



LADY
CHATTERLEY'S
LOVER

PRODUCTION NOTES

NETFLIX

LADY CHATTERLEY'S LOVER

CREDIT

DIRECTED BY Laure de Clermont-Tonnerre

WRITTEN BY David Magee

BASED ON THE BOOK BY D.H Lawrence

PRODUCED BY Laurence Mark, Pete Czernin & Graham Broadbent

DIRECTOR OF PHOTOGRAPHY Benoit Delhomme

EDITOR Geraldine Mangenot

COSTUME DESIGNER Emma Fryer

HAIR AND MAKEUP DESIGNER Denise Kum

COMPOSER Isabella Summers

STARRING Emma Corrin (Lady Constance Chatterley),
Jack O'Connell (Mellors), Matthew Duckett
(Lord Clifford Chatterley), Joely Richardson
(Mrs Bolton), Faye Marsay (Hilda),
Ella Hunt (Mrs Flint)

SHORT SYNOPSIS



Marrying Sir Clifford Chatterley, Connie's life of wealth and privilege seems set as she takes the title of Lady Chatterley. Yet this idealistic union gradually becomes an incarceration when Clifford returns from the First World War with injuries that have left him unable to walk. When she meets and falls for Oliver

Mellors, the gamekeeper on the Chatterley family estate, their secret trysts lead her to a sensual, sexual awakening. But as their affair becomes the subject of local gossip, Connie faces a life-altering decision: follow her heart or return to her husband and endure what Edwardian society expects of her.

LONG SYNOPSIS

In blissful happiness, SIR CLIFFORD CHATTERLEY (MATTHEW DUCKETT) weds his bride CONNIE (EMMA CORRIN) – now to become Lady Chatterley. But with England still embroiled in the First World War, Clifford must go back to the front. When he returns home, six months after the conflict's conclusion in 1918, he and Connie move to his family's estate in Wragby in the Midlands. Like so many men, Clifford has suffered greatly, sustaining brutal injuries that mean he's paralyzed from the waist down.

At first, Clifford faces his new life positively, as he looks to write and even restore the woodlands in Wragby's sprawling grounds. New staff are hired, including gamekeeper OLIVER MELLORS (JACK O'CONNELL), a former army lieutenant. Yet as Connie expresses a desire for freedom, even to take a simple walk in Wragby, Clifford's dependance on her grows and his demeanor changes as he begins to treat her like a nursemaid. Unable to fulfil her sexual needs,

he suggests that Connie find someone to give her a baby whom can raise as his own; she's left shocked.

When Connie's sister HILDA (FAYE MARSAY) visits to discover that her sibling's health is failing from Clifford's demanding care needs, she demands that Connie no longer be Clifford's primary caregiver. They hire MRS. BOLTON (JOELY RICHARDSON), a widow who once cared for Clifford when he was young. As Connie's health restores, she resumes her walks around Wragby. She soon befriends Mellors, learning that he is separated from his wife Bertha, who frequently had affairs behind his back when he was fighting during the war.

As Connie's friendship with Mellors becomes more intense, feelings overflow and they consummate their relationship, enjoying passionate sex. The gamekeeper suggests it would be damaging for Connie if others found out about the affair, but consumed by love and lust, she continues.

While Clifford is preoccupied with modernising the nearby mines that have brought his family its fortune, Connie tells others, including Mrs. Bolton, that she and her husband may yet have children.

As the townsfolk gossip, Clifford is asked if these rumours are true, and confronts Connie. Unbeknownst to him, Connie believes she's pregnant by Mellors, and tells the gamekeeper, who suggests she used him to bear a child. Yet nothing can stop Connie, who has become increasingly exasperated by her husband's arrogant attitude to his workforce. Her feelings for Mellors continue to grow, and she becomes more careless as she becomes more carefree.

When Mrs. Bolton finds her in the woods with Mellors during a rainstorm, the affair is almost exposed, but Connie doesn't care. On the eve of a trip she is taking to Venice with Hilda, she insists on introducing Mellors to her disapproving sister, who believes he has no way of supporting Connie. As word gets back to Clifford, he is advised to sack Mellors, which he duly does.

Connie confronts her husband and confesses her pregnancy, though Clifford retorts that he will never divorce her. Emboldened, she leaves Wragby. After a trip to Venice, Connie returns and hears that Mellors has moved to Scotland, where he is now working on a farm. He sends word and she comes to visit him, as a new chapter in her life begins.



ABOUT THE PRODUCTION

The final novel written by the imperious D.H. Lawrence, *Lady Chatterley's Lover* remains a towering achievement in English literature. Taking place in England shortly after the end of the First World War, this story of a passionate affair that crosses the class divide is one of the most talked about books of the 20th Century. An erotic classic, and the first work to truly explore female sexual pleasure, it's frequently been adapted on stage, screen, and radio since it was first published in 1928. And yet a feature-length movie version has not been seen for almost two decades.

Re-telling the story of Connie, or Lady Chatterley, who falls for her estate's gamekeeper Oliver Mellors, producer Laurence Mark (*Ferry Maguire*, *Dreamgirls*, *The Greatest Showman*) set out to change that. "It seemed to me that sex was well represented in limited series and on television —w but was somewhat lacking in movies," he says. "So I thought, 'Well, let's bring sex back to the movies.' And *Lady Chatterley's Lover* seemed like an ideal place to begin. The idea was to take a fresh, modern look at the D.H. Lawrence classic



and have it be told primarily from Lady Chatterley's point of view, which I don't believe has ever really been done."

As the idea began to percolate back in 2013, the services of acclaimed screenwriter David Magee were engaged to adapt the book. Also arriving to help shepherd the film into production was Sony's 3000 Pictures founder Elizabeth Gabler and Executive Vice President of 3000 Pictures Marisa Paiva, who both previously worked with Magee on Ang Lee's four-time Oscar-winning *Life of Pi*. When the script came their way, they were smitten. "Elizabeth is a voracious reader and actually owns a first edition of *Lady Chatterley*... where the pages are uncut and are in very pristine shape," says Paiva. "So immediately, we knew it was something we wanted to be involved with."

Gabler was particularly entranced by Lawrence’s swan song. “From the time I studied D.H. Lawrence and Lady Chatterley’s Lover in college, I was mesmerised by the extraordinary passion and sweeping romance of the novel. Set against the lush backdrop of the English countryside, the story of Connie Chatterley and Oliver Mellors made me believe that true love is possible and real. I feel that is a theme that will also inspire modern audiences.”

With the plan to shoot on location in the United Kingdom, the team decided they also needed a “boots on the ground” producer based in London, as Mark notes. They immediately went to Pete Czernin, co-founder of Blueprint Pictures with Graham Broadbent, whose works as producer include *In Bruges*, *The Riot Club* and *The Best Exotic Marigold Hotel*. Czernin came on board as soon as he read Magee’s draft, convinced that the timeless qualities of Lawrence’s novel would make for a resonant drama for 21st Century audiences.

“Basically, I think everybody wants to find love,” he says. “And nobody knows where it’s going to come from. And I think forbidden love is also even more attractive

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PRODUCER LAURENCE MARK

in terms of literature and movies...finding somebody that you can’t have. Finding somebody that you’re destined to be with – it’s an ideal for everyone, isn’t it really? A good, big, old fashioned love story never goes out of style, I don’t think. People crave that connection. And they want to see people find each other, in the hope that they can do the same in their own lives.”

As the production gathered pace, the team focused on choosing a visionary director to bring Magee’s script to the screen. French filmmaker Laure de Clermont-Tonnerre rose to the top of the list, thanks to her beguiling 2019 debut feature *The Mustang*, a story that similarly to Lawrence’s novel had an innate connection to nature.

“That is very clearly felt in *The Mustang*, in terms of being out in the world and nature and how that can open up a new life for somebody,” says Paiva. “Those themes were really present and done beautifully in Laure’s first film.”

Clermont-Tonnerre had first encountered *Lady Chatterley’s Lover* when she was in her late teens, later revisiting the story through various screen adaptations. When she read Magee’s script, it resonated with her, feeling both timely and timeless. “I immediately felt connected to the scenes of imprisonment, and nature and connection,” she says. “And I thought it was a very timely story to tell about human connection, and most importantly, about the freedom of a woman who can control her body. And so all those scenes resonated with me in a very strong way.”

When Clermont-Tonnerre came on board, she began working with Magee on fine-tuning the script, to tell the story from Connie’s point of view. “And obviously, that was the goal from D.H. Lawrence at the time, because he was expressing a message about glorifying sexuality instead of being ashamed of it,” she says. “So in that sense, he was one of the very few male writers to address

female sexual pleasure. And that’s why it was so scandalous. But it was in the sense of really glorifying the revitalization of human beings through connections, sensuality, nature. And it was very avant-garde. No one was really ready to accept it. And we are not fully ready yet to accept it today.”

With Clermont-Tonnerre attached, another vital partnership that was cemented was with Netflix. The streaming site had joined forces with 3000 Pictures, with *Lady Chatterley’s Lover* the first film to come out of their first-look deal. “Netflix has been an ideal partner, and the executives there have been incredibly smart and sensitive about the material – and also remarkably supportive and collaborative” says Mark. With the elements falling into place, it was time to bring D.H. Lawrence’s novel to a new generation.



FINDING LADY CHATTERLEY

When it came to seeking out the right cast for *Lady Chatterley's Lover*, it was clear that the title character needed to come first. "Connie really was the anchor," notes Marisa Paiva. The search for an actress led the team to Emma Corrin, the rising star who found acclaim for their performance as a young Lady Diana Spencer in the fourth season of Netflix sensation *The Crown*. Pete Czernin chatted with Corrin over Zoom, and immediately sensed their enthusiasm. "Emma literally read the

script over the weekend, and a couple of days later, they were talking to all of us," he says. "Looking back on it now, we were super lucky to get them."

Gabler agrees: "The character of Lady Chatterley is a very demanding one to bring to life in cinema. It is essential that the audience is able to embrace and respect the longing for love and human connection that is so lacking in a confining and cold marriage.



Emma has an ethereal beauty that is not only transcendent, but quietly vulnerable and accessible. Emma imbues the character of Connie with intelligence, grace, passion, and whimsical sense of humour. It is so rare to find an actor who can capture and project all of these extraordinary qualities.”

For Corrin, there were two moments where they realised “this is golden”, as they put it. The first was when they heard Clermont-Tonnerre was set to be the film’s director. “I’d seen *The Mustang* and I was obsessed with her work. I think that she films through such a nuanced, sensitive lens that really gets in under the skin of the characters she’s filming.” Then, when they read the script, they encountered the scene where Connie and Mellors are dancing naked in the woodland, in a rainstorm.

“Emma told me, ‘I read the scene where they are dancing naked under the rain and I really want to make a project with that scene!’ laughs Clermont-Tonnerre. “And I think it was very bold from Emma because it’s true that it’s such a liberating moment. They said, ‘I want to be able to run naked in the forest under the rain

I think it’s one of the most ecstatic images, a measure of freedom.’ And I said, ‘I am with you, Emma. I wish I could do that too.’ And this is definitely one central piece of the project that we were also excited to portray and explore.”

Corrin felt excited to bring Connie to the screen for contemporary audiences. “I think it says so much about what it is to be a woman needing sexual pleasure and intimacy and the legitimacy of that need and that want.



It is not something that you should be ashamed about. It is not something that you should deprive yourself of. It is something that we all need. And I think that Connie's journey is one of realization – she needs to embrace that side of her. To really foreground this in this film has been really important to both Laure and I, to really make sure that the journey is really Connie bringing herself alive in that way.”

Meanwhile, the search for Mellors continued, with the team getting excited by the idea of casting Jack O'Connell. The BAFTA-winning British actor had caught Clermont-Tonnerre's eye in two heralded films, '71 and Starred Up, and she sensed a “fine balance between masculinity and femininity” in the actor. “Also the fact that he comes from the same town as Mellors – Derby. So his background was very authentic, very close to Mellors. And Jack is extremely smart. Very educated. I was really looking for those different layers for the character. It's easy to fall into a cliché of Mellors, like the beast in the woods, and it's not him at all. He's someone much more broken and damaged and sensitive. And I felt that Jack was representing all those qualities.”



When he was approached about the part, O'Connell was taken with Lawrence's novel. “I love the book. I think the book is phenomenal,” he says. “I think it's probably one of the best pieces of writing I've certainly ever encountered. I think it'll be a constant book that I keep going back to. I think the author...he writes very deeply about a topic, I think, that involves us all really. And that's a question mark over what love might be, the different versions of love.”

Laurence Mark had seen O'Connell perform on stage in a production of Tennessee Williams' play *Cat on a Hot Tin Roof*.

Aside from demonstrating extraordinary acting ability, it was also clear from that production that he was completely and very naturally uninhibited – a trait that would be crucial to the making of a film like *Lady Chatterley's Lover*.” The other thing was just how well he got on with Corrin. “Chemistry was quite important,” says Czernin. “Jack and Emma really have proper chemistry, and they liked each other, which also helps.”

Corrin was delighted when O’Connell signed on. “I’d been quite apprehensive about it, ’cos I knew the script and I knew how much intimacy there was. And I just knew that it had to be the right person. Laure and I were both on the same page. We wanted Mellors to be so different, real and raw and sensitive. And when we got on that Zoom with Jack – I think he was filming something in Morocco at the time – I remember I could see both of us being like, ‘Yeah, this is it.’ Just there, very straightforward. Really engaged, but just himself. And that was all we needed.”

The journey was just beginning for O’Connell, who reconnected with Ian Smith, his drama teacher from the

acclaimed Television Workshop in Nottingham. “Before he started teaching drama, he was an English teacher, so he loves this book, and worships D.H. Lawrence and was very keen to join us on our quest of honouring the original words,” says O’Connell. Across several meetings, they worked on Mellors’ accent and his inner life. “So that became the main focus and helped me step into trying to get to know the character and understand the period a little bit better.”

To find Sir Clifford Chatterley, Connie’s husband who was injured in the war, the team were very keen to open the casting net as wide as possible. “In the interest of being as accurate as we could possibly be, and as authentic and real as we could possibly be, we always planned to cast a disabled actor so that he could bring the actual experience of being disabled to the set,” says Mark. The casting process led them to Matthew Duckett, an actor with cerebral palsy whose work in the theatre had seen him play Loyal in The Royal National Theatre’s production of *Tartuffe*.

Duckett was extremely impressed with the way the production set about approaching his role. Dan Edge, who also has cerebral palsy, was hired as the film's disability coordinator. "I've been in a great many productions where I've been allowed to live in my disability, which has been incredibly freeing as an actor," says Duckett. "It's a marvellous change to see in the work. But something I was really grateful to see happen was to have someone on-set dedicated to my needs as a disabled artist and to the honesty of the production of a disabled character."

Together with Edge, Clermont-Tonnerre and the film's movement coach Polly Bennett, Duckett was able to figure out Clifford's physicality. "Being able to land on a definition of what Clifford's disability is, what the manifestations of that are for him, has been brilliant," he says. "What is Clifford's disability? Is he just paralysed from belly button to toe? Is it more of a paraesthesia? Are there moments where there may be sensation? Can there be movement in the limbs? Is there control over that movement? Can he bear weight? All of these questions were being asked and answered and it helps, I think, to bring a real depth to Clifford as a disabled person."

When it came to casting Mrs. Bolton, the nursemaid who comes to the Chatterley estate at Wragby to care for Clifford, the production could've gone in many different directions. "Mrs. Bolton has been done various ways," says Paiva. "Jodie Comer played Bolton in one adaptation [the 2015 BBC production]. We wanted to make sure that there was a true friendship between Bolton and Connie...it didn't need to be antagonistic or a stock classism issue and we wanted somebody that was warm at heart."

The production approached the estimable Joely Richardson. “Our casting director Kharmel Cochrane brought up Joely’s name, and immediately we all jumped at the chance to have an actress of her calibre” adds Paiva. As it happens, the British actress had played Lady Chatterley in a 1993 four-part mini-series, opposite Sean Bean as Mellors and James Wilby as Clifford. With the show directed by the iconic filmmaker Ken Russell, who famously adapted Lawrence’s earlier novels *Women in Love* and *The Rainbow* for cinemas, it also saw Shirley Anne Field cast as Mrs. Bolton.

Richardson was tickled by the idea of returning to Lady Chatterley’s Lover in a different role. “What I love about this interpretation of Mrs. Bolton and why I wanted to be part of it now is that I thought, ‘Gosh, I’m still part of propagating the story of Lady Chatterley and Mellors and D.H. Lawrence, who’s a writer that I absolutely love, always, since way back.’” She was also taken with the character. “Mrs. Bolton really believes in love. I think that’s such a beautiful thing, especially since she had lost her own husband and she wants others to love, and she wants to believe and support.

So she’s both on Clifford’s side and she’s on Connie’s side, and she’s on Mellor’s side. And I love people like that.”

Rounding out the key roles was Fay Marsay (*Fresh Meat*, *Game of Thrones*, *McMafia*), who came on board to play Connie’s sister Hilda. “She’s someone very different from who I am,” says Marsay. “I’m quite Northern and come from quite a working-class background. And so it was a challenge, basically, with the accent. She’s quite stern!” This crystallised in her feelings towards her sister’s marriage. “Connie and Clifford at Wragby: I think Hilda sees it for what it is. She never wanted her sister to marry this guy anyway. I feel like she thinks he’s a bit too boring for her and that it’s a little bit too rigid in what’s expected of her.”

REALISING WRAGBY

As principal photography approached, other key personnel came on board, including cinematographer Benoit Delhomme and production designer Karen Wakefield. One of the earliest decisions taken was where to shoot, with so much action taking place at Wragby. “Wragby is a character in the movie, it becomes Connie’s prison,” says Paiva. “And that house and that estate and its surroundings were going to become her world.”

Searching for a country house estate that hadn’t been seen on film before proved a challenge, but Wakefield and the locations team succeeded admirably, finding the Brykinalt Estate near Chirk in Wales.

Not only was the house itself perfect to shoot in, but the geography of the estate worked perfectly for the story. With house on top of a steep hill, it led downwards to a woodland, which was an ideal spot to build Mellors’ hut, right in the eyeline of Wragby



Clermont-Tonnerre was delighted by this, as it came to symbolise the class differences between Connie and Mellors. “She’s going back and forth, up and down, up and down. So we actually added a lot of those walks because her journey into the woods was so important for the character. So we definitely loved this property for those reasons.”

While CG artists would later add in shots of the mines owned by Clifford’s family in the background, to give the production an authentic feel of 1920s Nottinghamshire, so much of the film could be captured in camera. Together with her cinematographer Delhomme, Clermont-Tonnerre fell for the raw, rural qualities in the Welsh countryside. “Wales is very, very wild,” she says. “We didn’t want to portray manicured nature. We wanted to feel the nature in something very untouched and rough.

Wales was offering all those very dense forests, very high trees, all these palettes of greens, all those birds that have never heard before...there was very specific insects with strong noises. It just felt really mysterious and completely undiscovered.”

Although they’d never worked together, Clermont-Tonnerre had met Delhomme in the past and she admired his work, particularly on Julian Schmabel’s *At Eternity’s Gate*, a film about painter Vincent Van Gogh. “I immediately thought about Benoit because I needed someone who has a very strong pictorial skill,” she says. They began talking about cinematographic approaches to the film, including exploring the technique of autochrome, an early photographic process patented in 1903. They were also inspired by photographers from the era, like Anne Brigman, and contemporary photographer Ryan McGinley.

Meanwhile, costume designer Emma Fryer had been hard at work with her team crafting the outfits for the actors. She began with mood boards, looking at the Edwardian period, but then started considering contemporary clothing. While she spent time in costume houses, she also visited high-street shops like London department store Selfridges to see what was on offer. This mix and match approach came to characterise the costumes, particularly for Connie.

“As if she literally has just walked into her wardrobe and put a skirt on, in a really easy and simple way, without it feeling sort of overly costumed,” says Fryer.

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As Corrin recalls, on her first day of fittings, Fryer promised that her approach would be a “complete twist” on the usual period film. “She said, ‘We’re working with tertiary colours. It’s gonna be a really bold, colourful palette. And she’s gonna have this modern element in her style, which is gonna give the film a timeless setting. Even though it is period, it could be anywhere ’cos you’re so contained within this world.’” Clermont-Tonnerre concurs: “You’re not getting the dust of the time; you’re getting something that feels very rejuvenated and vibrant. Which I always wanted.”



Similarly, the score needed to feel timeless. The production went to British musician Isabella Summers, ‘The Machine’ who formed hugely successful band Florence + The Machine. “We all felt incredibly blessed when the brilliantly talented Isabella Summers expressed her passionate interest in composing the score for *Lady Chatterley’s Lover*,” enthuses Gabler. Her hauntingly gorgeous compositions infuse the visual elements of the film with elegance, romanticism, and complex emotionality that miraculously not only accentuate the classicism of the novel, but also incorporate an accessible sensation of modernity and energy to the film. Isa has dedicated her heart and soul to the score by composing hours of stunningly gorgeous cues, giving us an incredible musical treasure trove to explore and incorporate into this film.”

When it came to working with the actors, with so many intimate scenes, it was crucial that the production handled everything with respect and care. Joining *Lady Chatterley’s Lover* was Ita O’Brien, one of the world’s leading intimacy coordinators and movement directors, whose work includes the BBC adaptations of Sally Rooney’s novels *Normal People*

and *Conversations with Friends* and Ridley Scott’s epic *The Last Duel*. “I thought it was such a great help to be able to approach the scenes with someone that can choreograph it and talk about it without it being invasive,” says Clermont-Tonnerre.

Corrin felt in safe hands with O’Brien present to handle conversations about the manner of a sex scene. “I think it’s a brilliant practice,” Emma says, noting how “beat by beat” every action would be plotted out in advance, making sure both actors were comfortable and gave their consent to every intimate gesture. It also gave the director time to think about each sex scene in a different way. “We talked a lot with Ita O’Brien about the shape [of these scenes],” says Clermont-Tonnerre, who was particularly inspired by Egon Schiele, the early 20th Century artist famed for his erotic drawings.

The sensitivity around the film’s love scenes stretched even further, with Czernin deciding he wasn’t going to be present on the closed set or even watch any of the dailies – the raw footage – from those moments.

“It’s slightly scary to have a bit of the movie that you haven’t seen being filmed when you’re on set every day. But I would absolutely do that again because I think it really relaxed everybody. Everybody knew exactly where they were. And I just think it’s right and appropriate...it was done properly.”

It clearly benefited the production, with the erotic scenes crackling with chemistry. “I dare say this is the sexiest version of *Lady Chatterley’s Lover* that has been made,” comments Paiva. But perhaps more importantly, they come to symbolise something that will resonate with modern audiences. “I mean, it’s about a woman who controls her body,” reiterates Clermont-Tonnerre. “It’s such a political film and important film about female empowerment and female freedom, sexual freedom. Someone who can free herself from class status, society.”

Alongside that, *Lady Chatterley’s Lover* is a film that will appeal to anyone who wants to believe in the possibility of romance, in love and finding a soulmate. “It is my aspiration that audiences will be transported to another time and place filled with natural beauty, passionate

romance, and be inspired by the strength of a woman who is courageous enough to find happiness in her life,” says Gabler. “I hope that people find hope and inspiration from this film and the very human story within it.”

Laurence Mark agrees with Gabler’s sentiment: “I’d like viewers to come away from this film with a sense of hope – hope that if they have not yet found their own quintessential love story, they will. And although it may require some sacrifice, it is truly worthwhile and to be cherished”.

CAST & CREW BIOGRAPHIES

Emma Corrin (Lady Chatterley)

Actor Emma Corrin is best known for the role of Lady Diana Spencer in Season 4 of the Netflix world-wide, award winning hit series **THE CROWN**. The role earned Emma a Golden Globe and Critics Choice award for Best Actress, as well a SAG and Emmy nomination in the same category. Emma joined Season 3's stellar cast including Olivia Colman, Tobias Menzies, Helena Bonham Carter and Josh O'Connor in the latest iteration of the show that was released in November 2020.

Emma has also wrapped filming a lead role in Amazon Studios' feature film **MY POLICEMAN**. Based on the novel by Bethan Roberts, Emma plays 'Marion', opposite Harry Styles and David Dawson.

Emma can also be seen in the UK remake of the French fan favourite, **TEN PERCENT** (previously **CALL MY AGENT**) in a cameo role, which premiered in April on Amazon Prime Video in the UK and CMA in the US.



Emma is currently filming the lead role in FX's limited series **RETREAT**. Emma will play Darby Hart, the amateur sleuth at the centre of a murder mystery set at a secluded retreat, joined by further cast including Harris Dickinson and Alice Braga.

Last Summer, Emma made their west end debut at The Harold Pinter Theatre which hosted a collection of new plays entitled **RE:EMERGE**, by Sonia Friedman Productions. Emma starred as the lead role in **ANNA X** (2021), a play inspired by real events and a performance which earned Emma a 2022 Olivier Nomination for Best Actress. **ANNA X** follows Anna and Ariel (Nabhaan Rizwan); two influential people who often find themselves at the hottest events and parties, but deep down, the pair struggle to keep up with New York's social elite.

It has just been announced that Emma will make their return to the West End later this year to star in **ORLANDO**; a play penned by Neil Bartlett from the Virginia Woolf novel and directed by Michael Grandage. Emma will play the titular role in the feminist classic, which spans

nearly 400 centuries and follows a poet who changes sex from man to woman and meets various key figures of English literary history.

2020 saw Emma's debut film appearance in **MISBEHAVIOUR**, a historical drama film following the story of a group of women from the Women's Liberation Movement seeking to disrupt the 1970 Miss World beauty competition, which took place in London. Cast as 'Jillian Jessup', the Miss South Africa contestant, Emma starred alongside Keira Knightley, Keeley Hawes and Gugu Mbatha-Raw, amongst others.

Emma has also been selected by The Hollywood Reporter as one of their 'Next Gen' breakout actors and named as one of Screen International's 'Stars of Tomorrow' 2020.

Emma's previous television roles include the recurring 'Esme', in the 10-part Warner Brothers/EPIX series **PENNYWORTH** (2019).

Jack O'Connell (Mellors)

Jack O'Connell's career has catapulted since winning the EE Rising Star Award at the 2015 BAFTA Awards and the New Hollywood Award at the 2015 Hollywood Film Awards and he has fast become one of the UK's most versatile and exciting actors.

Last summer we saw Jack leading the cast of Andrew Haigh's five-part thriller *THE NORTH WATER*, produced by See-Saw Films for BBC Two. Jack will portray 'Patrick Sumner', a disgraced ex-army surgeon who signs up as ship's doctor on an ill-fated whaling expedition to the Arctic in the late 1850s. Colin Farrell rounds out a stellar cast that also includes Stephen Graham and Peter Mullan. He will reteam with the BBC for *SAS: ROGUE HEROES*, a six-part drama based on Ben Macintyre's 'SAS: Rogue Heroes' book, which charts the formation of the renowned Special Forces unit. The series is directed by Tom Shankland and written by Steven Knight. Sofia Boutella and Dominic West also star.

Last year saw the premiere of *LITTLE FISH*, a film focusing on a young married couple who fight to keep their love alive in the face of a mysterious pandemic that

erases people's memories. Jack stars as 'Jude' with Olivia Cooke taking on the role of 'Emma' alongside him, with Chad Hartigan (*Morris From America* and *This Is Martin Bonner*) at the helm as director.

August 2019 saw Jack in the Benedict Andrews thriller *SEBERG*, which received its world premiere at the Venice Film Festival. The story follows an ambitious young FBI agent assigned to investigate actress Jean Seberg (Kristen Stewart) when she becomes embroiled in the tumultuous civil rights movement in late 1960s Los Angeles. Zazie Beetz, Margaret Qualley and Vince Vaughn also star in the film, distributed by Amazon Studios. In the same year, he also starred in Max Winkler's *JUNGLELAND*, a drama concerning bare-knuckle fighter 'Lion' (O'Connell) and his manager (Charlie Hunnam) who must travel across the country for one last fight.

TRIAL BY FIRE received its world premiere at the Telluride Film Festival in 2018, a fact-based drama directed by Ed Zwick. The film is written by Academy-winning screenwriter Geoffrey Fletcher and was adapted from an award-winning article in *The New Yorker*.

Jack stars as ‘Cameron Todd Willingham’, a poor, uneducated heavy metal devotee with a violent streak and a criminal record. Convicted of triple homicide in the arson deaths of his three small children, Willingham spent 12 years on death row. Laura Dern co-stars as Elizabeth Gilbert, a Texas housewife who forms an unlikely bond with Willingham and, though facing staggering odds, fights magnificently for his freedom on the basis that he was wrongly convicted. Prior to this, Jack returned to the stage alongside Sienna Miller in Tennessee Williams Pulitzer Prize winning play *CAT ON A HOT TIN ROOF*, set in the plantation home of a wealthy cotton tycoon Big Daddy Pollitt. A Young Vic production directed by Benedict Andrews, the play explores the relationships between various members of Big Daddy’s family, notably between O’Connell’s ‘Brick’ and Miller’s ‘Maggie’.

Following his appearance on stage, Jack starred in the original Netflix Western drama series *GODLESS*. Written and directed by Scott Frank and produced with Steven Soderbergh and Casey Silver, the limited series is set in 1884 and follows ‘Frank Griffin’ (Jeff Daniels), the leader of a notorious gang that terrorizes towns across the West as he hunts Roy Goode (Jack).

In 2017, Jack appeared as a Czech resistance fighter in *THE MAN WITH THE IRON HEART*, alongside Jack Reynor, Mia Wasikowska, Rosamund Pike and Jason Clarke. Based on the debut novel of French author Laurent Binet, the film was directed by Cedric Jimenez and recounts ‘Operation Anthropoid’, the assassination of Nazi leader Reinhard Heydrich in Prague during World War II.

2016 saw Jack star in financial thriller *MONEY MONSTER*, directed by Jodie Foster. Starring opposite George Clooney and Julia Roberts, Jack played ‘Kyle’, an irate investor who loses everything on the stock exchange. Financial TV host Lee Gates (Clooney) and his producer Patty (Roberts) are put in an extreme situation when Kyle forcefully takes over their studio demanding answers. During a tense standoff broadcast to millions on live TV, Lee and Patty must work furiously against the clock to unravel the mystery behind a conspiracy at the heart of today’s fast-paced, high-tech global markets.

The film premiered at the 2016 Cannes Film Festival. Also that year, Jack received rave reviews when he lead the cast of Richard Bean's THE NAP at The Crucible Theatre in Sheffield. The play was directed by Richard Wilson and Jack played central character 'Dylan'.

In 2014, Jack took the lead role in Angelina Jolie's UNBROKEN, portraying American Olympian and World War II POW survivor Louis Zamperini. Based on the book by Laura Hillenbrand; Unbroken: A World War II Story of Survival, Resilience and Redemption, the film chronicles the life of the athlete who survived in a raft for 47 days after his bomber was downed and then sent to a series of Japanese prisoner of war camps.

2014 also saw Jack star in 71', for which he was nominated for a British Independent Film Award. The thriller – based on the troubles in Belfast during the 1970s – was screened at Toronto, Tribeca and New York Film Festivals and was in competition at the Berlin Film Festival. He was also seen starring in David Mackenzie's Film 4 backed STARRED UP, for which he was nominated in the category of Best Actor at the BAFTA Scotland Awards that year. The

gritty prison-based father-son drama – in which he played young prisoner 'Eric' opposite Rupert Friend – premiered to great acclaim at the Toronto Film Festival, and also screened at the London, Tribeca and LA Film Festivals. The role also earned Jack a 2013 British Independent Film Award nomination for Best Actor and contributed towards his nomination for the South Bank Sky Arts Times Breakthrough Award. Finally, in early 2014 Jack featured in the role of 'Calisto' in 300: RISE OF AN EMPIRE, the prequel to Warner Bros epic 300.

In 2013 Jack reprised the character he played in SKINS in the feature SKINS RISE, charting the development of his character since the last time viewers saw him.

In 2012 audiences saw Jack as lead character 'Charlie Peaceful' in Pat O'Connor's PRIVATE PEACEFUL. This adaptation of Michael Morpurgo's novel follows the rites of passage of two brothers in the early 20th century. He also starred as 'Kurtis' in thriller TOWER BLOCK alongside other British talent including Sheridan Smith and Russell Tovey; and as 'Adam' in thriller THE LIABILITY.

In 2011's THE RUNAWAY, Jack starred as 'Eamonn'. The critically acclaimed Sky drama also featured Keith Allen and Alan Cumming. In the same year he starred as 'Bobby Charlton' in UNITED, the BBC Two dramatisation of the 1958 Munich Air Crash. He also played the role of 'Dylan' in Karl Golden's WEEKENDER where, following the wild adventures of two friends who move from Manchester's rave scene to the clubs of Ibiza, the film takes a sinister turn.

In 2006 Jack had his film debut with the role of 'Pukey' in the controversial and critically acclaimed British film THIS IS ENGLAND. He followed this up with the role of the villain 'Brett' in James Watkins' horror film EDEN LAKE, in which he appeared opposite Michael Fassbender and Kelly Reilly. In 2009, he won the role of Marky in Daniel Barber's crime thriller HARRY BROWN and later starred in TV movies WUTHERING HEIGHTS and DIVE, directed by Dominic Savage.

Jack's additional theatre credits include SCARBOROUGH at the Royal Court, THE SPIDERMEN, THE MUSICIANS and JUST.

Matthew Duckett (Clifford)

Theatre includes: Richard III and All's Well That Ends Well (The Royal Shakespeare Company), Tartuffe (Royal National Theatre), My Left/Right Foot - The Musical (National Theatre Scotland); The Complete Works of William Shakespeare, Abridged!, Macbeth, Private Peaceful (National Production Company); Cockroaches (Sosis Productions); Pacifists & Protesters: A Dangerous Woman (The Gloucester Theatre Company); Notes From Underground, Shakespeare Live! (Traffic of the Stage) Television includes: Confession (ITV Studios), Doctors (BBC)

Joely Richardson (Mrs Bolton)

Joely Richardson is a two-time Golden Globe nominee, known for her roles across screen and stage. In television, Joely starred in Ryan Murphy's award winning Nip/Tuck, Emerald City, The Rook and The Tudors. Joely can currently be seen in Neil Gaiman's new series, The Sandman on Netflix. Schwarzenegger and David Fincher's The Girl with the Dragon Tattoo.

Her film work spans across genres with credits including Disney's 101 Dalmatians, Roland Emmerich's Anonymous and The Patriot, Maggie with Arnold Schwarzenegger and David Fincher's The Girl with the Dragon Tattoo. More recent work includes Red Sparrow across from Jennifer Lawrence, Richard Stanley's The Colour Out of Space with Nicholas Cage and the soon to be released Netflix feature, Lady Chatterley's Lover. On stage, she started her career in theatre and has performed at the Old Vic, RSC and both in West End and Broadway.

Faye Marsay (Hilda)

Faye has a large number of TV credits including BBC One series The White Queen, Channel 4 series Fresh Meat, Charlie Brooker's Black Mirror: Hated in the Nation, and the role of WAIF in the fifth and sixth seasons of Game of Thrones. She also starred opposite Helena Bonham-Carter in BBC One series Love, Nina. Her film credits include Matthew Warchus' film Pride, the lead role opposite David Tennant in Daisy Aitken's You, Me and Him, along with Joe Wright's The Darkest Hour and Matthew Heineman's A Private War.

Ella Hunt (Mrs Flint)

Ella Hunt is best known for her role in Apple TV's acclaimed series, "Dickinson" starring opposite Hailee Steinfeld, where she played Dickinson's long-time friend confidant, and love interest 'Sue.' She will next appear in the Netflix adaptation of the D.H. Lawrence novel Lady Chatterley's Lover alongside Emma Corrin and Jack O'Connell.

Hunt recently made her theatrical debut in the dramatic play Closer at London's Lyric Theatre as the lead, Alice. Hunt's other notable credits include the Mariama Diallo directed film, Master for Amazon Studios, and as 'Anna' leading Orion Pictures' Anna and the Apocalypse.

Hunt can also be seen in the second season of Amazon's anthology series "Lore" based on the popular podcast of the same name. She appeared in a season of Mike Bullen's award-winning comedic drama "Cold Feet" as well as the feature films, Kat and the Band and Summer Night. Earlier in 2018, Ella starred as the lead opposite Sheridan Smith in the independent feature The More You Ignore Me, which was released in July.

Hunt can also be seen in the second season of Amazon's anthology series "Lore" based on the popular podcast of the same name. She appeared in a season of Mike Bullen's award-winning comedic drama "Cold Feet" as well as the feature films, *Kat and the Band* and *Summer Night*. Earlier in 2018, Ella starred as the lead opposite Sheridan Smith in the independent feature *The More You Ignore Me*, which was released in July. Previously, Ella could be seen opposite Ben Kingsley, Gillian Anderson, and Callan McAuliffe in Jon Wright's feature *Robot Overlords*, which premiered at the London Film Festival. Ella's previous films include the Clive Owen horror film *Intruders* and the Oscar winning film adaptation of *Les Misérables*.

Laure De Clermont-Tonnerre (Director)

Laure just completed her film, *LADY CHATTERLEY'S LOVER* for Netflix, 3000, and Sony starring Emma Corrin and Jack O'Connell. She premiered her directorial debut *THE MUSTANG*, from a screenplay she wrote, at Sundance 2019. She won the IFP Gotham Award for Breakthrough Director for the film and was nominated for Best First Feature at the Indie Spirit Awards. This Sundance Labs project stars Matthias Schoenaerts and Bruce Dern.

Executive produced by Robert Redford, Focus Features released the film to wide acclaim. In television, Laure directed the pilot, second and sixth episodes of Hulu's Emmy-winning *THE ACT*, written by Michelle Dean & Nick Antosca. She also directed a block of Cate Blanchett's FX limited series *MRS. AMERICA* and of the FX limited series *IMPEACHMENT*. She's actively developing projects with Isabelle Huppert for HBO, Stacey Sher for FX, Emma Stone/A24 & Focus.

Laurence Mark (Producer)

Laurence Mark is an Academy Award-nominated, Emmy-nominated, Golden Globe-winning producer of such acclaimed hit films as *THE GREATEST SHOWMAN*, *JULIE & JULIA*, *DREAMGIRLS*, *I, ROBOT*, *AS GOOD AS IT GETS* and *JERRY MAGUIRE*.

Mr. Mark's production of *THE GREATEST SHOWMAN*, the movie musical starring Hugh Jackman, Zac Efron, Michelle Williams and Zendaya and directed by Michael Gracey, grossed over \$425 million worldwide. It has achieved the highest domestic gross of any live-action original movie musical of all time.

He also served as Executive Producer of VIVO, an animated movie musical with music and lyrics by Lin-Manuel Miranda who voiced the title role. Directed by Kirk DeMicco, the film was released by Netflix in conjunction with Sony, and it was one of Netflix's strongest performers last year.

Prior to these, Mr. Mark produced LAST VEGAS starring Michael Douglas, Robert De Niro, Morgan Freeman and Kevin Kline and directed by Jon Turteltaub; and JULIE & JULIA, starring Meryl Streep and Amy Adams and written and directed by Nora Ephron.

For television, Mr. Mark was an Executive Producer of WHEN WE RISE, the critically lauded eight-hour limited series that aired on ABC. Chronicling the history of gay rights, the series was created and written by Dustin Lance Black and starred Guy Pearce, Mary-Louise Parker and Rachel Griffiths.

With Bill Condon, Mr. Mark served as producer of the highly regarded Hugh Jackman-hosted 81st Annual Academy Awards which earned him an Emmy nomination. The show itself received ten Emmy nominations and won four. Before that, Mr. Mark produced

DREAMGIRLS, starring Jamie Foxx, Beyonce Knowles and Eddie Murphy and directed by Bill Condon. The movie won three Golden Globe Awards, including one for Best Picture. It also received eight Academy Award nominations, the most of any movie in its year, and won two of them, including one for Jennifer Hudson as Best Supporting Actress.

Earlier on, Mr. Mark received an Academy Award nomination for producing Best Picture nominee JERRY MAGUIRE, and he executive-produced two other Academy Award nominees for Best Picture, AS GOOD AS IT GETS and WORKING GIRL. Mr. Mark garnered an Emmy nomination and a Golden Globe nomination as Executive Producer of POLITICAL ANIMALS, a limited series created by Greg Berlanti and starring Sigourney Weaver, which aired in 2012 on the USA Network. The show received four Emmy nominations, winning one for Ellen Burstyn as Best Supporting Actress.

Mr. Mark has also produced I, ROBOT, ROMY AND MICHELE'S HIGH SCHOOL REUNION, LAST HOLIDAY and THE LOOKOUT, which won the Independent Spirit Award for Best First Feature.

In addition to these films, Mr. Mark produced FINDING FORRESTER, THE OBJECT OF MY AFFECTION, ANYWHERE BUT HERE, THE ADVENTURES OF HUCK FINN, BLACK WIDOW and the cult favorite CENTER STAGE plus its two sequels.

Laurence Mark Productions is headquartered at Sony Pictures Entertainment where the company has a long-term production arrangement with Columbia Pictures. Mr. Mark's other producing credits include SISTER ACT 2, HOW DO YOU KNOW, THE ART OF MORE (TV), RIDING IN CARS WITH BOYS, BICENTENNIAL MAN, TRUE COLORS, SIMON BIRCH and the now-legendary GLITTER starring Mariah Carey.

Prior to producing, Mr. Mark held several key publicity and marketing posts at Paramount Pictures, culminating in his being appointed Vice President of West Coast Marketing. He then moved into production, and as Vice President of Production at Paramount and Executive Vice President of Production at 20th Century Fox, he was closely involved with the development and production of such films as TERMS OF ENDEARMENT, TRADING PLACES, FALLING IN LOVE,

THE FLY and BROADCAST NEWS.

Pete Czernin and Graham Broadbent (Producers)

Graham and Pete have been friends since they met on their first day at university. In 2005, after a decade forging their own paths - Graham as an independent producer in London, Pete as an executive in Los Angeles - they joined forces to found film production company Blueprint Pictures in London.

Their twenty credits as a producing partnership include: THREE BILLBOARDS OUTSIDE EBBING, MISSOURI, the Academy Award, Golden Globe and BAFTA winning film by Martin McDonagh, starring Frances McDormand, Woody Harrelson and Sam Rockwell, which earned \$160 Million in worldwide box-office receipts; and THE BEST EXOTIC MARIGOLD HOTEL and THE SECOND BEST EXOTIC MARIGOLD HOTEL, directed by Academy Award winning John Madden and starring Judy Dench, Maggie and Bill Nighy, and which collected \$223 Million at the world-wide box office.

EMMA released in 2020 by Focus Features, an adaptation of the Jane Austen classic, directed by Autumn de Wilde and starring Anya Taylor-Joy, Mia Goth, Callum Turner, Josh O'Connor, Johnny Flynn, Miranda Hart and Bill Nighy.

Followed by A BOY CALLED CHRISTMAS, based on the best-selling book by Matt Haig, and directed by Gil Kenan, with cast including Jim Broadbent, Maggie Smith, Sally Hawkins and Kristen Wiig; and LAST LETTER FROM YOUR LOVER, directed by Augustine Frizzell and starring Felicity Jones and Shailene Woodley.

Graham and Pete are in post-production on: Martin McDonagh's THE BANSHEES OF INISHERIN, for Searchlight Pictures, starring Colin Farrell and Brendan Gleeson and THE BEAUTIFUL GAME for Netflix, directed by Thea Sharrock and starring Micheal Ward and Bill Nighy.

Elizabeth Gabler (Sony 3000 President and Founder)

In September of 2019, Elizabeth Gabler formed and is President of a newly founded multi-media division at Sony Pictures Entertainment, entitled 3000 Pictures. This new company represents

a partnership between Sony Pictures, HarperCollins Publishers and what was formerly Fox 2000. 3000 Pictures focuses primarily on literary adaptations, both fiction and non-fiction for theatrical feature films, television, and streaming services. The first film under the 3000 banner is the adaptation of the publishing phenomenon, WHERE THE CRAWDADS SING by Delia Owens, for Sony Pictures Entertainment, which released in theaters worldwide in July 2022.

In November of 1999, Ms. Gabler became President of Fox 2000 Pictures, a division of Twentieth Century Fox. The division is proud to have shepherded such films as UNFAITHFUL, WALK THE LINE, THE DEVIL WEARS PRADA, MAN ON FIRE, MARLEY & ME, BRIDGE OF SPIES, THE FAULT IN OUR STARS, THE HATE U GIVE, Academy Award nominated HIDDEN FIGURES, and LIFE OF PI which was released in 2012 and was the winner of four Academy Awards, including Best Director for Ang Lee.

She initially joined Twentieth Century Fox in 1988 as a Senior Vice President. Some of the highlights of her tenure in the main production division were "Mrs. Doubtfire", "Waiting to Exhale", and "Castaway".

A graduate of the University of California at Santa Barbara with a degree in English Literature, she began her career at International Creative Management as an assistant in the Motion Picture Department, eventually becoming a Literary Agent there. She began her studio career at Columbia Pictures as a Creative Executive, leaving for United Artists as a Vice President of Production, where she oversaw the development and production of “Rain Man”, winner of four Academy Awards, including Best Picture.

Ms. Gabler lives on a horse farm in Santa Barbara with her husband Lee. Their daughter, Annalise, is a Sophomore at NYU/Gallatin. Elizabeth currently serves on the Dean’s Council at Gallatin, the Foundation Board of Trustees of UCSB, the Advisory Board of the Carsey-Wolf Multi-Media Center at UCSB, the Advisory Board of the Storyteller Organization, a daycare center for homeless and economically challenged families in the Central Coast, as well as the Lollipop Theater Group, an organization that brings films to hospitals for children dealing with life threatening diseases.

David Magee (Writer)

David Magee is a veteran screenwriter, his work spanning over 20 years in the entertainment industry including film, theater and television. In 2004, his first film, *Finding Neverland*, directed by Marc Forster and starring Johnny Depp and Kate Winslet, was nominated for seven Academy Awards, including Best Adapted Screenplay. The screenplay also received BAFTA and Golden Globe nominations and numerous critics’ awards and accolades.

In 2012 he adapted Yann Martel’s acclaimed novel **Life of Pi** for award-winning director Ang Lee. The film went on to be nominated for eleven Academy Awards, including Best Adapted Screenplay, garnering Magee his second Oscar nomination, as well as nominations from BAFTA, WGA and USC’s prestigious Scriptor Awards. That same year Magee was also honored with UCLA’s Screenwriter of the Year Award. Director Rob Marshall tapped Magee to pen the musical **Mary Poppins Returns** in 2018. The film starred Emily Blunt and Lin-Manuel Miranda and received four Academy Award nominations.

Magee received the distinguished Humanitas Award for Best Family Film for his screenplay. Following that successful collaboration, he teamed up with Marshall again to work on the live-action remake of **The Little Mermaid**, starring Halle Bailey and currently set for release in 2023.

Magee's talent for tapping into the psyche of young audiences and those young at heart led him to write the adaptation of **The School of Good and Evil**, based on the YA book series by Soman Chainani. The film stars Charlize Theron and Michelle Yeoh and will be distributed by Netflix in 2022.

Most recently, David reunited with longtime collaborator Marc Forster to write the screenplay for **A Man Called Otto** starring Tom Hanks which is set for release at the end of 2022. The film is based on the 2017 Oscar nominated Foreign Language Film **A Man Called Ove**, which itself was adapted from the celebrated Swedish novel of the same name. Magee continues his partnership with Forster with the recent announcement they will team up again on an adaptation of Neil Gaiman's classic novel, **The Graveyard Book**.

Based in New Jersey, Magee and his wife and business partner, Pam, operate Brass

Mantle Entertainment, their writer-focused production company

Benoit Delhomme (Cinematographer)

Benoit was born in Paris in 1961 and spent most of his childhood in Cherbourg, Normandy. He started to study cinema in 1980 at the Paris Sorbonne University and at the Ecole Louis Lumière specializing in cinematography mentored by Robert Bresson's favorite camera operator.

Benoit's early breakthrough as director of photography came in 1993 with the movie «The Scent of Green Papaya», a poetic recreation of 1950's Saigon entirely shot on stage in Paris and directed by Tran Ahn Hung. The film won the Camera d'Or at the Cannes Film Festival and was nominated for the Academy Award for best foreign film. Following this success Benoit re-teamed with Tran Ahn Hung in 1995 for «Cyclo », a violent tale of contemporary Vietnam shot in the busy streets of Ho Chi Minh City. The film won the Golden Lion in Venice. In 1997 Benoit shot «Artemisia», a biopic of the Italian painter Artemisia Gentileschi in Rome and gained a nomination for best cinematography at the French Cesar awards.

The movie was also nominated for the Golden Globe for best foreign film.

The same year Benoit lensed his first English-speaking movie in the UK with director Mike Figgis, «The Loss of Sexual Innocence», followed by «The Winslow Boy» directed by David Mamet.

In 2000 Benoit shot «Sade» a story about the scandalous Marquis de Sade set during the French Revolution and directed by Benoit Jacquot.

In 2001 Benoit shot a contemporary ghost story in the streets of Taipei with cult Taiwanese director Tsai Ming Liang called «What Time is it There?».

In 2004 Benoit worked on the adaptation of Shakespeare's «Merchant of Venice» starring Al Pacino and Jeremy Irons and flew to Australia to shoot «The Proposition» a brutal and extremely stylish western set in the outback, written by Nick Cave and directed by John Hillcoat.

In 2006 «Breaking and Entering» followed, starring Jude Law and Juliette Binoche and directed by Academy award winner Anthony Minghella.

In 2008 Benoit shot «The Boy in Striped Pyjamas», a tragic love story between the son of a concentration camp's commander and a Jewish boy. In 2011

he filmed «Salome», an adaptation of Oscar Wilde's play directed by Al Pacino starring Jessica Chastain in her first major role. Set on a small stage in Los Angeles and with Bunuel and Dali as inspiration, Benoit created one of his most experimental works.

In 2012 he lensed «A Most Wanted Man», a post 9-11 spy story based on a John Le Carré's novel set in Hamburg and directed by the legendary Dutch photographer Anton Corbijn starring Willem Dafoe and Philipp Seymour Hoffman in one of his last roles.

In 2014 the biopic of the cosmologist Stephen Hawking titled «The Theory of Everything» followed, in which Eddie Redmayne won an Oscar for best actor and directed by Academy Award winner James Marsh. In 2017 Benoit worked together with the painter and Academy nominee Julian Schnabel on «At Eternity's Gate» which depicts the last two years of the life of Vincent Van Gogh. The film was shot entirely handheld in Provence starring Willem Dafoe as Vincent Van Gogh and Willem got nominated for an Academy Award for best actor.

In 2020 Benoit worked on «Minamata» which tells the real-life story of the iconic war photographer Eugene W. Smith (portrayed by Johnny Depp) as he is sent to Japan by Life Magazine to document the devastating effects of mercury poisoning in a small village in 1970. In 2021 Benoit shot «Beauty» which tells the story of a young and talented singer in 1980's New Jersey, directed by Andrew Dosunmu it stars Giancarlo Esposito and Sharon Stone.

Geraldine Mangenot (Editor)

Geraldine Mangenot is a french editor, who has started to learn editing next to directors such as Jacques Audiard, Asghar Faradi, Lou Ye. She edited Audrey Diwan's second film « The Event », which won in 2021 the Golden Lion in the last Mostra Film Festival where she will be presenting this year, in 2022, the new movie of Rebecca Zlotowski « Other People's Children » .As an editor she has collaborated with Laure de Clermont Tonnerre « The Mustang », Thomas Bidegain, Noé Debré (both screenwriter of Jacques Audiard) and mostly on Rebecca Zlotowski's projects such as the series « Savages », « An Easy Girl ».

Geraldine is also working regularly on commercials, music videos and art projects, and teaching at la Femis.

Emma Fryer (Costume Designer)

Emma is a British BAFTA-nominated Costume Designer with a variety of credits in both period and present-day Film and TV. She entered the industry following work at the Royal Opera House and her studies at the Motley Theatre Design course. Emma received a BAFTA nomination early in her design career for Coky Giedroyc's TV Film FEAR OF FANNY. She then designed several contemporary pieces including THE VETERAN, starring Toby Kebbell; Richard Laxton's GROW YOUR OWN for Warp Films; Bruce Goodison's LEAVE TO REMAIN, and A FIELD IN ENGLAND – the first of many collaborations with writer/director Ben Wheatley. Further credits with Wheatley and Rook Films include 1970s action-comedy FREE FIRE, starring Brie Larson, Sam Riley, Armie Hammer and Cillian Murphy, and HAPPY NEW YEAR, COLIN BURSTEAD. Her latest work in features can be seen in Wheatley's feature IN THE EARTH, which was selected at Sundance 2021.

Emma's numerous TV credits include BAFTA-winning *The Fades*; Sky Atlantic's *The Tunnel* for Canal+ starring Clémence Poésy; WWII drama *SS-GB* for director Philipp Kadelbach; Archery Pictures' *Riviera* starring Julia Stiles, and multi award-winning miniseries *Three Girls*, with Director Philippa Lowthorpe. She also designed the costumes for Julia Davis' BAFTA-winning series *Sally4ever*; Eleventh Hour Films' *Alex Rider* series for Amazon, and season 1 of Hulu/Channel 4's acclaimed period drama *The Great*, starring Elle Fanning and Nicholas Hoult.

Denise Kum (Hair and Make-Up Designer)

Denise Kum studied Sculpture at The Elam School of Fine Arts in Auckland, New Zealand. In 1999, Denise moved to London where she completed a Master of Fine Arts at Goldsmiths College. Her artwork has been included in public collections at The Museum of New Zealand, Te Papa Tongarewa, The Financial Times London, Saatchi and Saatchi, and The Chartwell Collection, Auckland. It was Denise's long-standing fascination with materiality which led her to start a career in prosthetics and make-up.

On Disney's *MULAN*, Denise Kum reunited with director Niki Caro, having worked together on several films previously, including *THE ZOOKEEPER'S WIFE* with Jessica Chastain, *NORTH COUNTRY* with Charlize Theron, and the critically acclaimed *WHALE RIDER*, for which she was nominated for the New Zealand Film and TV Awards. Denise's work on *MULAN* garnered her three nominations within the Makeup, Hair and Prosthetics categories at the Hollywood Makeup Artist and Hair Stylist Guild Awards, 2021.

Other feature film work includes Gillian Armstrong's *DEATH DEFYING ACTS* starring Catherine Zeta-Jones, Guy Pearce, and Saoirse Ronan; Sergio G. Sánchez's *THE SECRET OF MARROWBONE* featuring George MacKay and Anya Taylor-Joy; *7 DAYS IN ENTEBBE* directed by Jose Padilha, with Daniel Bruhl and Rosamund Pike; Matthew Heineman's *A PRIVATE WAR*; a bio of war correspondent Marie Colvin, and *RADIOACTIVE*, a film about Marie Curie's life directed by Marjane Satrapi, both films starred Rosamund Pike.

Denise designed make-up, hair, and prosthetics on two seasons of SPARTACUS: BLOOD AND SAND, Sam Raimi's first episode of ASH VS EVIL DEAD, and previously worked with director Dominic Savage on the ITV movie DIVE.

More recent credits are John Madden's OPERATION MINCEMEAT starring Colin Firth, Matthew Macfadyen and Kelly Macdonald and THE WHEEL OF TIME, a fantasy TV series for Sony Pictures, starring Rosamund Pike, Daniel Henney and Madeleine Madden. Upcoming credit includes Netflix's LADY CHATTERLEY'S LOVER, an adaptation of D.H. Lawrence's novel, directed by Laure de Clermont-Tonnerre, and starring Jack O'Connell, Emma Corrin, and Joely Richardson. Currently, Denise is working on APARTMENT 7A for Paramount, directed by Natalie Erika James, starring Julia Garner, Dianne Weist and Kevin McNally.

Ita O'Brien (Intimacy Coordinator)

Ita O'Brien is the UK's leading Intimacy Coordinator and founder of Intimacy on Set, which provides services to Theatre, Opera, TV and Film, when dealing with intimacy, sexual content, and nudity.

O'Brien's professional career spans 39 years, working across musical theatre, acting, movement direction and teaching. Since 2014 O'Brien has been developing best practice Intimacy on Set Guidelines, which have been widely adopted in the industry advocating for safe, fair and dignified work for everyone. O'Brien has worked as an Intimacy Coordinator on numerous high-profile productions across Theatre, TV and Film including Manor (National) – the first time an IC was employed on a production there, Spring Awakening (Almeida), Normal People (BBC3/Hulu), Sex Education 1&2 (Netflix), Gangs of London (Sky Atlantic), The Great (Hulu), I May Destroy You (BBC/HBO), Brave New World (Peacock/Sky One), It's A Sin (Channel 4), Theodora (Royal Opera House) – the first time an IC was employed on a production there, Like Water for Chocolate (Royal Ballet Company), Conversations With Friends (BBC3), and has been widely covered in the national and international media as the leading spokesperson in this space. www.intimacyonset.com.

Isabella Summers (Composer)

Isabella “The Machine” Summers is an English Emmy-nominated Composer, songwriter/producer and musician. She is best known as the architect of the sound of the 6x Grammy nominated indie rock band Florence and the Machine and spent 14 years writing, producing, touring, and composing her cinematic sound before making the jump from pop music to composing for film and television.

First scoring some of Sam Levinson’s Assassination Nation, Isabella then went on to score Little Fires Everywhere for Hulu, earning her an Emmy nomination.

In addition, she created the main title theme for Sky’s Networks’ most successful original series Riviera. Less than a year later, she finished her fifth show, Physical for Apple TV+, as well as the series Panic for Amazon Prime, and Sex/Life for Netflix clocking in with 67Million viewers in its first 4 weeks!

Isa’s first Feature film is Call Jane which premiered in January 2022 at Sundance Film Festival. Isabella most recently scored the Paramount+ series The Offer, directed by Dexter Fletcher. She is currently completing two new feature films, Physical season 2 and Sex/Life

season 2! When not scoring for film and television, as a producer and remixer, Isa has collaborated with the likes of Beyonce, Judith Hill, Juliette Lewis and LP. She is also currently working on her debut solo album.