

VERTICAL

My Mother's Wedding

A FILM BY KRISTIN SCOTT THOMAS



Directed by **KRISTIN SCOTT THOMAS**

Written by **KRISTIN SCOTT THOMAS** and **JOHN MICKLETHWAIT**

Produced by **FINOLA DWYER** and **STEVEN RALES**

Starring: **SCARLETT JOHANSSON, SIENNA MILLER, EMILY BEECHAM, FREIDA PINTO** and **KRISTIN SCOTT THOMAS**

Genre: **Comedy-Drama** | Run Time: **95 minutes** | Rating: **R**

Release Date: **August 8, 2025 (North America)**

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SYNOPSIS

LOGLINE

Three sisters (Scarlett Johansson, Sienna Miller, Emily Beecham) return to their childhood home for the third wedding of their mother (Kristin Scott Thomas), navigating family drama with help from a colorful group of unexpected wedding guests.

SHORT SYNOPSIS

In this heartfelt and funny story, three sisters (Scarlett Johansson, Sienna Miller, Emily Beecham) return to their childhood home for a momentous occasion: the third wedding of their twice-widowed mother (Kristin Scott Thomas). Over the weekend, the family gathers to celebrate the new marriage, but mother and daughters alike are forced to revisit the past and confront the future, all with help from a colorful group of unexpected wedding guests.

LONG SYNOPSIS

In *My Mother's Wedding*, Captain Katherine Frost (Scarlett Johansson) of the Royal Navy is about to embark on a new command when she finds herself reflecting on her childhood and her late father, John Frost, a Navy pilot. As she reads emails, her younger sister, Victoria (Sienna Miller), a famous actress, gives a live interview on a glitzy talk show where she publicly discusses her family's tragic past, primarily the loss of her father during the Falklands War and her mother's subsequent marriage to his best friend, Johnny Monson, who later went missing in action.

The three sisters reunite at their childhood home in Hampshire ahead of their mother Diana's (Kristin Scott Thomas) third wedding to the amusingly named Geoff Loveglove (James Fleet). Tensions arise as they navigate personal issues, including Victoria's romantic pursuits, Georgina's (Emily Beecham) concerns about her husband's fidelity, and Katherine's unresolved feelings for her partner, Jack.

As the wedding day unfolds, long-buried family secrets are revealed, causing rifts between the sisters. Amidst the chaos, Katherine receives unexpected news from Jack, which challenges her plans and priorities.

DIRECTOR STATEMENT FROM KRISTIN SCOTT THOMAS

For over three decades, I've inhabited countless roles in the stories crafted by others, yearning for the opportunity to create a film of my own. It was a fellow director, one I greatly admire, who whispered the secret to me: "Make the film of what you know." And so, with *My Mother's Wedding*, I set out to draw upon a career that has spanned from the worlds of Racine and Chekhov to the charm of Richard Curtis and the emotional depth of Anthony Minghella.

As a sullen teenager growing up in Dorset, I'd burn the midnight oil to watch French films on our diminutive TV screen. I've always been drawn to cinema that celebrates the heroic, the tragic, and the uproariously comical aspects of our everyday existence. These films, as diverse as *Hannah And Her Sisters*, *Little Miss Sunshine*, and more recent gems like *Roma*, *Marriage Story*, and *Little Women*, have a common thread—they make us laugh, cry, and ultimately bind us together through the shared emotions we all experience.

My Mother's Wedding carries within it a thread of autobiographical truth. Both my father and my stepfather, Royal Navy pilots, perished in nearly identical air crashes when I was a mere six and then twelve years old. Their tragic loss has cast a long shadow over my life, much like the backdrop of our script. Yet, instead of merely recounting a childhood tragedy, I sought to explore and harness those distant events as a catalyst to tell a distinctly unsentimental, contemporary, and unexpectedly humorous tale. These sisters, now in their thirties and mothers themselves, must confront their inner demons.

I hope my film leaves audiences debating the complexities in a family, marriage, motherhood and fate. It's my hope that this film becomes akin to the most engaging wedding speech, one that elicits uproarious laughter, stirs a few tears, and leaves everyone curious about the tapestry of life we all navigate.

At its heart, *My Mother's Wedding* is about allowing characters to breathe—to be imperfect, humorous, and heartbreakingly genuine. As an actress, I've forever sought roles that empower and celebrate the complexities of female characters. In *My Mother's Wedding*, I endeavor to do just that.

PRODUCTION STORY

"Three sisters come back to the family home for their mother's third wedding. You can tell from the start that it's a fractious relationship. So, you're going to be in for fireworks!" Says Finola Dwyer, producer of *My Mother's Wedding*, as she outlines the film's plot.

The wedding takes place over three days at the family home where all three grew up and where they lived when they lost their fathers. They are now scattered far apart, so this is a rare reunion.

As Dwyer explains: "The house is full of memories and the three of them have never really come to terms with the death of their fathers. The journey of the film is them coming to terms with the past; in order to move on."

The film came together after Kristin Scott Thomas contacted Dwyer during the 2020 Covid lockdown to talk to her about a project she had written. Dwyer read it and immediately decided there could be no better way to spend the pandemic than to develop this project and help Scott Thomas to make her directorial debut.

Dwyer was drawn in by the script, as she explains. "I loved the dysfunctional family story; It's very relatable and universal. Weddings and funerals are always full of dysfunctionality and tension and

humour. And I thought it had all the ingredients for something really special, especially through Kristin's distinct and personal lens."

For her part, Scott Thomas delighted in the whole experience. "It's been a total joy," she remarks. "I have gone to bed thinking about the film, dreamt about making the film, woken up thinking about the film. Every single sentence I say has something to do with this production." Of course, there was a huge amount for Scott Thomas to learn, as a first-time director. She outlines how she approached the process.

"How do we make it? How do we make it work? How do we fix this problem that we hadn't foreseen?" She concludes, "It's all about compromise. I've always loved working as a team. I really love being able to make compromises; to take other people's ideas and to know when what I want is valid."

Kristin Scott Thomas was to play Diana, the mother whose wedding is the catalyst for the story. The casting of her three daughters was of course key. "Kristin and I were always very keen to have Sienna Miller for Victoria and Emily Beecham for Georgina," explains Dwyer. "So, sister two and sister three. But we needed to cast sister one first and then figure out two and three. They had to undeniably feel like sisters, and it's an attribute to Kristin that they do."

Scarlett Johansson remembers her response to joining the *My Mother's Wedding* set. "I thought it would be a wonderful opportunity to work with a group of actors in a really intimate way and spend time with Kristin," she notes, "and hopefully help her to realise this very personal story of hers."

"I was very taken with the story," Johansson reflects. "I found it very touching and charming and complicated. And in its simplicity, it's a little gem. It was very beautifully written."

Johansson was delighted to be reunited with Scott Thomas, remembering when they had shared a screen before. "The first time I was 12 and she played my mother in *THE HORSE WHISPERER*," "And then we worked together again when I was in my early twenties, and she played my mother in *THE OTHER BOLEYN GIRL*." She adds, "I absolutely loved working with her as an actor. And I think actors often make really fantastic directors."

"Working with Scarlett," notes Scott Thomas, "of course for the third time as well, is a joy." For Johansson, that was also a huge positive. "It's a funny thing to be able to keep revisiting this relationship over decades," she notes. "I think we had that kind of connection you make with an actor that feels seamless."

By contrast, Scott Thomas had to build new relationships with the other two lead actors, a process that also worked out well. "I've been discovering Sienna and Emily and they are amazing." The director concludes, "I've been very lucky with the cast."

Johansson equally enthuses about working with Sienna Miller and Emily Beecham. "You never know how the dynamic is going to be, especially when you're playing sisters," she remarks. "The two girls themselves couldn't be kinder and warmer and our work together has been really easy." She concludes, "I think that's because they're both very confident actors, and Kristin created this even playing field. And it's been wonderful. I love working with women and we have a lot of them on the set. I love the dynamic between female actors."

"With actors like the ones who came on board," Scott Thomas continues, "it has been really easy to direct them, in that they're all at the top of their game. It's just been a joy to work with them."

"I've learnt a lot doing this, all sorts of things I never imagined," continues Scott Thomas. "I've learnt about the obvious things like cameras and depth of field and things that I vaguely paid attention to as an actress."

She continues, "Being on a film set for me is sort of second nature. I've done it for such a long time that I don't really think about it, and I know the lingo and I know the etiquette and all the

things that you take for granted. But what I didn't know was how to deal with other people, and a lot of it has been management, dealing with people's strengths and weaknesses and being able to use that in a constructive way. That has been a real lesson."

Thibault De Montalembert who plays "Grand Fromage", Katherine's flashy older suitor, reflects on his experience of working with Kristin Scott Thomas. "When you have an actor who is a director, they aren't afraid by the actors, which is sometimes the case for other directors. And they know what we need to hear, what we need to have as a direction. Sometimes a really tiny thing can move everything along and she got that."

The narrative of *My Mother's Wedding* bears many similarities to Kristin Scott Thomas's own family history: Scott Thomas was also one of three sisters (although there were also brothers); she tragically lost both her father and her stepfather, also in similar circumstances to those in *My Mother's Wedding*; and her mother would go on to marry a third time.

"I would say that every time you perform a role as an actor, you're using your own experience in some way," reflects Scott Thomas. "You might not have lived through the mirror of the events, but you have felt an emotion or a conflict that you can use as a sort of platform to bounce off. So, if you think of it that way, it's the structure of my family; these three characters are all portraits." She ends, "In all these three women... I put a lot of my own view of life in there."

Scott Thomas continues, "The story is based on this experience that we had as children of a catastrophic loss. It has obviously formed me and has formed who we all are... my family. And it has also formed the three women that we meet in the film. And that's about where it stops, because the rest is just a really good story!"

"It feels like a huge relief to tell the truth," adds Scott Thomas, "because my childhood has been used as a decorative element in every single profile piece, and it's really good to be able to tell my side of it." She expands, "Actually, it wasn't that tragic, and we were actually quite happy. And yes, we did have this big burden of what people would call PTSD. But - you get over it and you can be a functioning human being with all sorts of terrible things that have happened. You have to move on." She alludes to how helpful reclaiming her background has been: "I've really enjoyed that part and taking the sting out of it as well."

Emily Beecham references the real-life aspect of the script: "Kristin lost two fathers in the Fleet Air Arm, and so it's a very personal perspective and that creates a much more organic and unique story."

"I would say that every time you perform a role as an actor, you're using your own experience in some way," adds Scott Thomas. "You might not have lived through the mirror of the events, but you have felt an emotion or a conflict that you can use as a sort of platform to bounce off."

Similarly, Johansson reflects, "I've been able to get more inside the story just by talking to Kristin about her life (although the story is not a documentary about her life). But, particularly the sisters, all have some pieces of Kristin in them and understanding what Kristin's role was in her family as the eldest of five children. And this relationship that she had with her own mum and, with both of her fathers and how that affected intimacy in her life in all different ways. That's helped me to have a better understanding of what my job is. I do feel responsible to get that stuff right because that is what will make the performance grounded in a reality."

When Sienna Miller was approached, she was immediately on board with it, as she explains. "I thought the idea was just perfect; to condense all that drama into one weekend with a celebration at the heart of it. But room for all sorts of tragedy around it."

And as for the autobiographical aspect, Miller thought it was an excellent asset: "I love that," she notes. "I think it raises the stakes for all of us. It adds a real resonance and depth for Kristin, I'm sure. And we've had conversations and touched upon just how much of this is her own story. I know that there are the

obvious aspects of losing a father and a stepfather, but there's more in it that is extremely personal to her. And so, she has a very clear vision, which is what you want from a director, and a very clear account of what this should be in her mind."

Scarlett Johansson outlines her character and the appeal of her traits. "Katherine is very guarded and very measured and she's incredible at what she does. She is very controlling," she explains. "She has experienced so much early childhood trauma that is buried, and I think she's turned that into something very productive for herself: she's a problem solver, she is a leader, she is very organized, she's very brave, she's high achieving. But then underneath it all, it's being led by a lot of uncertainty and a lot of doubt about her own identity. And she doesn't feel tethered to anything. She doesn't really know where she belongs. I think the dichotomy between those two parts is what makes her interesting for me to play."

Playing a Captain in the Royal Navy, Johansson explains what research she did in order to prepare for the role. "We had an amazing opportunity to work on the HMS Prince of Wales and meet all these very high-ranking naval officials," she remembers. "It was very strange to be wearing this uniform in front of all these people that have actually earned it, but an honour to be able to represent the British Royal Navy. I think this story really does them justice. I hope they're proud of it because this character comes out of Kristin's love for the Royal Navy, and I think it shows. Hopefully I do the part justice."

"I had conversations with people that were in a similar position to Katherine." She goes on "The woman that I had spoken to who has a similar position as Katherine said to me that when she was coming up the ranks, a lot of men would say "you just got your position because they're trying to diversify and because you're a woman" and she would say "I got my position because I'm the best man for the job."

Sienna Miller outlines the role she plays, "Victoria is a very successful movie star and has got away from whatever life was prescribed to her at home. These three sisters grew up with their mother in the countryside and she got away. She feels, in many ways quite different to the other two sisters. She's a little bit self-absorbed, but I think underneath all the masks that she has, there's a big heart."

Miller continues, "She's dramatic, she's entertaining, she's garish, she doesn't really care... She's very unaware of everybody else. I feel quite liberated playing this part." She continues, "I've never been an actor playing an actor before, and it's quite a surreal thing because I found that in my life,

I'm quite able to dissociate from my work. Victoria very much encompasses the entity of being an actor in amongst her personal life. I try to do the absolute opposite!"

Miller remembers that Kristin Scott Thomas told her that Victoria was in part based on herself – though in Miller's opinion a more narcissistic version of herself. "I think Kristin is sort of all three of these characters and she has all three of their traits in her," Miller states. "With Victoria, she's probably taken the actress part to a whole further level. The impression she gave me was that if she was allowed to run wild with all the actor tendencies, this is what it would culminate to; that would be Victoria!" She remarks, "Kristin also said to me: when in doubt, go to drama. I think whatever the impression an actress gives from the outside, Victoria encompasses. Which is really fun to do."

Freida Pinto plays Jack, Katherine's partner. Finola Dwyer was thrilled to have her on board. "Freida was very much our first port of call. Like why wouldn't we offer it to her and see if she was up for doing it? And she totally was. She loved it. She really identified with it."

Pinto reflects on the situation her character Jack finds herself in from the outset. "There is a lot of chaos and noise and a lot of unravelling that needs to happen. And there is her own unravelling too. She has to make peace with her own situation."

Jack feels that she and Katherine are at a key point in their partnership, as she explains. "In the beginning of the film, Jack is already in a place where there is uneasiness in her relationship with Katherine. She wants to resolve it. She is determined to at least put her best foot forward in order to get Katherine to listen to her. She believes in the relationship and she's fighting for it. She kind of knows Katherine better than Katherine knows herself. And she is making her peace with the fact that there might not be a future for the two of them and that she will have to go on and do the thing that she wants to do, which is to start her own family on her own."

Pinto concludes, "Jack would have liked for Katherine to be more committed to the relationship and to be part of the family that she wants to create. And she's not really getting that from Katherine at this point. But despite that, there is a certain surety; she knows that this is what she wants. I love that Jack has the courage to do it."

The male characters in the film are very much in supporting roles to the lead females. Dwyer notes that casting director Lucy Bevan did a fantastic job. "Lucy is great. She's got amazing instincts about actors, and I think she's fleshed out all those secondary roles beautifully. Joshua Maguire, who plays Georgina's husband Jeremy, and Mark Stanley who plays Charlie. And of course, James Fleet, who plays Geoff, Diana's husband number three."

"Those scenes are fun," notes Emily Beecham on working with Maguire. "He plays a very naughty Jeremy very well."

"I loved working with James," adds Scott Thomas. "I met him on *FOUR WEDDINGS AND A FUNERAL*. And then we did a play, *The Three Sisters* together. He's mysterious and he's got charm and he's witty and he's a very surprising actor. So, I really love working with him."

"The Frost family dynamic is complicated," continues Emily Beecham. "They have a great bond, but also, they're all incredibly different. And there are a lot of things that have been left unsaid in the past that do need to be addressed. A lot of truths come out towards the end of the film. Things that needed to get confronted. And there's a journey for them all in this."

Johansson agrees, "The family is very messy. It's a beautiful mess; organised chaos." She reflects on their dynamics. "Kristin really focuses on the casual intimacy between family, like how people are in a family and are physically intimate in a way that they can be having an argument with the other person, but then simultaneously, also be picking dirt off their jacket. That kind of closeness I think is important for her to show. Luckily, we're all just this weird group of actors that have it because actors all have that sort of nomadic family feeling."

Beecham concurs, "There's quite a natural, familial dynamic between us."

"The sisters individually have profound experiences," muses Johansson, as she considers their trajectory through the film. "And for Katherine, she's able to begin to have some distance from the ghost of her father that looms so hugely over her. And with that distance she can see him as a person, not just the hero, and begin to live for herself and not for somebody else. I think that is what changes." She concludes, "We don't know how it will affect the sisters' relationship going forward. That is one of the things I loved about the script; the ending is open. This other chapter of life begins from that point on."

Miller continues, "What's beautiful about the story is the places they connect." She concludes, "I'm sure everybody goes to these family weddings and there's always drama of some sort, and somebody always falls out with somebody else, and somebody is too drunk and somebody's crying. And it is that wonderful situation of intensity and joy that always bubbles up."

As for her on-set experience, Sienna Miller is full of praise for her director. "Kristin has created a really perfect chemistry between all of us. We're very different, but there are similarities with us all. It's a very cohesive, very loving, funny, and supportive group of people whom I deeply respect on all levels, all

of them.” She continues, “I’ve loved it. I love the differences in the characters of the sisters. I love the giggles that we have off set or even during takes. It’s been a heavenly experience, not like being at work at all.”

Miller felt truly bonded with her screen sisters as she explains, “Scarlett and Emily are heavenly. Scarlett, I couldn’t love her more. She is clearly a fantastic actor and capable of extraordinary depth and range, but also a really great, funny, charming, curious person. And Emily is extraordinary. She’s a real student of the craft. She has much more of an intuitive approach to it all. She is incredibly thoughtful and adorably sweet, and I feel this sense of sibling chemistry between all of us. I sort of love them like sisters, which is really clever casting because the chemistry has to be right for this to work. And it really does work.”

Dwyer concludes, “It’s been the best thing to work with actors at the top of their game and just watch them effortlessly nail it.”

ABOUT THE CAST

Dame Kristin Scott Thomas - *Writer / Director / 'Diana'*

Dame Kristin Scott Thomas is the recipient of a BAFTA Award, four Evening Standard British Film Awards, two London Critics' Circle Film Awards, and a Screen Actors Guild Award for her film work, cementing her place in cinema history. A bilingual actress equally at home playing French and English-language roles, she received Academy Award and Golden Globe Award nominations for her starring role opposite Ralph Fiennes in Anthony Minghella's Best Picture Academy Award-winning *THE ENGLISH PATIENT*.

Kristin will next be seen in her directorial debut, *MY MOTHER'S WEDDING* a feature, partly inspired by her own family history, that she also co-wrote, and stars in. The film premiered at the 2023 Toronto International Film Festival and is releasing in theatres across America from 8th August. Kristin stars alongside Scarlett Johansson, Sienna Miller, and Emily Beecham in a heartwarming story of three sisters returning to their home for the third wedding of their twice-widowed mother, played by Kristin. The mother and daughters are forced to revisit the past and confront the future, with help from a colourful group of unexpected wedding guests. Deadline called the film an 'exceptional directorial debut' which shines with 'its sense of love, family and humanity.'

Later this year Kristin will be seen in the fifth series of Apple TV+ *SLOW HORSES*. Reuniting with Gary Oldman and Jack Lowden, she reprised her role as 'Diana Taverner' for the fifth series.

In 2023, Kristin starred in *LYONESSE*, from playwright Penelope Skinner, also starring Lily James.

With her fellow actors from Robert Altman's *GOSFORD PARK*, Kristin shared the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture. The cast was also honoured with the Critics' Choice Movie Award for Best Acting Ensemble, and the movie was a Best Picture Academy Award nominee, winning the Oscar for Best Original Screenplay (Julian Fellowes).

Her breakout role was in another Best Picture Oscar-nominated classic comedy, *FOUR WEDDINGS AND A FUNERAL*, written by Richard Curtis and directed by Mike Newell, which brought her BAFTA and Evening Standard British Film Awards. Among her screen credits are Sam Taylor-Johnson's *NOWHERE BOY*, for which she is BAFTA and BIFA (British Independent Film Award) nominated; Sydney Pollack's *RANDOM HEARTS*; *THE HORSE WHISPERER*, starring opposite director Robert Redford; Brian De Palma's *MISSION: IMPOSSIBLE*; Irwin Winkler's *LIFE AS A HOUSE*, opposite Kevin Kline; Philip and Belinda Haas' *ANGELS AND INSECTS*, for which Kristin won the Evening Standard British Film Award for Best Actress; *UP AT THE VILLA*; Richard Loncraine's *RICHARD III*; Roman Polanski's *BITTER MOON*; Guillaume Canet's hit *TELL NO ONE*; and Charles Sturridge's *A HANDFUL OF DUST*, for which she received her first Evening Standard British Film Award.

She received her fourth Evening Standard British Film Award for Best Actress for her performance in Catherine Corsini's *PARTIR*, which also brought her a César Award nomination for Best Actress. She was previously a César nominee for Philippe Claudel's *IL Y A LONGTEMPS QUE JE T'AIME* for which she was again a Golden Globe and BAFTA Award nominee.

Kristin took on the iconic character of 'Mrs Danvers' in the 2020 Netflix and Working Title adaptation of *REBECCA*. Prior to this, she was seen in BBC One's adaptation of Alan Bennett's hugely popular monologue series *TALKING HEADS*. In the same year, she appeared in Peter Cattaneo's *MILITARY*

WIVES with Sharon Horgan. Other film credits include *THE INVISIBLE WOMAN*, starring with director Ralph Fiennes; Nicolas Winding Refn's *ONLY GOD FORGIVES*; François Ozon's *IN THE HOUSE*; Israel Horovitz's *MY OLD LADY*; Sally Potter's *THE PARTY*, Academy Award nominated film *DARKEST HOUR*, receiving a BAFTA Award nomination for her performance; Roar Uthaug's *TOMB RAIDER* and Ludovic Bernard's French comedy *AU BOUT DES DOIGTS*.

Her extensive theatre credits include Peter Morgan's *THE AUDIENCE*; Ian Rickson's production of *ELECTRA* at the Old Vic, which followed her appearances in Mr. Rickson's West End productions of *OLD TIMES* and *BETRAYAL* and his acclaimed Royal Court staging of *THE SEAGULL*. For her portrayal of Arkadina in *The Seagull*, she received the Olivier Award for Best Actress and reprised the role on Broadway. Kristin's other stage work includes starring in West End productions of *AS YOU DESIRE ME* and *THREE SISTERS*; and starring in a production of Racine's *BERENICE* that toured France.

Her television credits include the UK miniseries *BODY & SOUL*, directed by Moira Armstrong; and Jack Gold's telefilm version of *THE TENTH MAN*, in which she starred alongside Sirs Anthony Hopkins and Derek Jacobi. Kristin also appeared in the second series of Phoebe Waller-Bridge's multiple Emmy winning *FLEABAG* and received an Emmy nomination in the category Outstanding Guest Actress in A Comedy Series for her role as 'Belinda.'

Scarlett Johansson – 'Katherine'

Tony and BAFTA winner and two-time Oscar nominee, Scarlett Johansson was most recently seen starring as Midge Campbell in Wes Anderson's *ASTEROID CITY* (2023), which made its world premiere during the 2023 Cannes Film Festival. Recently, Johansson reprised her titular role as Natasha Romanoff 'Black Widow' in the highly anticipated Marvel film, *BLACK WIDOW* (2021) and in the final instalment of the Avengers film series, *AVENGERS: ENDGAME* (2019).

Johansson's upcoming projects include a leading role in the upcoming Apple TV+ film, *PROJECT ARTEMIS*.

Johansson received her first two Academy Award nominations, for Best Actress and Best Supporting Actress for her performances in Noah Baumbach's *MARRIAGE STORY* (2019) and Taika Waititi's *JOJO RABBIT* (2019), respectively, becoming the twelfth performer to be nominated for two Oscars in the same year. She also received two BAFTA nominations for these films. Other recent roles include *AVENGERS: INFINITY WAR* (2018), *LUCY* (2014), *UNDER THE SKIN* (2013), *GHOST IN THE SHELL* (2017), *ISLE OF DOGS* (2018), *SING* (2016), *SING 2* (2021), and *HER* (2013), which earned her a Best Actress award at the Rome Film Festival.

Johansson received rave reviews and the Upstream Prize for Best Actress in the Controcorrente section at the Venice Film Festival for her starring role opposite Bill Murray in *LOST IN TRANSLATION* (2003), the critically acclaimed second film by director Sofia Coppola. She also won a Tony for her Broadway debut in the Arthur Miller play "A VIEW FROM A BRIDGE" opposite Live Schreiber. She wrapped her second run on Broadway as 'Maggie' in "CAT ON A HOT TIN ROOF" in 2013.

At the age of 12, Johansson attained worldwide recognition for her performance as Grace Maclean, the teen traumatized by a riding accident in Robert Redford's *THE HORSE WHISPERER* (1998). She went on to star in Terry Zwigoff's *GHOST WORLD* (2001), garnering a "Best Supporting Actress" award from the Toronto Film Critics Circle. Her breakthrough role came at the age of 10 in the critically praised *MANNY & LO* (1996), which earned her an Independent Spirit Award nomination for "Best Female Lead."

Her other film credits include *HAIL, CAESAR!* (2016), *THE JUNGLE BOOK* (2016), *CHEF* (2014), *THE AVENGERS* (2012), *DON JON* (2013), *HITCHCOCK* (2012), *WE BOUGHT A ZOO* (2011), *IRON MAN 2* (2010), *IN GOOD COMPANY* (2004), *A LOVE SONG FOR BOBBY LONG* (2004), *MATCH POINT* (2005), *HE'S JUST NOT THAT INTO YOU* (2009), *VICKY CRISTINA BARCELONA* (2008),

THE OTHER BOLEYN GIRL (2008), *THE SPIRIT* (2008), *GIRL WITH A PEARL EARRING* (2003), *THE ISLAND* (2005), *THE BLACK DAHLIA* (2006), *THE PRESTIGE* (2006), *THE NANNY DIARIES* (2007), *NORTH* (1994), *JUST CAUSE* (1995), and *THE MAN WHO WASN'T THERE* (2001).

A New York native, Johansson made her professional acting debut at the age of eight in the off-Broadway production of “*SOPHISTRY*,” with Ethan Hawke, at New York’s Playwright’s Horizons.

Sienna Miller – ‘Victoria’

Sienna Miller was born in New York, raised in England, and studied drama at the Lee Strasberg Institute. She made her film debut in 2004 alongside Daniel Craig in *Layer Cake*, followed by roles in *Factory Girl* (as Edie Sedgwick), *Casanova*, *The Edge of Love*, *Interview* and *G.I. Joe: The Rise of Cobra*. Her performance in *The Edge of Love* earned her a British Independent Film Award nomination, while *Interview* brought her BAFTA Rising Star and Independent Spirit Award nominations.

In 2013, she was nominated for both a BAFTA TV Award and a Golden Globe for her portrayal of Tippi Hedren in HBO’s *The Girl*.

In 2015, Miller appeared in *Foxcatcher* and starred opposite Bradley Cooper in Clint Eastwood’s *American Sniper*, both nominated for multiple Academy Awards. She went on to star in *Unfinished Business*, *Burnt* and received another BIFA nomination for her role in *High-Rise*. Her later film roles include *Live By Night* and *The Lost City of Z*.

In 2019, she received critical acclaim for her leading role in *American Woman*, with praise from The LA Times, The Wrap, and Vogue. That same year, she appeared in Showtime’s *The Loudest Voice* as Elizabeth Ailes, and starred in *21 Bridges* with Chadwick Boseman and *Wander Darkly*, which premiered at Sundance in 2020.

Most recently, Miller starred in *Horizon: Chapter 1*, directed by Kevin Costner, and will appear in two major 2026 releases: an untitled Jack Ryan film with John Krasinski, and *Madden*, a biopic directed by David O. Russell, in which she plays Carol Davis alongside Nicolas Cage and Christian Bale.

On television, Miller starred in Netflix’s *Anatomy of a Scandal* with Michelle Dockery and Rupert Friend, and Apple TV+’s *Extrapolations* with Meryl Streep and Kit Harington. She also made a cameo as herself in the final season of *Curb Your Enthusiasm*.

Her stage work includes *Cabaret* and *After Miss Julie* on Broadway, and *Flare Path*, *As You Like It*, and *Cat on a Hot Tin Roof* in London’s West End. Outside of acting, she serves as a Global Ambassador for the International Medical Corps.

Emily Beecham - 'Georgina'

Emily Beecham is an acclaimed British actress known for her work in both film and television.

Up next, Emily stars as Edith Swanneck, the first wife of King Harold Godwinson, in *KING AND CONQUEROR*, a sweeping historical drama from BBC and CBS Studios. Set in the lead-up to the Battle of Hastings, the series explores the fierce rivalry between Harold of Wessex and William of Normandy. As Harold's common-law wife, Edith is a central figure in this epic story of power, love, and legacy.

Emily is also set to star in DC Studios' highly anticipated *SUPERGIRL: WOMAN OF TOMORROW*. Directed by Derek Cianfrance, she plays Kara Zor-El's (Milly Alcock) mother. The film promises to be a thrilling and emotional new chapter in the DC universe.

She recently starred in Nick Hamm's lavish period drama *WILLIAM TELL*, alongside Claes Bang, Ben Kingsley, and Rafe Spall, and in Kristin Scott Thomas's directorial debut *MY MOTHER'S WEDDING*, a moving ensemble drama also starring Scarlett Johansson and Sienna Miller.

In *STOCKHOLM BLOODBATH*, released in late 2024, Emily gave a powerful performance as Kristina in Mikael Håfström's visceral revenge drama, starring alongside Sophie Cookson and Claes Bang. She also leads the upcoming sci-fi thriller *SLINGSHOT*, opposite Casey Affleck, Laurence Fishburne, and David Morrissey.

In 2023, Emily starred in Guy Ritchie's gritty war drama *THE COVENANT*, opposite Jake Gyllenhaal and Dar Salim, a powerful exploration of the complex bonds forged between soldiers in combat, set against the harsh realities of modern warfare.

2022 saw Emily lead the cast of *1899*, the Netflix series from the creators of *DARK*, which premiered at the 2022 Toronto International Film Festival. Prior to this, Emily starred opposite Lily James and Andrew Scott in *THE PURSUIT OF LOVE* for BBC1 and Amazon.

In 2019, Emily was awarded Best Actress at the Cannes Film Festival for her mesmerizing performance in *LITTLE JOE*, opposite Ben Whishaw, cementing her status as one of Europe's most exciting screen talents.

Her breakout role came in *DAPHNE*, which earned her widespread acclaim as the emotionally raw, complex lead. The role won her Best Actress at the Edinburgh Film Festival and nominations at the British Independent Film Awards, London Critics' Circle, and Evening Standard British Film Awards.

Other notable credits include Disney's *CRUELLA*, opposite Emma Stone; Julian Jarrold's poignant drama *SULPHUR AND WHITE*; and Netflix's action feature *OUTSIDE THE WIRE*, opposite Anthony Mackie. Emily was the lead in AMC's global hit *INTO THE BADLANDS* and delivered a memorable turn in the Coen Brothers' star-studded comedy *HAIL, CAESAR!*

Freida Pinto – 'Jack'

Actress and Activist Freida Pinto is known for acclaimed films such as *SLUMDOG MILLIONAIRE* (2008), *TRISHNA* (2011), *RISE OF THE PLANET OF THE APES* (2011), *DESERT DANCER* (2014), *KNIGHT OF CUPS* (2015).

Freida last starred in *MR. MALCOLM'S LIST* (2022) which was released by Bleeker. The film is based on the bestselling novel of the same name and also stars Sope Dirisu, Oliver Jackson-Cohen, Ashley Park, Zawe Ashton, and Theo James.

Upcoming, Freida is producing *UNBECOMING*, *DRESSED IN DREAMS* and *THE HENNA ARTIST*

under her production company banner Freebird Films.

Her recent films include Ron Howard's *HILLBILLY ELEGY* (2020), John Ridley's *NEEDLE IN A TIMESTACK* (2021), *INTRUSION* (2021), *ONLY* (2019), and a very timely and hard-hitting film on the world of global human trafficking, *LOVE SONIA* (2018).

She has been involved with GIRL RISING for 5 years. The movement is focused on creating behavioural changes towards the way girls are viewed in many parts of the world by helping them get an education and through the use of the visual medium - storytelling.

James Fleet – 'Geoff'

Distinguished actor James Fleet has been a much-loved figure of the British stage and screen for many years. Recent television appearances include *BRIDGERTON* (2020), *DODGER* (2022), *UNFORGOTTEN* (2018), *DEATH ON THE TYNE* (2018), *PATRICK MELROSE* (2018), *INDIAN SUMMERS* (2016), *THE HOLLOW CROWN* (2016), *OUTLANDER* (2014), *PARTNERS IN CRIME* (2015), *PLEBS* (2014) and *DEATH COMES TO PEMBERLEY* (2013) although he is perhaps best known for playing Tom in the iconic British rom-com *FOUR WEDDINGS AND A FUNERAL* (1994) and Hugo Horton in *THE VICAR OF DIBLEY* (1994).

James' screen appearances also include numerous feature films such as *OPERATION MINCEMEAT* (2021), *THE SPY WHO DUMPED ME* (2018), *LOVE & FRIENDSHIP* (2016), *MR. TURNER* (2014), *KEVIN & PERRY GO LARGE* (2000), *CHARLOTTE GRAY* (2001), *SENSE AND SENSIBILITY* (1995) and *THE BUTTERFLY EFFECT* (1995).

James is no stranger to the stage and has performed in many of the UK's most iconic theatres including *LES BLANCS*, *THE OBSERVER* and *BERENICE* at the National Theatre, *MARY STUART* at the Donmar Warehouse, *CLOUD NINE* at the Almeida, *AS YOU LIKE IT* and *JUST BETWEEN OURSELVES* at the Old Vic Theatre and numerous productions at the RSC including *TWELFTH NIGHT*, *A MIDSUMMER NIGHT'S DREAM*, *HENRY IV, I & II* and *A NEW WAY TO PAY OLD DEBTS*.

Sindhu Vee – 'Belkis'

Sindhu Vee is an award-winning comedian, writer and actor.

Sindhu played Mrs Phelps in the recent smash hit Netflix feature film adaptation of *ROALD DAHL'S MATILDA* (2022), starring alongside Emma Thompson, Lashana Lynch and Stephen Graham. The feature film musical received wide critical acclaim and became the number one Family Movie on Netflix in 88 countries.

Sindhu recently completed filming as the co-lead in the forthcoming sitcom *THE PRADEEPS OF PITTSBURGH*, produced by Sony Pictures Television for Amazon Freevee.

Vee's other acting credits include: *STARSTRUCK* (2021) for BBC/HBO Max, *SEX EDUCATION* (2020) for Netflix and *FEEL GOOD* (2020) for Channel 4/Netflix.

As a critically acclaimed standup comedian, Sindhu has twice appeared on BBC Two's *LIVE AT THE APOLLO*, most recently as host, and has appeared on all of the top British comedy panel shows, including: *MOCK THE WEEK* (BBC Two), *QI* (BBC Two), *HAVE I GOT NEWS FOR YOU* (BBC One) and *WOULD I LIE TO YOU?* (BBC One). Sindhu has toured across the UK and performed stand up across the world, including at the invitation-only Just For Laughs Festival in Montreal. Sindhu's stand-up special *SANDHOG* is available to stream on Amazon Prime UK.

Joshua McGuire – 'Jeremy'

Best known for his roles in BBC's *CHEATERS* (2022) and Netflix's *LOVESICK* (2014), Joshua has moved effortlessly between leading roles on stage and screen. Most notably on stage, he starred as

Guildenstern opposite Daniel Radcliffe's Rosencrantz in the anniversary production of Tom Stoppard's esteemed play *ROSENCRANTZ AND GUILDENSTERN ARE DEAD* for the Old Vic in 2017. His other multiple theatre credits include *I'M NOT RUNNING* in 2019 at the National Theatre, Matthew Warchus' production of *FUTURE CONDITIONAL* at the Old Vic, *PRIVACY* at the Donmar Warehouse directed by Josie Rourke, as well as the premiere of Laura Wade's renowned play, *POSH*. Other notable screen credits, include *ABOUT TIME* (2013), Mike Leigh's *MR TURNER* (2014), Netflix series *ANATOMY OF A SCANDAL* (2022), *LOVE NINA* (2016) for BBC, Amazon's *TEN PERCENT* (2022), alongside huge Disney + hit *ARTEMIS FOWL* (2020), directed by Kenneth Branagh.

Mark Stanley – 'Charlie'

Mark will soon be seen as the standout lead in 2023 Chilean indie *LOS COLONOS (THE SETTLERS)*, written and directed by Felipe Gálvez, which was selected for Un Certain Regard at Cannes 2023. He was recently seen as a series lead in the third series of *HAPPY VALLEY* (2023) and just shot the second series of *TRIGGER POINT* (2022); last year he was seen in the first series for ITV opposite Vicky McClure, and a leading role in *ANNE BOLEYN* (2021), in which he plays Henry VIII opposite Jodie Turner Smith.

Mark plays the lead roles in feature films *SULPHUR AND WHITE* (2020) about the life of David Tait, *RUN* (2019) for which he was nominated for a BAFTA, which had its premiere at The Tribeca Film Festival, in Clio Bernard's *DARK RIVER* (2017) with Ruth Wilson which premiered at TIFF and in *HELLBOY* (2019). He can be seen in leading roles in *WHITE HOUSE FARM* (2020) alongside Freddy Fox and Stephen Graham, in *HONOUR* (2020) with Keeley Hawes (both for ITV), *CRIMINAL* (2019) for Netflix, in BBC1's *ELIZABETH IS MISSING* (2019) opposite Glenda Jackson, and in *GAME OF THRONES* (2011-2014) for HBO.

Samson Kayo – 'Steve'

Samson Kayo is a BAFTA nominated actor & writer. He can be seen in Taika Waititi's comedy *OUR FLAG MEANS DEATH* (2022).

His television edits include lead roles in *THE BUBBLE* (2022) for Netflix, *TRUTH SEEKERS* (2020) for Amazon Prime, *DEATH TO 2021 & DEATH TO 2020* for Netflix, two series of *SLICED* (2019) for Dave (which Samson also co-created and wrote), *BLOODS* (2021) for Sky 1 (which Samson also co-created), *TIMEWASTERS* (2017) for ITV2, multiple roles in hit BBC 3 sketch show *FAMALAM* (2018), for which he was nominated for a BAFTA Award for Best Male Performance in a Comedy Programme and two Royal Television Society Awards. Other television credits include *HORRIBLE HISTORIES* (2009) for CBBC, *DRUNK HISTORY* (2017) for Comedy Central, *MURDER IN SUCCESSVILLE* (2017) for BBC 3, *STATIC* (2017) for BBC 1, *YOUNGERS* (2013) for E4, *THE JAVONE PRINCE SHOW* (2015) for BBC 2, *WE THE JURY* (2016) for BBC 2, *THE ALIENS* (2016) for E4 and *HAILMAKERS* (2017) for BBC 3.

ABOUT THE CREW

John Micklethwait – Co-Writer

John Micklethwait is the Editor-in-Chief of Bloomberg where he oversees editorial content across all Bloomberg platforms, including its magazines, opinion, television, radio and digital properties, as well as its research services. He heads a newsroom of more than 3,000 journalists and analysts in more than 100 bureaus around the world. During his editorship Bloomberg has won multiple awards around the world, including its first Pulitzers and Emmys.

Prior to joining Bloomberg in February 2015, Micklethwait was Editor-in-Chief of The Economist for nine years. He is the co-author of seven books. He was a Trustee of The British Museum for 8 years and is currently Chairman of the American Friends of The British Museum.

Finola Dwyer – Producer

Finola Dwyer is a twice Oscar-nominated, BAFTA award-winning film & television producer. She produces under her banner Finola Dwyer Productions. She also co-runs Wildgaze Films.

Finola produced the three-time Oscar-nominated and BAFTA Winning *Brooklyn*, directed by John Crowley and three-time Oscar-nominated & BAFTA-winning *An Education*, directed by Lone Scherfig.

Other productions include *Dirt Music*, developed, and financed by Film4 and directed by Gregor Jordan, *Our Souls At Night*, for Netflix, directed by Ritesh Batra, starring Robert Redford and Jane Fonda, co-produced with Redford's Wildwood Enterprises and Finola Dwyer Productions. *Their Finest* reunited Wildgaze with director Lone Scherfig; starring Gemma Arterton and Bill Nighy.

Other productions include Dustin Hoffman's directorial debut and box office hit *Quartet* ; BAFTA-winning *Tsunami: The Aftermath* for HBO/BBC; Emmy-nominated *The Hamburg Cell*; Sandra Goldbacher's BAFTA-nominated *Me Without You*; Iain Softley's BAFTA- winning debut *Backbeat*; *A Long Way Down*, based on Nick Hornby's best-selling novel, and acclaimed feature documentary *My Nazi Legacy*.

Finola is a former Chair of the BAFTA Film Committee and BAFTA board member and is a member of AMPAS and currently serves on the Academy's Producers Branch Executive Committee. Finola was awarded an ONZM in 2017.

Steven Rales – Producer

STEVEN RALES is an Academy Award nominated Producer, who founded the Santa Monica based film company, Indian Paintbrush in 2006. Since then, Indian Paintbrush has produced and/or financed, among other films—JEFF WHO LIVES AT HOME, LIKE CRAZY, ME AND EARL AND THE DYING GIRL, LABOR DAY, SEEKING A FRIEND FOR THE END OF THE WORLD, and STOKER.

In addition, Indian Paintbrush has produced Wes Anderson's past seven feature films—THE DARJEELING LIMITED, FANTASTIC MR FOX, MOONRISE KINGDOM, THE GRAND BUDAPEST HOTEL, ISLE OF DOGS, THE FRENCH DISPATCH, and soon to be released, ASTEROID CITY.

Indian Paintbrush also produced Anderson's film adaptation of several short stories by Roald Dahl, including, THE WONDERFUL STORY OF HENRY SUGAR, to be released later this year.

More recently, Indian Paintbrush wrapped production on three new features: Edward Berger's CONCLAVE; Kristin Scott Thomas' directorial debut, MY MOTHER'S WEDDING; and Megan Park's second feature, MY OLD ASS.

Awards recognition—ME AND EARL AND THE DYING GIRL (Grand Jury Prize and Audience Award at the 2015 Sundance Film Festival); FANTASTIC MR FOX (Two Academy nominations); MOONRISE KINGDOM (One Academy nomination, One Golden Globe Nomination, and the Gotham Award for Best Film); THE GRAND BUDAPEST HOTEL (Nine Academy nominations and Four wins, and the 2015 Golden Globe for Best Motion Picture, Comedy or Musical); ISLE OF DOGS (Two Academy and Two Golden Globe Nominations); and THE FRENCH DISPATCH (One Golden Globe nomination and One win).

Yves Bélanger – Director of Photographer

YVES BÉLANGER, is a Canadian Cinematographer who has left his stylistic mark on a number of celebrated movies and television shows. Bélanger recently worked on the Amazon series *THREE*

PINES (2022) and the Hulu series *NINE PERFECT STRANGERS* (2021), and lensed AFI's Movie of the Year winner *RICHARD JEWELL* (2019) for Clint Eastwood, having previously worked together on *THE MULE* (2018), starring Eastwood himself. He is continuing his working relationship with Eastwood on the director's upcoming *JUROR #2*.

Bélanger frequently collaborated with director Jean-Marc Vallée. The duo worked together on HBO's hit series *SHARP OBJECTS* (2018), starring Amy Adams, as well as the Golden Globe and Emmy winning show *BIG LITTLE LIES* (2017), for which Bélanger received an Emmy nomination for Best Cinematography. With Vallée, Bélanger also collaborated on Academy recognized films such as

DEMOLITION (2015), which won the Audience Award at SXSW; *WILD* (2014), and *DALLAS BUYERS CLUB* (2013), rewarding Bélanger with the Cinematography (AIC) Award at the Rome Film Festival, as well as securing Oscar wins for Matthew McConaughey and Jared Leto.

Other recent credits include Canadian comedies *ARLETTE* (2022) and *THANKS FOR EVERYTHING* (2019); the comedy *LONG SHOT* (2019) starring Charlize Theron and Seth Rogen; John Crowley's Best Picture Oscar nominee *BROOKLYN* (2015), which earned Bélanger the Canadian Society of Cinematographers Award for excellence in Cinematography; and Xavier Dolan's critically acclaimed *LAURENCE ANYWAYS* (2013), amongst others.

Bélanger studied Cinematography at the Concordia University in Montreal. He started his career working in television with directors Alain Desrochers, Jean-Claude Lord and Alan Metter before he shot the 2001 film *KILLING TIME*, for which Bélanger received his first CSC Award nomination.

Andrew McAlpine – Production Designer

Andrew is an international Production Designer known for his extensive work in film. Andrew most recently designed *ROSALINE* (2022) by Karen Maine, as well as Steven Knight's *SERENITY* (2019) featuring Anne Hathaway and Matthew McConaughey. Other film and television credits include Oscar nominated *AN EDUCATION* (2009) by Lone Scherfig starring Carey Mulligan.

DENIAL (2016) with Rachel Weisz and Tom Wilkinson, which was nominated for a BAFTA Film Award for Outstanding British Film of the Year; Rupert Goold's *KING CHARLES III* (2017) featuring the late Tim Pigott-Smith; Thea Sharrock's *ME BEFORE YOU* (2016) starring Sam Claflin and Emilia Clarke; and *HALF OF A YELLOW SUN* (2013) with Thandie Newton and Chiwetel Ejiofor.

Other outstanding credits include *THE PIANO* (1993) directed by Jane Campion for which he won an AFI and BAFTA Film Award, *CLOCKERS* (1995) directed by Spike Lee, *THE BEACH* (2000) directed by Danny Boyle, and the legendary film *SID AND NANCY* (1986) directed by Alex Cox.

Andrew also designed Dustin Hoffman's directional debut *QUARTET* (2012), as well as the successful comedy *MADE IN DAGENHAM* (2010) directed by Nigel Cole, which also won an Evening Standard Award in 2011.

Andrew's career began in Theatre, having co-founded his own Theatre Company, *COMMONSTOCK* which he ran collaboratively for seven years. Simultaneously, he worked with other well-established Theatre and Opera Directors along with Choreographers such as Sally Potter, Richard Alston and Pip Simmons.

Joan Sobel – Editor

JOAN SOBEL, ACE was a studio artist at university and began her career as an illustrator. Her passion for film editing saw her enter the film world as an apprentice editor on Barbara Kopple's Academy Award winning documentary *AMERICAN DREAM* (1990). Sobel soon became a feature film assistant editor to Richard Chew and Carol Littleton. Sobel quickly ascended the ranks to First Assistant Editor on Paul Thomas Anderson's *BOOGIE NIGHTS* and Quentin Tarantino's *KILL BILL VOLS. 1* (2003) and *2* (2004). She was Sally Menke's First Assistant Editor for 6 years.

Sobel's initial credit as Editor was for *THE ACCOUNTANT* (2001), which won the Academy Award for best live-action short.

Sobel was nominated for a BAFTA for Editing Tom Ford's multi-award winning *NOCTURNAL ANIMALS* (2016). She had previously collaborated with Mr. Ford on the award winning *A SINGLE MAN* (2009). She has also Edited Paul Weitz's films *ADMISSION* (2013) and *BEING FLYNN* (2012). Sobel's many feature film credits as Editor include *THE RHYTHM SECTION* (2020) for Director Reed Morano and Producer Barbara Broccoli; *THE MERCY* (2018), starring Colin Firth and Rachel Weisz; David M. Rosenthal's *THE PERFECT GUY* (2015); Philip Martin's *THE FORGER* (2014); Karen Leigh Hopkin's *MISS MEADOWS* (2014); Dennis Lee's *JESUS HENRY CHRIST* (2011); Chris D'Arienzo's *BARRY MUNDAY* (2010); Marc Klein's *SUBURBAN GIRL* (2007); Jamie Babbit's *THE QUIET* (2005), and Eddie Huang's *BOOGIE* (2021).

She was Additional Editor on Steve McQueen's *WIDOWS* (2018), Justin Chon's *BLUE BAYOU* (2021), and David Ayer's *HARSH TIMES* (2005). Sobel Edited ep2 and ep5 of Marvel's *MOON KNIGHT* (2022).

Ms. Sobel is a member of The Academy of Motion Picture Arts & Sciences, BAFTA, and American Cinema Editors.

Sinéad Kidao – Costume Designer

Sinéad Kidao (née O’Sullivan) is a BAFTA nominated costume designer, living and working in London. She studied French and Drama at Trinity College Dublin, before she moved to London to study costume design at RADA. Her costume design credits include *GOLDA* (2023) directed by Guy Nattiv, starring Dame Helen Mirren. Previous work includes the TV series *LIFE AFTER LIFE* (2022) directed by John Crowley, starring Thomasin McKenzie; *THE PURSUIT OF LOVE* (2021) directed by Emily Mortimer, starring Lily James and Dominic West; *SMALL AXE - RED WHITE AND BLUE* (2020) and *SMALL AXE - EDUCATION* (2020) directed by Steve McQueen, starring John Boyega and Kenyah Sandy; *BLACK MIRROR “NOSEDIVE”* (2016) directed by Joe Wright, starring Bryce Dallas Howard and Alice Eve; *THIS WAY UP* (2019) directed by Alex Winckler, starring Aisling Bea and Sharon Horgan and *URBAN MYTHS “MARILYN MONROE AND BILLY WILDER”* (2018) directed by Sean Foley and starring Gemma Arterton and Adam Brody.

Prior to designing her own work, Sinéad worked with Academy award winning costume designer Jacqueline Durran for ten years, who she has assistant designed for on multiple projects including *LITTLE WOMEN* (2019), *BEAUTY AND THE BEAST* (2017), *MACBETH* (2015), *PAN* (2015), *MR TURNER* (2014), *MARY MAGDALENE* (2018) and *PETERLOO* (2018). Other assistant design credits include *THE WORLDS END* (2013) designed by Guy Speranza and *WONDER WOMAN 1984* (2020) designed by Lindy Hemming.

Daniel Phillips – Hair & Make Up Designer

Daniel’s creative talents garnered him both Academy Award and BAFTA nominations for *VICTORIA & ABDUL* (2017), and a BAFTA Award for his work on *FLORENCE FOSTER JENKINS* (2016). He also received an Emmy and Royal Television Society Awards for *BLEAK HOUSE* (2005) and a further Emmy for *ARABIAN NIGHTS* (2000). Further BAFTA nominations followed for *THE DUCHESS* (2008) starring Keira Knightley, as well as *THE QUEEN* (2006) starring Helen Mirren, and *A VERY ENGLISH SCANDAL* (2018) and for which he was also nominated for a BAFTA Television Award and a Royal Television Society Award.

Daniel’s most recent work includes being Make-up and Hair Designer on the latest James Bond movie *NO TIME TO DIE* (2021), directed by Cary Fukunaga and *MY POLICEMAN* (2022), starring Harry Styles and directed by Michael Grandage. Daniel is also a regular collaborator with director John Madden, on *THE BEST EXOTIC MARIGOLD HOTEL* (2011), *THE SECOND BEST EXOTIC MARIGOLD HOTEL* (2015) and *THE DEBT* (2010) and, also director Stephen Frears.

Other notable credits as Make-up and Hair Designer include *LAST CHRISTMAS* (2019); *TULIP FEVER* (2017); *ALLIED* (2016); *BASTILLE DAY* (2016); *DRACULA UNTOLD* (2014); *THE TWO FACES OF JANUARY* (2014); *CLOSED CIRCUIT* (2013); *QUARTET* (2012); *NOW IS GOOD* (2012); *THE AWAKENING* (2011); *JANE EYRE* (2011); *TAMARA DREWE* (2010); *THE EDGE OF LOVE* (2008); *THE HISTORY BOYS* (2006) and *VENUS* (2006).

Daniel also received two BAFTA Television Award nominations for *FRENCH AND SAUNDERS* (1996-1998).

Rolfe Kent – Composer

British film & theatre composer Rolfe Kent, who has scored more than 60 films, including Academy Award nominated *UP IN THE AIR* (2009) for which he won a Golden Satellite award, *SIDEWAYS* (2004) for which he was nominated for a Golden Globe and Critics Choice Award in 2007. *LABOR DAY* (2013), *BAD WORDS* (2013), *DOM HEMINGWAY* (2013), *ABOUT SCHMIDT* (2002), *ELECTION* (1999), *MEAN GIRLS* (2004), *LEGALLY BLONDE* (2001) and *LEGALLY BLONDE II* (2003), *WEDDING CRASHERS* (2005), *THE MATADOR* (2005), *REIGN OVER ME* (2007), *THE HUNTING PARTY* (2007), and *THANK YOU FOR SMOKING* (2005). Kent also composed the Emmy-nominated main title theme for the Showtime hit, *DEXTER* (2006). In 2012, he received the Richard Kirk award for career achievement. His most recent score was for the ITV series *STONEHOUSE* (2023).

Born in England into a non-musical family, Kent intuitively felt at age 12 that he wanted to be a film composer, although his early musical training was brief and not so formal. Citing Jarre's *LAWRENCE OF ARABIA* (1962) and Morricone's *THE GOOD, THE BAD AND THE UGLY* (1966), as inspirations, Kent took the advice of an early music teacher to avoid classical study that would dampen his enthusiasm and instead follow an entirely enthusiasm and curiosity driven path. While studying Psychology at the University of Leeds in Yorkshire, Kent's musical theatre career was casually begun at a dance club when the director of a play, Peter Morgan, offered him a

chance to "do" the music. His jump start was his composition for a stage musical *GROSS* at the Edinburgh Fringe Festival, a springboard for Authors, composers and performers. Kent has the distinction of attracting and sustaining relationships with directors Alexander Payne, Mark Waters, Jason Reitman, Burr Steers, John S Baird and Richard Shepard. He is also the founder of LA immersive theatre company THE UNMARKED DOOR, and a member of the British theatre company THE NAIADS.

Lucy Bevan – Casting Director

Lucy is an acclaimed Casting Director whose credits include Greta Gerwig's *BARBIE* (2023), *BELFAST* (2021), *THE BATMAN* (2022), *ROALD DAHL'S MATILDA THE MUSICAL* (2022), *DEATH ON THE NILE* (2022), *THE DIG* (2021), *MALEFICENT* (2014), *CINDERELLA* (2015), *AN EDUCATION* (2009), *ST TRINIAN'S* (2007) and *2: THE LEGEND OF FRITTON'S GOLD* (2009), Netflix's *1899* (2022). As well as Apple TV's Steven Spielberg and Tom Hanks produced, *MASTERS OF THE AIR* (2023).

Lucy has collaborated with producer Finola Dwyer several times on films such as *AN EDUCATION* (2009), *QUARTET* (2012), *DIRT MUSIC* (2019) and *THEIR FINEST* (2016).

She has worked extensively with Kenneth Branagh on both stage and screen. Some of her upcoming titles include, *A HAUNTING IN VENICE* (2023) and *HOW TO TRAIN YOUR DRAGON* (2025).

CREDITS

Director

Kristin Scott Thomas

Screenwriters

Kristin Scott Thomas & John Micklethwait

Producers

Finola Dwyer

Simon Rales

Executive Producers

Kristin Scott Thomas

John Micklethwait

Caroline Levy

Director of Photography

Yves Bélanger, CSC

Production Designer

Andrew McAlpine

Editor

Joan Sobel, ACE

Music

Rolfe Kent

Costume Designer

Sinéad Kidao

Hair & Make-up Designer

Daniel Phillips

Supervising Sound Editor

Glenn Freemantle, MPSE

Music Supervisor

Kle Savidge

Post Production Supervisor

Polly Duval

Casting

Lucy Bevan, CDG

In memory of my fathers
Lt Cdr Simon Thomas RN 1935-1966 Cdr Simon Idiens RN 1933-1972

Cast

In order of appearance

Katherine	SCARLETT JOHANSSON
Victoria	SIENNA MILLER
Ted Schenker	MICHAEL SPICER
Georgina	EMILY BEECHAM
Nurse	GARY LAMONT
Second in Command	ELLIOT WARREN
Steve	SAMSON KAYO
Diana	KRISTIN SCOTT THOMAS
Clara	LYDIA JONES
Daisy	JOSEPHINE JONES
Skylar	ZIGGY GARDNER
Marcus	FFLYN EDWARDS
Tom	JAMIE SCHNEIDER
Geoff	JAMES FLEET
Charlie	MARK STANLEY
Jeremy	JOSHUA MCGUIRE
Florist	ROSIE HILAL
Jack	FREIDA PINTO
Belkis	SINDHU VEE
Ken (Best Man)	ROGER ASHTON GRIFFITHS
Vicar	DANIEL COOK
Stuart	PAUL HUNTER
The Grand Fromage	THIBAUT de MONTALEMBERT
Tamzin	REBECCA YEO
Boring Man	DAVID CHARLES
Fireman	IAN DUNNETT JNR.
Jones	JONATHAN JULES
Commander Chris Ndidi	MARK EBULUÉ
Captain	MARK DEXTER
Naval Parade Commander	PO DANIEL HOBBS
Spurned Photographer	LPHOT RORY ARNOLD
Perky Perkins	TERRY CATTERMOLÉ

Stunt Coordinators	JAMIE EDGELL
	PAUL HERBERT
Additional Stunt Coordinator	GUIOMAR ALONSO
Stunt Performers	BELINDA MCGINLEY
	HEATHER PHILLIPS
	JESSICA BARFOOT
Stunt Safety	JAMIE WINDSOR

First Assistant Director ZOE LIANG

Production Manager JOANNE DIXON

Animation Director REZA RIAHI

A Camera First Assistant Camera JACOB BARRIE
A Camera Second Assistant Camera LUKE LLOYD
Digital Imaging Technician JOE LOVELOCK
Video Assistant Operator JOSH ANDREWS
Video Assist Assistant DOMINIKA ZIEBA
Camera Trainees CECILY BEDNER
CHLOE KNIGHT

Script Supervisor ROWENA LADBURY

Key Grip/Steadicam Operator SANJAY SAMI s.o.c.
Grip DAN LAKE
Additional Grip JAMES MORIARTY
Standby Rigger ANTHONY RECKITT
Standby Carpenter TOM SYMES
Grip Trainee TREVOR JOSEPH
Crane & Head Technicians EDDIE PELLIS
CEZARY CICHOCKI

Production Coordinator ROBBIE TORBUCK
Travel and Accommodation Coordinator HELEN TURPIN
Assistant Production Coordinator ABI ELLISTON
Contracts Coordinator POLLY HOPE
Production Assistant TARA PHILLIPS
Additional Production Assistants ABRAHAM ELTON
ANDREW POVEY
ARCHIE ENFIELD
FERDINAND HUNTER

Producer's Assistant TABITHA BOYD

Key Second Assistant Director GAYLE DICKIE
Crowd Second Assistant Director MATTHEW JANION
Third Assistant Director GUY TREVELLYAN
Set PAs ANNABELLE MULLEE
ASAD PANJWANI
Stand-in/Set PA EVE O'MALLEY
Base PA OLIVIA LAURIDSEN

Cast PA	SARAH LITTLE
Additional Cast PA	FRANCESCA BURGESS
Crowd Third Assistant Directors	CRAIG STYLES
	GABRIEL LIPPE
Crowd PA	STANLEY CHEW
Military Advisor	MIKE KLIDJIAN
Production Sound Mixer	MARTIN TREVIS, CAS
First Assistant Sound	LAWRENCE MEADS
Second Assistant Sound	JOANNA BARCIK
Supervising Art Director	KEVIN WOODHOUSE
Art Director	TRISTAN PEATFIELD
Standby Art Director	CATRIONA McKAIL
Assistant Art Director	JAMES HARGITAI
Draughtsperson	PATRICK McBRIDE
Storyboard Artist	TONY CHANCE
Art Dept Coordinator	MARIE KORF
Art Department Assistant	JEN MEREDITH
Graphic Designers	ANNIE NEILSON
	OLIVIA BOIX
Graphics Assistants	KATELYN EWEN
	KATHERINE HOAD
Set Decorator	UTE BERGK
Assistant Set Decorator	NIKKI BRADLEY
Production Buyer	JENNIFER CLAPCOTT
Assistant Buyer	JAKE EDWARDS
Petty Cash Buyer	LYDIA ACKLAND-SNOW
Home Economist	LISA HEATHCOTE
Florist	AMANDA WILLGRAVE
Prop Master	COLIN BRADBURY
Chargehand Dresser	PALVINDER KAINTH
Storeperson	JODY CRIPPS
Prophand	SIMON BRADBURY-PHILIP
Junior Dresser	JORDAN BRADBURY-PHILIP
Chargehand Standby Props	LOUIS LUCKWELL
Standby Props	REBECCA SALTER
Dressing Props	CRAIG MAN
	JOSHUA DARRAGH
	NEIL VATCHER
	SIMON KIRKPATRICK
Costume Supervisor	VIDYA KRISHNAMURTHY
Assistant Costume Designer	AMANDA COX
Second Assistant Costume Designer	CHARLOTTE LUCAS
	WILL ATKIN • ZACK CHRISTMAS • JACK GERRY

Stagehands DEAN GIBSON
KIERON JOHNSTON
Driver MIKE MAKIEJ

Supervising Painter MATT AMOS
Chargehand Painter KATE STAINTHORP

Painters

EMMA MOG • FELICITY KING • JOHNNY HEXT • JON ASTBURY • RAMZI JABBUR

Gaffer ONX NARANG
Rigging Gaffer TOMAS EUAN MADDRELL
Best Boy ALEX JASON

Electricians

ROB GAVIGAN • GRZEGORZ KRZESZOWIEC • CHARLES POWER • DARREN WHITE

Practical Electrician BRETT ROBERTS
Desk Operator KARYN WILSON

Rigging Electricians

ANGUS CHINN • MATTHEW HAGUE • JOHN MANN • MATHIAS MOKA

Chargehand Rigger ANTHONY LIEBENHALS

Financial Controller RACHEL DONKOR
First Assistant Accountant CHARLIE DOULT
Assistant Accountants AVA WARDLE
TAYYAB MANAN
Accounts Assistant ANA MORINA
Additional Accounts Assistant JENNIFER LAWTON

Post Production Accounts TREVANNA LONDON LTD
Post Production Accountants ANNIE GAUDET
GUILLERMO QUINTANILLA-PINTO
Post Production Assistant Accountant ALI EFENDI

Casting Associates KATIE BRYDON
OLIVIA GRANT
Casting Assistant LUCY DOWNES

Dialect Coach PAULA JACK
Intimacy Coordinator ITA O'BRIEN
Choreographer FRANCESCA JAYNES
Children's Acting Coaches SARAH JAYNE BUTLER
MIRANDA HARCOURT

Director's Assistant XAN GILMOUR
Assistant to Mr Rales LYNN WILLIAMS
Assistant to Ms Johansson MEAGAN ROGERS
Security to Ms Johansson STEVEN CALDWELL

Chaperone & Tutor Agencies	BONNIE AND BETTY PREMIERE CHAPERONES SALLY KING CASTING
Tutors	JOHN ODWELL JENNIE BOLT ADELE RAINSFORD
Tutor/Chaperone	MARGARET COX
Chaperones	LINDA MATTHEWS ANDREW ELLARD EMMA JAMES
Parent Chaperones	BYRON GARDNER HELEN GIBSON MEGAN JONES SHANTELE STEIN
B Camera Operator	SAM GARWOOD
B Camera First Assistant Camera	SAMMY JOHNSON
B Camera Second Assistant Camera	LEWIS MORGAN
Special Effects by	ANY EFFECTS
Special Effects Supervisor	TOM HARRIS
Special Effects Coordinator	EMMA BOULTON
Post Production Coordinators	SALLY LYNN EMMA LIU
Legal Delivery Coordinator	ALEXANDRA MONTGOMERY
First Assistant Editors	GILES BURGESS CHARLOTTE GAGE
Sound Design by	SOUND 24
Supervising Dialogue/ADR Editor	EMILIE O'CONNOR
Sound Design Editor	MARK HESLOP
Dialogue Editor	AMY MARSHALL-CLERC
Sound Effects Editor	NICK FREEMANTLE
Foley Mixer	GUY MALLET
Foley Artists	REBECCA HEATHCOTE ZOE FREED
Foley Editor	ALEX ROBSON
Temp Score Music Editor	PETER CLARKE
ADR Sound Post Services provided by	GOLDCREST POST PRODUCTION
ADR Mixer	MARK APPLEBY
ADR Assistant	JAMES BISHOP
ADR Audio Producer	LILIAN CROCK
ADR Facility	SOUNDTRACK NEW YORK
ADR Mixer	MARK DESIMONE, CAS

Re-recording Mixers	MIKE DOWSON JASPER THORN
Mix Technicians	ANDREI GAIDANOV FERGUS PATEMEN
Animation	PASTEQUE PRODUCTIONS
Animation Producer	ELEANOR COLEMAN
Artistic Director and Lead Animator	REZA RIAHI
Animators	JÉRÉMIE BALAIS KRISHNA CHANDRAN
Pasteque Director of Photography	NADINE BUS
Digital Intermediate Provided by	GOLDCREST POST PRODUCTION
Supervising Digital Colourist	ADAM GLASMAN
Digital On-Line Editors	GEORGINA CRANMER HARRY FIELD JEMMA FOX ELLIE CLISSETT GUILHEM COULIBALY
Head of Production	JONATHAN COLLARD
Digital Intermediate Producer	EVANGELINE WHITE
Digital Intermediate Assistant Producers	KRIS CARR ROSIE SIMMONS GONCALO OLIVEIRA
Head of Post Production	ROB FARRIS
Digital Intermediate Assistant Colourists	SARA BUXTON ALISTAIR DAVIDSON FINLAY REID LAURA PAVONE GIULIA CAVINA
DI Technical Supervisor	LAWRENCE HOOK
DI Assistant	ALEXANDER PHILLIPS
Digital Films Bureau	SOPHIE BILLINGTON JAMES BISHOP ZOE COUSINS ALLAN HEMERASHID AISHA HOFFMAN TIMOTHY P JONES GEORGI STOYANOV GORDON PRATT ALFIE LEVIN
Head of Data IO	FIORENZA BAGNARIOL
Head of Extraction & Delivery	TOM CORBETT
Senior DI Administrator	NEIL HARRISON
Systems Engineer	ANTHONY BERARDO
Technical Manager	PHILLIP TAYLOR
Head of Department	PATRICK MALONE
General Manager	MARTIN BOUTNEY

Visual Effects by	AUTOMATIK VFX
Visual Effects Executive Producer	SEBASTIAN BARKER
Visual Effects Producer	TOBY LANGLEY
Visual Effects Supervisor	JOHN LOCKWOOD
Visual Effects Coordinator	GABRIELLA GONCALVES
Head of Visual Effects Editorial	GEORGE MYER
Visual Effects Editors	GERRY KIRBY
	BEN PICKERING
Visual Effects Editorial IO Assistant	CHESTER KIRBY
Digital Matte Painter	RICHARD TILBURY
CG Generalists	LEWIS COOMBES
	EWAN LAIDLAW
	ROMAN BUGROV
Head of FX	DOMINIC CARRUS
FX Artist	CSABA NOVAK
Lead Compositor	FILIPPO GOLIN
Compositors	JOSH GOTTO
	DARREN COFFEY
	ELYSIA CUNNINGHAM
	FRANCESCO PRESUTTI
	GIRISH HARYANI
	GULED AHMED
	PEDRO GARTNER
	THOMAS CASTANGA
	YOUSAF JAVED MIAN
Technical Pipelines	FABIAN GEISLER
	PETER NEPP
Head of Systems	KEITH BARTON
Titles by	LIPSYNC DESIGN
Head of Design	HOWARD WATKINS
Senior Designer	JULIA HALL
Designer	XANTHE BODINGTON
Design Coordinator	CALUM MARTINEAU
Unit Stills Photographer & EPK	KERRY BROWN
EPK Assistant	EMEKA MOLOKWU
Unit Publicity	PREMIER
	JONATHAN RUTTER
Transport Captain	KIERAN CROWLEY
Driver to Ms Scott Thomas	JOHN HALL
Drivers to Ms Johansson	CHRIS DAVIES
	JAVED ELAHI
Drivers to Ms Miller	JASON STEDMON
	DJURO POPOVIC
Driver to Ms Beecham	KEVIN O'KEEFFE
Unit Drivers	STEVE BRIGGS

BARRY FENNEL
JIM FYANS

Action Vehicles supplied by MOTORHOUSE HIRE
Action Vehicles Coordinator MICHAEL GEARY

Security & Traffic Management LA SECURITY & TRAFFIC LTD
Lead Security DANIEL FELSTEAD
Security Team

BENJI JOMROZ • BILL FELSTEAD • CLINTON BRANNIGAN
GEORGE MADDOCKS • JOSH GAMBLE • PAUL EVANGELISTA • PAUL KENNELLY
SIMON BURNS • DAVID ROBINS • TIM SMART • OLIVER SMART
Traffic Management Operatives
JOE HENNESSY • DAN HARGREAVES • RYAN HARGREAVES
ROBBIE HARGREAVES • SOPHIE SMITH

Health & Safety Advisor MICK HURRELL
Unit Medic CRAIG NICHOLSON

COVID Manager FRAN REIDY
COVID Supervisor TASH SAVIDGE
COVID Lab Coordinator BRIDGET ELDERTON

Helicopter Services provided by GB HELICOPTERS
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Head of Operations for Flying Pictures ISSY WELLS
Helicopter Pilot IAN SMITH
Drone Services provided by ROYAL NAVY VIDEO PRODUCTION UNIT

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Catering Services FLYING TRESTLES CATERING UK
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Craft Services GEEGEES COFFEE & CRAFT SERVICES
Craft MICHELLE BUCK
JAVIER DENAMARQUEZ

Facilities provided by FACILITIES BY ADF PLC
Facilities HOD JAY MORTIMER
Basemen GAVIN LEWIS
JOSH LEWIS
MARK HAWKINS
Tech Baseman SIMON STREET

For FINOLA DWYER PRODUCTIONS
Left Hand HANNAH DUNCAN
Right Hand TOM HAWKINS

For RIDLINGTON ROAD PICTURES MATILDA MORROGH-
RYAN

For INDIAN IPAINTBRUSH

Chief Financial Officer DEBORAH WETTSTEIN Chief

Co-Operating Officer GENE KANG

SVP Digital ANDY SHAPIRO

VIP Finance, Controller KRISTEN YI

Office Manager KAMESHA RODRIGUEZ Family

Office Executive JOSEPH O. BUNTING III

Coordinator AMOS SOFFIAN

Assistant to Deborah Wettstein MICHELLE WIRYADINATA

Office Manager KAMESHA RODRIGUEZ

Family Office Executive JOSEPH O. BUNTING III

Production Legal Services WIGGIN LLP

Assistant to Deborah Wettstein MICHELLE WIRYADINATA

Production Legal Services WOODS JIM FORWOOD BETHANY HILL

ALEXANDER LEA

Production Insurance provided by MEDIA INSURANCE BROKERS

KEVIN O'SHEA BOYD

HARVEY

Production Insurance provided by Production Auditing INSURE SAFFREY CHAMPNESS

NIGEL WALDE MATTHEW

PARKER

Production Auditing SAFFREY CHAMPNESS

NIGEL WALDE

Film Finances Production Executive ALI MOSHREF

ALI MOSHREF

Additional Financing by Chief GREAT POINT MEDIA JIM

Executive Officer Chief REEVE

Operating Officer Legal KOK-YEE YAU

Consultant SILVIA SCHMIDT GREAT

Covid Insurance by POINT MEDIA LAURA

Commercial Managing Director MACARA KEITH KEHOE

Commercial Director AUGUSTA CHARLTON

Commercial Associate AUGUSTA CHARLTON

EPIC IBROKERS & CONSULTANTS PETER A.

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Supporting Artists provided by	CASTING COLLECTIVE
	EXTRA PEOPLE
	SALLY KING CASTING
	THE ARTIST BOOK
	BONNIE AND BETTY
	JAM2000
	MAD DOG CASTING

Communications (Radios)	AUDIOLINK
Communications (Internet)	TEGH LIMITED
Technician	MICHAEL GENTRY
Production Offices & Studio	GARDEN STUDIOS
Travel Services	BCD TRAVEL
Accommodation Services	SK MEDIA ROOMS
Post Production Script	ELSTREE SCRIPT SERVICES

Music Composed and Conducted by	ROLFE KENT
Music Editor	NICK SOUTH
Music Editor Assistant	MAGGIE TALIBART
Music Recorded and Mixed by	JAKE JACKSON
Score Recordist	MATT JONES
Score Editor	CHRIS BARRETT
Orchestrator	MATT DUNKLEY
Music Preparation	DAKOTA MUSIC SERVICE
Musician's Contractor	GARETH GRIFFITHS
Midi Programmer	SAVANNAH WHEELER
Music Score Recorded at	ANGEL STUDIOS
Music Score Mixed at	RAK STUDIOS
Score Performed by	CHAMBER ORCHESTRA OF LONDON

Wedding Band Musicians	STEVE KNIGHTLEY
	PHIL BEER
	ROBBIE K. JONES
	BEN NICHOLLS

"BENNIE AND THE JETS"
 Written by Elton John & Bernie Taupin
 Performed by Elton John

"SPARKED PULSE"
 Written and Performed by Marley Cooper

Courtesy of EMI
Under licence from Universal Music Operations Ltd

"BENEATH THE WILLOW"
Written by Rupert Christie
Performed by Hawtree Pope & Rupert Christie

"ET SI TU N'EXISTAIS PAS"
Written by Claude Lemesle, Pasquale Losito,
Pierre Delanoe, Salvatore Cutugno
& Vito Pallavicini
Performed by James Fleet, Rupert Christie,
Steve Knightley, Sam Sweeney,
Ben Nicholls & Robbie K. Jones
Produced by Rupert Christie
Engineered by Sam Burden
Recorded at Empire Recording Studios
and Masterlink Studios, Surrey
Mixed at Ashdown Studios, Surrey

"THE MERMAID"
Written by Steve Knightley
Performed by Steve Knightley, Phil Beer,
Rupert Christie, Ben Nicholls & Robbie K. Jones
Produced by Rupert Christie
Engineered by James Welch
Recorded at Masterlink Productions, Surrey
Mixed at Ashdown Studios, Surrey

"BELIEVE"
Written by Brian Higgins, Paul Barry & Steve Torch
Licensed courtesy of Sybersound Records
By arrangement with Covered Records, Inc.

"LET'S TALK ABOUT SEX"
Written by Herby Azor
Performed by Salt-N-Pepa
Courtesy of Island Jef Jam Music Group
Under licence from Universal Music Operations Ltd

"IT'S NOT UNUSUAL"
Written by Gordon Mills & Les Reed
Performed by Tom Jones
Courtesy of The Decca Music Group Ltd
Under licence from Universal Music Operations Ltd

"HOW DEEP IS YOUR LOVE"
Written by Barry Gibb, Robin Gibb & Maurice Gibb
Recorded by Richard Clayderman
Courtesy of Union Square Music Ltd,
a BMG Company & JVCKENWOOD
Victor Entertainment Corporation
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"MAMBO NO.5 (A LITTLE BIT OF...)"
Written by Perez Prado, Lou Bega & Zippy
Performed by Joshua McGuire

"COMING AROUND AGAIN"
Written by Carly Simon
Performed by Alanis Morissette & Carly Simon
Licensed Courtesy of Epiphany Music LLC and Crush Malibu Music Management

New York production services provided by ATLANTIC PICTURES

With Special Thanks to
JOE MACHOTA, CHRIS ANDREWS, BRYAN LOURD, SALLY LONG-INNES
STUART DRYBURGH, ÚNA NÍ DHONGHAÍLE, BENNETT MILLER, RICHARD CURTIS
NERMA BEGIC, LIONEL WIGRAM, KURBAN KASSAM, GUY OLIVER
BEN SCOTT THOMAS, CHARLES LAYTON, DUNCAN KENWORTHY

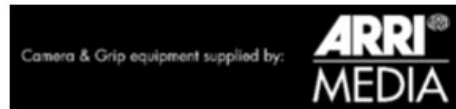
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Filmed on location in the UNITED KINGDOM



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