Emily Bilverstone - Hair and Makeup Designer

Emily Bilverstone began her career in fashion, working across Paris, Milan and London for Lisa Eldridge and Lucia Pica before moving into film in 2009.

Design credits include *DEFENDING THE GUILTY* with Will Sharpe and Katherine Parkinson; *THIS COUNTRY* and *AM I BEING UNREASONABLE* with Daisy May Cooper; *YOUR CHRISTMAS OR MINE* with Asa Butterfield; Seasons 3 and 4 of *SEX EDUCATION*; and *A CRUEL LOVE: THE RUTH ELLIS STORY* a 1950s period drama for ITV starring Lucy Boynton.

Philip Barber - Art Director

A seasoned creative with roles within the Art department which encompass supervising Art Director through to construction manager.

An artist and maker, Philip helps to build worlds using tools with question mark handles. He spends spare moments dreaming of places unseen, exploring new culinary delights and laughing with family and friends.

His credits include *MURPHY'S LAW*, *GLUE*, *NATIONAL TREASURE*, *JOURNEY'S END*, *ELECTRIC DREAMS*, *KILLING EVE* and *BLACK MIRROR*.

Dixie Chassay - Casting Director

Dixie Chassay started out on SNL (NBC) as a cast and writers assistant before joining a London Talent agency in the Actors department and then training with a casting director. Dixie has worked on multi award-winning films and television series throughout her career.

Some of her film titles include, *SHAUN OF THE DEAD*, *ATONEMENT*, *HANNA*, *TINKER, TAILOR, SOLDIER, SPY*, *WRATH OF THE TITANS*, *ANNA KARENINA*, *GET SANTA*, *JAWBONE*, *BEIRUT*, *THE LODGE*, *THE ELECTRICAL LIFE OF LOUIS WAIN*, *PERSUASION*, *OUR MAN FROM JERSEY*, *DUNE: PART TWO*, *THE BOOK OF CLARENCE*, and *AN IDEAL WIFE*.

She previously worked with Yorgos Lanthimos on *THE FAVOURITE* and *POOR THINGS* and has continued her collaboration with the director on his upcoming feature, *KINDS OF KINDNESS*.

Her Television titles include Series one, two and three of *THE GREAT* and *CONVERSATION WITH FRIENDS*.

Dixie is currently casting *SURFACE 2*, for showrunner Veronica West for Apple (TV) + Hello Sunshine. *KING & CONQUEROR* for BBC and CBS 2024 and *THE DEPARTMENT* for 101 Studios and Paramount TV 2024.

Lucia Zuchetti, ACE – Editor

Lucia Zucchetti began her career, after studying at the NFTS, cutting Lynne Ramsay's award-winning short films: *SMALL DEATHS* (Jury Prize, Cannes Film Festival 1996), *GASMAN* (Jury Prize, Cannes Film Festival 1998 and Scottish BAFTA for Best Short Film 1997) and *KILL THE DAY* (Special Jury Award, Clermont Ferrand Film festival 1997). Lucia went on to work with Lynne Ramsay on the award-winning feature films: *RATCATCHER* and *MORVERN CALLAR*.

In 2003, Lucia worked on John Crowley's award-winning debut feature film *INTERMISSION*, and went on to cut his 2007 feature film *BOY A*, which won her a BAFTA Award for Best Editing. In 2013 she worked again with John on Working Title's *CLOSED CIRCUIT*.

Lucia's collaboration with Stephen Frears began with *THE DEAL*, scripted by Peter Morgan with Michael Sheen cast as Tony Blair. She also worked on *THE QUEEN*, also scripted by Morgan and starring Helen Mirren, for which her outstanding work was recognized by the industry with BAFTA, American Cinema Editors and European Academy nominations. Lucia also edited *MRS HENDERSON PRESENTS* starring Judi Dench and *CHÉRI* starring Michele Pfeiffer.

Lucia's work followed with *GAME CHANGE* for US director Jay Roach, starring Julianne Moore and Woody Harrelson, which won the TV Program of the Year at the AFI Awards, The Critics' Choice Television Award for Best Television Movie/Miniseries and received multiple Primetime Emmy Award wins and nominations; including Lucia's own nomination for Outstanding Single-Camera Picture Editing for a Miniseries or a Movie.

In 2014, Lucia edited James Kent's *TESTAMENT OF YOUTH* starring Alicia Vikander and Kit Harington for Heyday Films. In 2016, she went on to cut Susanna White's *OUR KIND OF TRAITOR* for Potboiler Productions and Lone Scherfig's *THEIR FINEST* starring Gemma Arterton and Billy Nighy.

Her recent credits include James Hawes' *ONE LIFE*, Apple's mini-series *THE ESSEX SERPENT* with Clío Barnard, *LIMBO* with dir Ben Sharrock for Film 4, *THE CROWN* Season 4 with dir Julian Jarrold, Wash Westmoreland's *COLETTE*, with Keira Knightley, produced by Number 9 Films and Susanna White's *WOMAN WALKS AHEAD*, starring Jessica Chastain.

Chris Roe – Composer

Chris is an award-winning composer and multi-instrumentalist whose signature sound combines a fresh, experimental approach to acoustic instruments with a contemporary edge. As a pianist and string player, Chris draws on his background in contemporary classical music, mixing a string/piano-based palette with a web of electronic and instrumental textures, always working tirelessly to build a distinctive sound from scratch for each project.

His recent work includes scoring both series of Jed Mercurio's *TRIGGER POINT*, starring Vicky McClure, BBC thriller series *WOLF*, starring Iwan Rheon, Sacha Dhawan and

Juliet Stevenson, *ARCTIC ASCENT* with Alex Honnold for National Geographic/Disney+, the Mammoth Screen produced *GRIME KIDS*, Netflix's Robbie Williams documentary series, ITV's *PAYBACK*, starring Morven Christie and Peter Mullan and Georgia Oakley's debut film *BLUE JEAN*.

Further credits include *WHALE* with Steve Backshall, Stewart, the feature length documentary about Sir Jackie Stewart and Aleem Khan's BAFTA-winning film *AFTER LOVE*, for which Chris won Best Original Score (Les Arcs Film Festival), and was nominated for Best Original Score at the Ivor Novello Awards.

Chris has also worked on a number of natural history projects including *SHARK* for Sky Nature, and has collaborated with director David Fairhead on several feature documentaries including *ARMSTRONG*, *SPITFIRE*, *MISSION CONTROL* and the upcoming feature *LANCASTER*. These have earned Chris three Music and Sound Award nominations over three consecutive years.

Chris studied music at Manchester University after which he went on to the Royal College of Music in London on a scholarship, graduating top of his year with the Adrian Cruft Prize. He also spent time studying electronic music in Paris at the renowned IRCAM institute.

Cast

In order of appearance

Raynor Winn	GILLIAN ANDERSON
Moth Winn	JASON ISAACS
Dog Walker	DENIS LILL
Rowan Winn	REBECCA INESON
Tom Winn	TUCKER ST IVANY
Tea Room Waitress	OLIVIA EDWARDS
Man in Tea Room	PAUL MOREL
Doctor Shaw	ANGUS WRIGHT
Walker 1	JIMMY GORNIK
Housing Officer	GEORGIA HENSHAW
Pub Landlord	TAMLYN HENDERSON
Polly	HERMIONE NORRIS
Ice Cream Seller	PIPPA HINCHLEY
Grant	JAMES LANCE
Grant's Wife, Tessa	AMY GRIFFITHS
Bea	MEGAN PLACITO
Grant's Guest	SASHA FROST
Walker 2	JASON GERDES
Fudge Seller	POLLY KILPATRICK
Male Youth	JAMES CRAVEN
Girl with Pink Hair	HANNAH BROWNLIE
Boss	LAINEY SHAW
Bank Cashier	JOE BEER
Backpacker Leader	DAN BALL
Prodding Man	NIGEL ANTHONY
Commune Dweller	CEE HOWESON
Sealy	GWEN CURRANT
Sealy's Partner	ROBBIE O'NEILL
Bathing Man	LLOYD HUTCHINSON
Damien	JAMES ASHTON
Salted Woman	CAROLINE HUNT
Stunt Coordinator	JAMIE EDGELL
Additional Stunt Coordinators	BELINDA MCGINLEY MARCUS SHAKESHEFF
First Assistant Director	ANDI COLDWELL
Production Manager	ANNA WILTON

First Assistant Camera	SHIRLEY SCHUMACHER
Second Assistant Camera	KRISTIAN ROOSMALEN
B Camera Operators	JOHN HEMBROUGH ALEX BYNG
ScreenSkills Camera Trainee	LOUISA BABLIN
Digital Imaging Technicians	STEPHEN EVANS GARRY MADDISON
Key Grip	STEVE PUGH
2 nd Grip	LOUISA COURT
Script Supervisor	SUSANNA LENTON
Production Coordinator	TOM ORMEROD
Assistant Production Coordinators	MOLLY FOXEN KAROLINA MAJKA JAMES DEAN
ScreenSkills Production Office Trainee	KIM PALMER
Rushes Runner	MAX CHATFIELD
Executive Assistant to Marianne Elliott	GEORGIA MILES
Director's Assistants	ALIX ABRAM RACHEL RAFTERY
Second Assistant Director	TOM WESTGATE
Third Assistant Director	CALLUM HODGKINSON
Floor Runners	SAID KHENSOU-S-TAYEB PETER CLARKE DAISY TAYLOR JAKE JOHNSON
'Ray' Double	KATE FOX EVANS
'Moth' Double	STEPHEN BEAVER
Production Sound Mixer	MARTIN TREVIS AMPS CAS
Boom Operator	LAWRENCE MEADS
Sound Assistant	JOANNA BARCIK
Art Director	PHILIP BARBER
Standby Art Director	SUZANNE AUSTIN
ScreenSkills Art Department Trainee	MORGAN COOKE
Set Decorator	SHONAGH SMITH
Production Buyer	JOE TOMS-ASHCROFT
Action Props Buyer	MERLE WHELDON-POSNER
Property Master	HARRY MEADS

Property Hands	SCOTT MILSOM JASON YEOMAN ADAM DAVIES
Standby Props	DAVID ABBERLEY CHARLIE HIBBERT
Assistant Costume Designer	JENNIFER GEACH
Principal Costume Standby	ANNA WITCOMBE
Junior Costume Standby	JAYE WAKELY
ScreenSkills Costume Trainee	GRACE LOCKYER
Costume Daily	ANISE PERRYMAN
Breakdown Artists	BRISTOL DYE & PRINT STUDIO
Circular Procurement Specialist	JOY MONTGOMERY
Make-up & Hair Supervisor	LAURA McDOWELL
Make-up & Hair Trainee	ROBYN WESLEY
Make-up & Hair Artist Dailies	SOPHIE MOORE ALICE HOPKINS
Hair Colour for Ms. Anderson	TIMOTHY DAVID
Hair Colour for Mr. Isaacs	LARRY KING
Gaffer	CAROLINA SCHMIDTHOLSTEIN
Best Boy	IAN JEWELS
Electricians	ELENA NASSATI TREVOR HALE VIOLA WYSZYNSKA GRAHAM HULM
Genny Operator	GEOFF HOLLOWAY
Rigger	DAVID BROADFOOT
Supervising Location Manager	POPPY GORDON CLARK
Location Managers	RICHARD MARSH ELLE PARSONS
Assistant Location Manager	LIZZY RALPH
Unit Manager	ROBERT MELLODY
Unit Manager's Assistant	BRAD FROST
Location Assistants	JACK ATTLEE DOMINIC PARKER
Production Accountant	ELIZABETH KERR
First Assistant Accountant	NIKITA BARNES
Cashier	CHRISTOPHER HEANUE
Post Production Accountant	TARN HARPER
Assistant Post Production Accountant	JANINE DIAL
GV / Wildlife Unit Camera Operator	CLAIRE GOULD
GV / Wildlife Unit Camera Assistant	NIA RICH

Underwater Unit Director	JAMIE EDGELL
Underwater Unit Director of Photography	RICH STEVENSON
Casting Associates	VERITY NAUGHTON SHENAE RAE
Casting Assistants	AVA GORE ISABEL SWANSON
Intimacy Coordinator	ENRIC ORTUÑO
Movement Coach	SARAH PERRY
Researcher	CLAUDIA MARINARO
Homelessness Policies Consultants	REBECCA JACKSON BEN SANDERS GEMMA THAPERMALL
CBD Consultant	PROFESSOR JAMES ROWE
Special Effects Supervisor	STEVEN TEMPLETON
Special Effects Technicians	ANDY ADAMS JAMES TAYLOR GREGORY TAFT
Digital Dailies Lab	FILMS AT 59
Dailies Workflow Supervisor	MATT GARNER
Dailies Operator	LAUREN SAMWAYS
Dailies Producer	CATHERINE PHILLIPS
First Assistant Editor	STEVE MERCER
Additional First Assistant Editor	GILES BURGESS
Post Production by	LIPSYNC POST
Post Producer for Lipsync Post	LORRAINE DRYDEN
Facility Director	LISA JORDAN
Assistant Post Producer for Lipsync Post	CLAUDIA HUGHES
Colourist	JAMIE WELSH
Assistant Colourist	LIZZIE NEWSHAM
Senior Flame Editor	WILLIAM CHETWYND
Head of DI	JAMES CLARKE
DI Coordinator	STACEY SANDFORD
DI Operators	CARLTON HOOPER OSCAR PERILLO JASMINE TSAVALOS
Head of Technical Support	RICK WHITE
Technical Operators	JESSE EMBURY DANIEL WHITWORTH
Post Production Engineer	MARK KNIGHT
Sound by	LIPSYNC POST

Supervising Sound Editors	STEPHEN GRIFFITHS ANDY SHELLEY
Sound Effects Editor	TOM JENKINS
Sound Effects Recordist	IAN WILSON
Temp Score Music Editor	CHRISTOPHE BAUSCHINGER
ADR Mixer	MARK LANGLAY-SMITH
Foley Mixer & Editor	CHRIS ALFORD
Foley Artist	JOE MORLEY
Foley Recorded at	UNIVERSAL SOUND
ADR Voice Casting	SYNC OR SWIM
Re-recording Mixers	ROB HUGHES AMPS NEVAN BROTHERS
Visual Effects by	LIPSYNC POST
Visual Effects Executive Producer	DAVID FOWLER
Visual Effects Supervisor	ANDREW LIM
Visual Effects Producer	SHOAIB VALI
Visual Effects Head of Production	ALASDAIR MacCUISH
Visual Effects Production Coordinator	PETER ELTON
Visual Effects Bidding Producer	JAN HOGEVOLD
2D Supervisors	JEREMY HEY GAVIN DIGBY
Compositors	MYFANWY HARRIS TAMSIE THOMAS
CG Supervisors	MATT HAVILLE DIMITAR BAKALOV
Senior Visual Effects Editor	ROBERT JEWELL
Visual Effects Editor	GEDIMINAS VAJEGA
Pipeline TDs	JESSE SPIELMAN HALLEY DOCHERTY
Systems Administrator	LUKE HAMILTON
Visual Effects Accountants	DOMINIKA ZAWISLAK ADI NAIR
Visual Effects by	INVISIBLE ARTS COLLECTIVE
Lead Compositors	JOHN HARDWICK WILL HARDWICK
Visual Effects by	GBVFX
Titles by	LIPSYNC DESIGN
Head of Design	HOWARD WATKINS
Senior Designer	JULIA HALL
Design Producer	CALUM MARTINEAU
Publicity	PREMIER

Unit Publicists	ELLEN STEERS CAITLIN LYONS BRODIE WALKER
Stills Photographers	STEVE TANNER KEVIN BAKER
EPK Producer	HUGO CURRIE
Transport Captain	ABDUL QUDDUS
Unit Drivers	WALEED AKRAM STANIMIR CHAKAROV LIBAN ELMI
Minibuses provided by	TUKSY CHAUFFEURS
Minibus Drivers	IMRAN ASLAM ANTHONY HARKER
Action Vehicles provided by	DAN'S ACTION VEHICLES
On Set Coordinator	NIGEL WILKINS
Security provided by	LOCATION SOLUTIONS SOUTH WEST
Lead Security	BEN BRYANT
Health & Safety Services provided by	LOCATION SAFETY
Health & Safety Supervisor	ALAN GEORGE
Unit Medic	MADISON REES-WILLIAMS
Marine Services provided by	H2O SAFETY
Water Safety Advisor	BEN GRANATA
Drone Services provided by	LIGHTCOLOURSOUND
Drone Camera Operator	TIM BOYDELL
Drone Pilot	SAM BOYDELL
Animals provided by	ROCKWOOD ANIMALS ANIMAL ACTORS
Construction Services provided by	LUKAS 2 LUKAS
Catering & Craft Services	LIME & GINGER LOCATION CATERING
Head Chef	JOE ROMERO
Caterers	AMY BUNNING MILO ZIVNY
Facilities provided by	FACILITIES BY ADF
Facilities Account Manager	REBECCA RUELL
Facilities HOD	DAI NICHOLAS
Camera Truck Driver	PAUL NICHOLAS
Base Crew	STEVE NICHOLAS

Additional Photography
Director of Photography KATE McCULLOUGH

For NUMBER 9 FILMS
Accountant JOHN MORGAN
Senior Development Executive CAITLIN LEYDON
Executive Assistant to Elizabeth Karlsen JOE GROVES
Producer's Assistant SARAH LITTLE

For BBC FILM
Director of BBC Film EVA YATES
Head of Production and Finance MICHAEL WOOD
Head of Legal and Business Affairs GERALDINE ATLEE
Head of Communications EMMA HEWITT & CLAIRE GASCOYNE
Development Executive ALICE OJHA
Legal and Finance Assistant RUTH SANDERS

For LIPSYNC PRODUCTIONS
Head of Development SIRE RAMOS
Development Producer PETER VAUGHAN

For ROCKET SCIENCE
LEVI WOODWARD
CLAIRE TAYLOR
ELIZABETH KORMANOVA
PATRICIA ARIAS
ANDRA RAFOI
ISABELLA ENDACOTT
ABI WATKINSON
CHIARA GELARDIN

Production Legal Services SHERIDANS
NICK MAHARA
JESSICA HUDSON
ZOE BENNETT
MEGAN FORDE
Legal Services for Compton Arts LEE & THOMPSON LLP
ANWEN GRIFFITHS
SARAH CUNDALL
SAHER AMIN
Legal Services for LipSync Productions HANSEL HENSON LIMITED
THOMAS HENSON
MARGAUX AUGÉ
Legal Services for Rocket Science MAITREYA YASUDA
Production Insurance provided by TYSERS
PAUL HILLIER
DAVID PASSWAY

Production Auditing	SHIPLEYS LLP STEVE JOBERNS
World Revenues Collected and Distributed by	FREEWAY CAM B.V.
Completion Guarantor	FILM FINANCES, INC PETER LA TERRIERE KATRINA STAGNER JESSICA OSTLER LUCIE GRAVES
Clearances & Neg Checking	BALLPARK MEDIA PHILIP BALL SOPHIE FENTON
Legal Delivery	PAPERPOST ALEXANDRA MONTGOMERY MICHAEL MONTGOMERY
Lighting Services supplied by	PANALUX
Camera Equipment supplied by	FILMS AT 59
Avid Hire	HIREWORKS
Supporting Artists provided by	PHOENIX CASTING AGENCY BRIZ KIDZ CASTING TAKE 1 CASTING
Communications (Radios)	AUDIOLINK
Communications (Internet)	WAVEVEND COMMUNICATIONS
Accommodation Services	COMPASS TRAVEL MANAGEMENT
Post Production Script	ELSTREE SCRIPT SERVICES
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Music Editor	MICHAEL CONNELL
Score Mixer	OLLY SHELTON
Orchestrator	WILL GARDNER
Composer Assistant	EMELYE MOULTON
Solo Violin	RUBY COLLEY
Harp	OLIVIA JAGEURS
Low Flutes	CARLA REES
Guitars/Mandolin	NIK AMMAR
Additional Guitar	DAVID ROE
Performed by Members of	CHAMBER ORCHESTRA OF LONDON

Violin 1 THOMAS GOULD
Violin 2 STEVE MORRIS
Viola YUKIKO OGURA
Cello MIWA ROSSO
Bass PAUL KIMBER
Score Coordinator GARETH GRIFFITHS
Score Recorded at THE POOL STUDIO
Recording Engineer BEN LOVELAND
Assistant Recording Engineer FRASER MORAN

Executive Music Producers SIMON FAWCETT
RUPERT HOLLIER
Music Business & Legal Executive MICHAEL LEE JACKSON
Score published by ATLANTIC SCREEN SCORES LIMITED

"WOULD I SING"
Written by Tim Hollier
Performed by Tim Hollier
Published by Skysail Publishing
By arrangement of Nightjar Music

"THE SUN WILL COME OUT"
Written by Malcolm Francis
Performed by Malcolm Francis
Courtesy of Malcolm Francis
By arrangement of Nightjar Music

"BROKEN DREAMS"
Written by Amber Titchener,
Jamie Brown, and Conor Mangan
Performed by Amber T
Courtesy of Amber Titchener, and
Right Track Records
By arrangement of Nightjar Music

"CRAZY"
Written by Svetlana Onye
Performed by Svetlana
Produced by Origamik
Courtesy of Lastman Music
By arrangement of Nightjar Music

"RAILROAD"
Written by JC Gulliver and Lonely Rivers
From the Album Retro Folk
Courtesy of Abaco Music
C/O Cavendish Music

"OUR ETERNITY"
Written by Martin Sutton & Jon Harris
Performed by Martin Sutton
Produced by Martin Sutton



Thanks to
CORNWALL COUNCIL • NORTH DEVON COUNCIL • SOMERSET COUNCIL
NATIONAL TRUST • CHEPSTOW BOOKS & GIFTS

The Producers would like to thank
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MEG DAVIS • JANE EPSTEIN • GREG HURST • TRACEY HYDE • BRIAN JOHNSON
SOUDADE KAADAN • GORAN LAZOVIĆ • PROFESSOR HUW MORRIS • GIACOMO PALAZZO
BETH & HUGH SHEPHEARD-WALWYN • ANNETTE STONE • SUE TREWELLA • MOTH WINN

The Director would like to thank
CAROL AMIRGHIAVAND • REBECCA PACKWOOD

PSPA, CREATING A BETTER FUTURE FOR PEOPLE LIVING WITH PSP & CBD
THE INDIVIDUALS LIVING WITH CBD WHO SHARED THEIR EXPERIENCES FOR THE FILM

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Filmed on location in CORNWALL, NORTH DEVON & SOMERSET, UNITED KINGDOM

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LIPSYNC

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