



Searchlight Pictures presents
 In Association with FILM4 and TSG ENTERTAINMENT
 An Element Pictures Production
 A Yorgos Lanthimos Film

POOR THINGS

Emma Stone as **Bella Baxter**
 Mark Ruffalo as **Duncan Wedderburn**
 Willem Dafoe as **Godwin Baxter**
 Ramy Youssef as **Max McCandles**
 Christopher Abbot as **Alfie Blessington**
 Suzy Bemba as **Toinette**
 Jerrod Carmichael as **Harry Astley**
 Kathryn Hunter as **Swiney**
 Vicki Pepperdine as **Mrs. Prim**
 Margaret Qualley as **Felicity**
 Hanna Schygulla as **Martha Von Kurtzroc**

Directed by..... Yorgos Lanthimos
 Based Upon the Novel by Alasdair Gray
 Screenplay by Tony McNamara
 Produced by..... Ed Guiney p.g.a., Andrew Lowe p.g.a., Yorgos Lanthimos p.g.a.,
 Emma Stone p.g.a.
 Director of Photography..... Robbie Ryan, BSC, ISC
 Production Designers..... James Price, Shona Heath
 Costume Designer..... Holly Waddington
 Hair, Make-up & Prosthetics Designer..... Nadia Stacey
 Music by..... Jerskin Fendrix
 Sound Designer..... Johnnie Burn
 Editor..... Yorgos Mavropsaridis, ACE
 Set Decorator..... Zsuzsa Mihalek

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POOR THINGS

Filmmaker Yorgos Lanthimos and star and producer Emma Stone invite you to take part in the fantastical evolution of Bella Baxter (Emma Stone), a young woman brought back to life from the brink of death by the brilliant, daring scientist Dr. Godwin Baxter (Willem Dafoe).

Searchlight Pictures presents, POOR THINGS, directed by Academy Award® Nominee Yorgos Lanthimos (*The Favourite*, *The Lobster*). Written by Academy Award® Nominee Tony McNamara (*The Favourite*) based on the novel by Alasdair Gray, the film is produced by Academy Award® Nominee Ed Guiney p.g.a. (*The Favourite*, *Room*), Andrew Lowe p.g.a. (*The Eternal Daughter*, *The Souvenir: Part II*), Yorgos Lanthimos p.g.a. and Emma Stone p.g.a. Academy Award® Winner Stone (*The Favourite*, *La La Land*) stars alongside Academy Award® Nominee Willem Dafoe (*The Lighthouse*, *The French Dispatch*), Academy Award® Nominee Mark Ruffalo (*Spotlight*, *Foxcatcher*), Golden Globe® Winner Ramy Youssef ('Ramy', 'Mr. Robot'), Christopher Abbott (*Black Bear*, *Possessor*), Primetime Emmy® Award Winner Jerrod Carmichael ('The Carmichael Show'), Hanna Schygulla (*The Edge of Heaven*), Kathryn Hunter (*The Tragedy of Macbeth*), and Primetime Emmy® Award Nominee Margaret Qualley (*Once Upon a Time in Hollywood*, 'Maid'). The director of photography is Academy Award® Nominee Robbie Ryan, BSC, ISC (*The Favourite*, *C'mon C'mon*), the production designers are James Price (*Judy*) and Shona Heath, with costume design by Holly Waddington (*Lady Macbeth*, *War Horse*), and Hair, Make-up & Prosthetics by Academy Award® Nominee Nadia Stacey (*The Favourite*, *Cruella*). The composer of original score is Jerskin Fendrix, the editor is Academy Award® Nominee Yorgos Mavropsaridis, ACE (*The Favourite*, *The Lobster*), and the set decorator is Zsuzsa Mihalek (*Tinker Tailor Soldier Spy*).



'What would a woman be, if she were able to start from scratch?'

- Emma Stone

From filmmaker **Yorgos Lanthimos** and producer **Emma Stone** comes the tale of the fantastical evolution of Bella Baxter (Stone), a young woman brought back to life by the brilliant and unorthodox scientist Dr. Godwin Baxter (**Willem Dafoe**). Under Baxter's protection, Bella is eager to learn. Hungry for the worldliness she is lacking, Bella runs off with Duncan Wedderburn (**Mark Ruffalo**), a slick and debauched lawyer, on a whirlwind adventure across the continents. Free from the prejudices of her times, Bella grows steadfast in her purpose to stand for equality and liberation.

'Alasdair Gray's novel is immediately something very visually striking and complex – the themes, the humor, and the complexity of its characters and language. I've never read anything like it before, I was very taken by it,' says Lanthimos. 'Gray was a painter and he'd done illustrations with the text. It was, overall, a story about a woman's freedom in society. The path was open to tell a story like this.'

In early 2020, Lanthimos asked Stone to join him as a producer on the film, along with award-winning producers **Ed Guiney** and **Andrew Lowe** and their company **Element Pictures**. While he and Stone had both been in extended conversations about her playing Bella since 2017, they also discussed thoughts on the script, cast, and crew, and it became clear that she would be a huge asset as a producer – she agreed to join them. Guiney and Lowe have produced all Lanthimos' English language films. Their first collaboration together was on *The Lobster* in 2015, and Stone and Lanthimos had also more recently collaborated on his black and white, silent short film *Bleat*, shot in 2020, on the island of Tinos in Greece.

Guiney recalls their early conversations about POOR THINGS: 'Yorgos mentioned Gray's book, which he had long-nurtured a desire to turn into a film, and had been in touch with the now-deceased author about it. He was incredibly passionate and connected to the story even at that early stage. I think Alasdair felt that Yorgos really understood his novel and that it was in good hands.'

'My Father and Yorgos met in Glasgow and toured the city, visiting locations associated with the novel,' recalls Gray's son, Andrew Gray. 'He had previously turned down other offers to produce the novel. Alasdair was impressed that Yorgos had taken the time to meet with him personally. It was my dad's favourite way to converse — walking and showing the city he lived in all his life.'

He continues, 'Alasdair had purchased the *Dogtooth* DVD, which he thoroughly enjoyed. I believe it was this film that he based his opinion of Yorgos' talents.'

Lanthimos sent the novel to screenwriter Tony McNamara following their successful collaboration on Academy Award® winner *The Favourite*. McNamara had not come across the writing of Scottish author Gray until POOR THINGS, but instantly saw what drew Lanthimos to the material.

'It was intellectually clever, dark, surprising and humorous — that's the most important thing for Yorgos and I,' McNamara explains, 'The book is packed with ideas about gender, identity, and even Scottish nationalism. You're in this incredibly rich philosophical and political world, all while being tremendously funny.'

'Yorgos is a great comedy director, even though people wouldn't describe his films as comedies,' Guiney adds. 'He's one of the few filmmakers that can pivot from outrageous violence to high comedy in the space of a scene.'

While the book is told from numerous points of view, for the script, the filmmakers wanted to give Bella the central one. 'We made it more open to the world,' explains Lanthimos. 'The novel itself is also very Scottish and has many other themes and layers from the ones that we're exploring. That made it a little bit more niche whereas I was more interested in Bella's point of view.'

'It's Bella's coming-of-age story, and it lives in a dystopian version of a Merchant Ivory film, with the idea of a grand tour,' McNamara explains. 'From being trapped at home, she goes to Lisbon on a 'romantic' voyage with her lover. On the ship, she is met with a constant desire to escape. Then Alexandria are her younger years, where she sees the world as a messed-up place. Paris is her exploration of sexuality where she pushes herself as far as she can before she returns home.'

Lanthimos and McNamara were also interested in making a version of the Frankenstein story, inverting the classic story by making the 'monster' a very perceptive, beautiful woman, and her love interests potential monsters.

'The script pulls on different mythologies and story tropes, mixing them into an incredibly original, heady cocktail,' Guiney elaborates. 'Yorgos has built a profile as a one-of-a-kind master filmmaker and people really want to get behind his vision.'

BELLA BAXTER



Emma Stone first heard about *POOR THINGS* following a discussion with Lanthimos while they were in production together on *The Favourite*. ‘What Yorgos was explaining to me was so unique and immediately inspiring as a woman: to imagine a world where your mind isn’t conditioned by growing up and being taught to be a certain way.’

Stone was sent an early draft of the script and once again fell in love with Lanthimos’ and McNamara’s work. ‘I’ve always admired the way that they beautifully intertwine humour and heartbreak, because that is what life is about,’ Stone explains. ‘Yorgos understands, loves, and is a brilliant storyteller of women, and of course I knew that from our work together. And so many of the HODs are women, our first AD is a woman.’

‘Emma has great instincts around storytelling,’ says Guiney. ‘As a producer, she has been incredibly important in how we developed the story and how we’re talking about putting it out into the world.’

Of playing Bella Baxter, she says, ‘I was so excited and scared for all the right reasons. Bella doesn’t have any shame or trauma, or even a back story. She’s not raised by a society that is putting these confines on women. That can be incredibly freeing, and there is really no research you can do for something like this. Bella draws things from the men she meets, from the women she meets, from the environment she’s in, from what she’s eating. She’s like a sponge.’

Adds Lanthimos, ‘I just found Bella fascinating. We put her in all these different situations, basically with other humans around her, older humans – men – men with power, and the relationships between them. Everything was altered through her presence and her reaction to it all.’

'Emma is both a brilliant comic actress and a brilliant dramatic actress, and that is what this role needed,' says McNamara. 'She has to play an undeveloped human to a mature woman, with a lot of intense scenes. She was so brave and dived straight in. You could see the joy she had on set every day creating Bella, she brought so much to the character.'

An incredibly important part of Bella's story is her sexuality. Her character has never been told that there's anything wrong with enjoying sex or the freedom to do whatever she wants when she wants. She is so fully alive that the human experience is intriguing to her. Fear surrounding the exploration of female sexuality was one of the many reasons Stone wanted to play Bella. She explains, 'There is a different mentality around sex in Europe versus America, which baffles Yorgos. Having known him for almost seven years now, it also baffles me as an American. We can watch so much violence and pain inflicted on people in a mass way in America, but nudity and sexuality are shocking to us. Whereas it's the opposite in Yorgos' mind.'

Adds Gray, 'Bella's representation of woman sexuality is more in line with today's landscape rather than thirty years ago. She is able to explore sex without feelings of guilt, which makes her a modern heroine.'

Stone elaborates, 'It felt like an unlocking and acceptance of what it is to be a woman and to be brave and free. Socially you're so wired to think, 'do people like me?' She's not thinking about that.'

With the liberation of social constraints, also comes the return to a child-like wonder of the world. 'It's that fascinating draw to purity, to something that hasn't been tarnished. A wish to possess something that maybe reminds us of who we used to be and try and regain that innocence in ourselves.'

BELLA'S COMING OF AGE

'It's complete imagination, which is what makes it so special.'

- Emma Stone



Alongside themes of sexuality and social constraints comes the exploration of the male characters' need to control Bella. McNamara describes the film as a searing satire on men.

'POOR THINGS really explores men's views of women and the lens that they are put under, and how men believe women are there to serve them,' he explains. 'We were very cognizant of the sexual politics and how that relates to the present day.' POOR THINGS deals with the patriarchal tension through Bella's eyes, and the tone in which Yorgos approaches it is something best told on film.

Gray explains, 'Bella is not only the protagonist but also the foil for the male characters. It is her ability to remain true to her humanity and to use her experiences to discover a sense of purpose that makes her admirable. Her zest for life encapsulates the curiosity that humans possess and crave for new life experiences.'

'It is about the development and liberation of a woman who grows up in a very repressive male society,' adds Willem Dafoe, who plays Dr. Baxter, Bella's creator. 'That's a lot of the source of the comedy because her relationships with the male characters are very frank and quite exposing of the fear men have of women.'

'The male characters are trying to control Bella in their own various ways, and she doesn't even entertain it. She is just too autonomous,' adds Stone.

'There are also characters like Baxter who have their own journey as well,' explains Lanthimos. 'He starts out trying to possess her in a way, to parent her in the only way he's learned through his father. But you see that he kind of matures through his interaction with her. And eventually he comes to understand that he needs to let go and let her experience the world, and he is really supportive.'

LONDON

Willem Dafoe as Dr. Godwin Baxter, and Ramy Youssef as Max McCandles



Godwin Baxter, played by the accomplished **Willem Dafoe**, is a brilliant, traumatized scientist, and a lonely man who wants to push his science and his art as far as it can go without a care for society's rules. McNamara explains, 'Willem brings this great sense of dignity and impish fun to the character. He's got such warmth, but also the hard corners that we need for Baxter so it's believable that he could reanimate all these people and do all these experiments.'

'I find myself very drawn to directors with a strong personal stamp. I couldn't separate the script from the fact that Yorgos was going to direct it,' Dafoe explains. 'The role of Baxter is a very special one, I can't think of another one like it and I probably will never have another like it.'

Says Guiney, 'Willem has done an incredible thing with Baxter, a character who at first seems so monstrous and narcissistic. He imbues him with intense humanity and actually makes us warm to him. His own suffering has led him down a particular path of exploration: he's looking to understand what constitutes a great human being and, with Bella, he succeeds in finding that.'

'Baxter also comes from an experiment, and he's quite literally scarred by what his father has done to him,' Dafoe continues. 'The story is a great spin on the Frankenstein tale because Bella is the beautiful one and the Doctor is stitched together from experiments.'

When Baxter brings Bella back to life, she becomes more than just an experiment to him – their relationship is not easily defined. 'Baxter hasn't loved before, but I do believe he accidentally loves Bella, cares for her deeply and sees something of himself in her. There is an intelligence, curiosity and aliveness in Bella that he maybe wishes he could explore in himself,' Stone explains. 'They are father and daughter, scientist and experiment, and even soul mates in a way, though not in a romantic or exploitative way.'

'It's not a simple relationship to categorize,' Dafoe agrees. 'The dynamic is being worked out over the course of the film through Bella's discoveries.'

'Despite everything, it is one of the more human relationships in the story, because it's so complicated,' McNamara continues. 'There is a connection that overpowers – on top of everything, she knows that he is kind and well-meaning.'

Their relationship reaches a crisis point when Bella decides to leave home with Duncan Wedderburn, played by Mark Ruffalo. 'At a certain point, Baxter realizes she has to go out into the world, but he's selfish and needs to go to a higher love,' Dafoe explains. 'He has to let her go and it breaks his heart.'

'Similarly to how a parent feels for a child and how they blow your world open and make you feel a way you've never felt before, it's heart-breaking. Bella does that to Baxter,' Stone says.

'What is good about him is that it hurts him to let her go,' McNamara elaborates. 'But ultimately, he is proud of her and her ability to embrace the world in a way that is her own.'

A bittersweet catalyst in Baxter and Bella's relationship is the introduction of his student, Max McCandles, into their home. Lanthimos approached **Ramy Youssef** for the role, telling him he was going to make the film he's always wanted to make. Youssef said yes, even without reading the script.

Youssef admits, 'When I was sent the script, I was blown away. It was so unique and inspiring and messed up, really, which is everything I gravitate towards. If you do it right, the story holds all of life's darkness's and light and Yorgos pulled that off.'

Max is a poor dishevelled student who is clearly in awe of his professor, who has offered him an opportunity he can't refuse. 'He has a gentle and friendly energy, but we also see an edge of darkness that he wants to let go,' McNamara explains. 'He wants to possess Bella.'

'Ramy's quite brilliant and very funny, and very gentle,' says Lanthimos. 'And I think all that shines through in his performance. We could rely on him to do the last shot of a scene in one take every time.'

'Part of the draw for Max is that he has lived a very sheltered life, and Bella seems safe, and very pure for obvious reasons,' Stone adds.

'Ramy brings such intelligence to the rendering of Max, such sensitivity and humor too,' Guiney explains. 'He's a character that grows and whose moral compass shifts as he encounters Baxter and Bella. He becomes more rounded and humane throughout the film and sees Bella for who she is and supports her.'

Youssef continues, 'There is a rawness about Bella which attracts Max, she really speaks to something that any person is probably trying to regain. She is a modern woman in this time and she gets to retain that human curiosity that we all had at a young age. It really shows the multitude of what is thrown at women from a young age. Bella gets to experience that from a different vantage point and then pick it apart and demolish it.'

'Their relationship is rooted in friendship,' McNamara concludes. 'There is something more respectful between them, there is an honesty that perhaps there isn't with others.'

LISBON

Mark Ruffalo as Duncan Wedderburn



When Bella decides to leave London with Duncan Wedderburn and travel to Lisbon, she leaves with the mind and outlook of a young girl. Lisbon is her first time out in the world and she wants to consume and experience everything, revelling in all the possibilities it has to offer.

Playing Wedderburn is **Mark Ruffalo** in a role unlike any he has played before. 'I was in hysterics reading the script, it was wicked and full of bawdy irreverent humour,' Ruffalo recalls. 'George Bernard Shaw said you had to get the people laughing long enough to shove the medicine down their throats and I think Tony is within that sort of tradition. He's really a beautifully articulate and profound writer.'

Ruffalo had more than the usual actor's trepidation for the role. 'I'm such a big fan of Yorgos that I was nervous about being cast and letting him down,' he explains. 'I've also never done an English accent before and it's a time period I haven't worked in either. In the end, my friend told me to always go where the discomfort is as that's where you'll grow.'

'To me, Duncan embodies toxic masculinity. He's controlling, insecure and has a deeply alpha male mentality,' Stone adds. 'The fact that he's played by Mark is more brilliant casting on Yorgos' part. You wouldn't expect to see someone as soulful and sensitive as Mark play this type of person and he does it so brilliantly. It was shocking to see him go into those realms.'

'The danger with Duncan was that he would just come across as a cad,' McNamara admits. 'But there is something so warm and naïve about the way that Mark plays this. Duncan is his own worst enemy and doesn't know it.'

'Duncan is such a narcissist, he's so self-centred, misogynistic, but tries to come off like he's something of a liberal. I wasn't sure if I could play such a character – but I really took to it like a fish to water in the end,' Ruffalo quips.

Adds Lanthimos, 'Mark came in and again, from the first days of rehearsals, he was so hilarious, we couldn't stop laughing whenever he came in to do something.'

As a ladies' man who has been with many different women, when he unexpectedly falls in love with Bella, it ultimately destroys him. 'She's the perfect woman for him if he would just let her be herself,' Ruffalo explains. 'She's rebellious, she's game and she makes him feel something, but his need to control kills the relationship. Under every raging narcissist is a really broken vulnerable person and Bella just cracks him open.'

'We call them the Sid and Nancy of the Victorian age,' Ruffalo concludes. 'The two of them together are just destruction, hedonism and sex.'

THE OCEAN LINER & ALEXANDRIA

Hanna Schygulla as Martha Von Kurtzroc and Jerrod Carmichael as Harry Astley



Bella is fascinated by Martha when she meets her on the cruise ship. Stone explains, 'She's an older woman who is dressed eccentrically for the time and is very independent, so Bella is inspired by her instantly.'

Playing Martha is renowned German actress **Hanna Schygulla**. 'Hanna is a legendary actress and has worked with some of the greatest filmmakers,' says Lanthimos. 'We were in awe of her, but she quickly grounded us and we managed to focus on the work and have fun the couple of days she was on set.'

Schygulla recalls reading the script for the first time. 'I read it like a mystery story, filled with elements of horror and fairy tales,' she says. 'I see Martha as an outstanding flower in the whole garden of existence that this film covers. She is a Women's Libber and emancipated. She's wealthy and can afford to have certain thoughts and ideologies because she's never been dependent on a man.'

'Yorgos is brave enough to do things that are very daring,' Schygulla elaborates. 'He will put his stamp over the whole film and really make it his.'

Sharing her scenes with Stone and Ruffalo was an enjoyable experience for the actress as well. 'Emma is one of those actresses that has that fearlessness. She has no prejudice and she's completely open to everything,' Schygulla continues. 'Mark is great casting because he's not afraid of being ridiculous and he's a willing participant in the demystification of the male species.'

Harry Astley is someone that Bella meets in a key point in her journey on the ship. McNamara explains, 'So far, she thinks that people are good, which comes from a place of privilege. Harry broadens the scope of the world. He shows her poverty that she didn't know existed in a way that is juxtaposed to the very wealthy as a spectator sport.'

Playing Harry is **Jerrod Carmichael**. 'I couldn't think of a scenario in which I wouldn't have done this,' Carmichael says. 'Yorgos is one of the few filmmakers that you can fully trust as an actor, he always has a specific vision and a proven execution of that vision.'

'Harry is a cynic, through his life and career, his viewpoint has narrowed which is why the scenes with Bella work so well; the juxtaposition of her naivety to his prejudices,' he explains. 'When he takes Bella to Alexandria, she is confronted for the first time by mankind's inhumanity to poverty.'

His viewpoint that all people are cruel really resonates with Bella. Stone adds, 'When he takes her to Alexandria, her soul shatters and her entire life changes. It is her first trauma and leads to some very important decisions in her life.'

'There are really beautiful souls in the world that are pure and non-judgemental, and you oscillate between thinking that they're naïve and also wishing that you could have that freedom,' Carmichael concludes. 'A lot of the characters relate to Bella because there is a freedom in her.'

PARIS

Kathryn Hunter as Swiney

In Paris, Bella reaches a pinnacle for her sexual and intellectual development. Says Guiney, 'It all comes together there in a way, she truly decides on how to see the world and how she wants to live in it.'

'The story is grotesque, visceral and intimate, I found it wildly compelling – the writing was extraordinary,' comments **Kathryn Hunter**, who plays the role of Swiney.

Hunter and Lanthimos met at a local London Park to discuss the part. 'We sat on a park bench and talked for about three and a half hours,' Hunter recalls. 'Then he kindly came back and offered me the part of Swiney.'

'She commands the stage, the camera, the space,' says Lanthimos of Hunter. 'She has a very unique, captivating voice and tremendous physicality. She's wonderful. I was completely, totally, enchanted by her presence.'

'Swiney is outrageous, both cruel and heart-warming,' Hunter continues. 'On the face of it, she's the horrid Madame of the Brothel, but then she falls for Bella and she wants to possess this extraordinary creature.' Adds Lanthimos, 'She has a transactional relationship, but also she's kind of philosophizing with her, and Bella also takes something from her.'

'Working in Swiney's Brothel is an obvious job for Bella,' Stone explains. 'As she experiences more, she starts to realise that there are people who come into the brothel to get pleasure out of hurting someone. That doesn't resonate with her at all.'

'Bella learns about the complicated nature of sexuality – hers, men's and even Swiney's,' McNamara adds. 'With Swiney's character, Bella ultimately understands that it's not just men who try to control her.' With the profession she works in and the assortment of characters that have come through her doors, Swiney assumes that she has seen every facet of womankind. Hunter explains, 'When Bella shows up on her doorstep, it astonishes her. She's amazed by this, kind of, naïve genius. I love that Bella doesn't come equipped with any ideologies of any sort. She is what she is and is given information and either accepts it or rejects it. It's intoxicating.'

'Emma has created this wondrous creature, with this extraordinary laugh and fairy-tale like hair,' Hunter concludes. 'Bella is hypnotic, the audience will fall in love with her.'

THERE AND BACK

Christopher Abbot as Alfie Blessington and Margaret Qualley as Felicity



After Bella returns home and starts to settle back and relax into this world – and the happiness of her existence – Alfred Blessington suddenly appears, and her whole backstory comes to surface. Portraying the menacing Alfie, a somber looking but magnetic man, is the captivating **Christopher Abbot**. He describes his character as one with two halves.

'He's a bit of a cunt, generally, but he still has a heart somewhere deep down shrouded under a bunch of ice,' Abbot says. 'He's very possessive in some ways, but he's been through war and has a lot of PTSD, so I do feel for him.'

While Alfie knows Bella from her former existence, he is, ultimately, seeing her for the first time. 'It's probably quite jarring for Alfred because he's catching her when she's become a fully formed adult again,' he explains. 'To him, he probably actually believes this is her, and it's some farce – there's a lot of denial happening.'

His character admits that their relationship had not been an ordinary one. 'It feels like they probably had this sort of mischievous, very combative, but fiery relationship in the past.'

Stone confesses one of her favourite lines in the movie comes from Alfie, when he says, 'On the discovery of your absence, I felt disembowelled. I have disembowelled men on the field of battle and I always imagined a dull hollow throbbing. There is also a stench, but that does not apply here as a metaphor here.'

'Chris is so talented,' Stone continues. 'He really came in at the end and that was a deeply emotional time for me.'

'Chris was someone I wanted to work with for a while and I saw this as an opportunity,' adds Lanthimos. 'In a very brief time in the film, he manages to be equally charming, menacing, ridiculous and funny.'

While Alfie arrives to regain ascendancy with Bella, Baxter's sentiments and convictions of Felicity's character come to clarity. Felicity, played by the talented **Margaret Qualley**, is essentially Baxter's second try at Bella.

'When Bella left, the only way Baxter could deal with his sadness was to try and find a new Bella,' explains McNamara. 'So, he finds a new dead woman and animates her, and that's Felicity. But she's not quite what he hoped for, and it's a big disappointment for him.'

'Felicity is a bit more stunted,' explains Qualley. 'I don't really see her having a certain way, because ignorance is bliss. She doesn't progress in the same way that Bella does.'

Bella became something more than just another experiment for Baxter, he had no interest in growing any kind of feelings for Felicity. 'It's complicated and nuanced, you take a long time to really dissect what Bella and Baxter's relationship entails,' she continues. 'With Felicity, it's much more cold and utilitarian.'

'While Margaret's role is very small, she's someone we love working with,' assures Lanthimos. 'She is very talented and has a striking presence. We have already finished filming another feature that she's in with Emma and Willem. We're kind of creating a troupe.'

WORKING WITH YORGOS LANTHIMOS



With the cast in place, they assembled during a rehearsal period with Lanthimos prior to filming. 'The rehearsal worked beautifully because Yorgos comes from a theatre background and he's very smart with actors. He knew how to push our buttons and gives excellent instruction,' Dafoe comments.

'There's this intimacy that happened in rehearsals that continued on set,' Youssef adds. 'The speed in which that intimacy happened is a real testament to Yorgos' process. We spent three weeks rolling around on the floor doing all sorts of weird exercises together. It's like we went to 'art war' together.'

The cast played lots of games to really make a company out of themselves and feel comfortable with each other, which allowed them to mindfully approach the material with a sense of humour.

'Everyone dropped their expectations and communally reached a new kind of appreciation for the adventure,' says Dafoe. 'Yorgos is very precise about rhythm and certain shifts in the scene. He's orchestrating at many levels and you're one of the players.'

'Some of it almost felt like theatre games. You kind of get being embarrassed out of the way,' adds Abbot. 'You shake out all the cobwebs and it allows you to be free when you shoot. Yorgos sets up the world and he sets up the way we do scenes.'

Hunter, being Greek herself, expected Lanthimos to act like most Greeks she knows. 'The cliché of Greeks is that they are very explosive and melodramatic, but Yorgos isn't like that at all,' she explains. 'He's more enigmatic and focused and very, very warm-hearted.'

THE WORLD OF POOR THINGS

Production Designers and Inspirations

James Price, Shona Heath

The filmmakers initially started to look at cities like Budapest and Prague to use as locations, but inspired by the films of the 1930s, Lanthimos began exploring the idea of constructing their own world from scratch. He wanted to be able to see the set builds on screen and have them ultimately become part of the fabric of the film.

'There needed to be a world created for Bella to inhabit,' explains Lanthimos. 'It couldn't just be something realistic. We tried to open the period and insert elements that allude to a certain period, but allows it to be more of a fairy tale or a metaphor for things. So there are various elements that are either science fiction or anachronistic or imaginary.'

When it came to finding a production designer up for the challenge, Lanthimos was struck by the work of **Shona Heath**, in particular her collaboration with renowned photographer Tim Walker. Guiney had also recently worked with production designer **James Price** on Sean Durkin's *The Nest* and found him to be a very imaginative designer. Ultimately, the decision was made to combine both their expertise.

Price was intrigued particularly by the ambiguous time period in which the film is set. He found his mind racing with ideas immediately upon the first read, which was rare. Heath had not only never worked on a feature film before, but POOR THINGS was also the first script she had read – she loved it immediately. The success of her collaboration with Price really stems from their different backgrounds.

'It was quite a unique situation to be asked to collaborate with another designer, but Yorgos' vision was unique,' Price explains. 'It really was a stroke of genius being brought together. There is no way one person could have done it all, two heads were definitely better than one.'

'The dynamic between James and I was perfect, I can't believe how well it worked,' Heath continues. 'We're incredibly different but got on incredibly well. James always said, 'you work from the detail up and I work from the huge buildings down and we'll meet in the middle.' We naturally gravitated towards designing different elements but would always join them up perfectly.'

'I just felt that the combination of these two very different artists would create something unlike we've ever seen before, because I couldn't necessarily find that in one place,' says Lanthimos. 'They designed everything together and it was the most detailed prep that I've ever done for a film, with so many drawings and references.'

To begin their research, Heath and Price talked a lot about the different areas of history that they wanted to draw upon to help set the tone together. Heath found a lot of her inspiration from the satirical drawings of Albert Guillaume during the Belle Epoque era in Paris, which were futuristic for their time. 'We always tried to imagine that this story was set in a past time, but with the vision of the future,' Heath explains further.

'Another thing I wanted to do is make an old school kind of film in the way that Federico Fellini used to make films or Michael Powell and Emeric Pressburger,' says Lanthimos. 'So we watched some of those films, and more contemporary filmmakers like Roy Andersson that make everything in a studio. Because the world was so vast, we couldn't really build everything. We used techniques like painted backdrops or back projection, as well as new technology. In the ship, the sea behind them and the skies are LED screens.'

Production took over numerous soundstages at the Origo Studios in Budapest, where they built the complete worlds of London and Baxter's House, the ocean liner ship, the Paris square and brothel and the Alexandria hotel and slums. For the city of Lisbon, they used the largest sound stage in continental Europe at Korda Studios in Budapest. 'The sets were epic in scale, we built composite sets where you can walk into a house and take your shoes off and be at home,' Price explains.

Adds Stone, 'It blew my mind because it took half an hour to walk through that entire site. There were restaurants and hotels, it was like they had created an entire city.' Continues Abbot, 'I've never walked on a set quite like this. It felt massive and then there was just so many layers – the tiny things are just all extremely detailed. I was genuinely in awe.'

Baxter's House became Heath's favourite set piece, which was inspired by the architect John Stone. Stone cut into walls and opened designs up, an idea which seemed to resonate with how Baxter would treat his own home. For Dafoe, to be able to film within a fully formed house was a valuable tool for character research. 'If you are a world-leading surgeon, you are going to create what you want. Baxter is a creator who has done something that no human being has done before, so his house is a manifestation of that,' Price adds.

Heath says, 'The hallway is the heart of Baxter's house, it's open and leads to all the rooms in a fluid pathway.' Stone continues, 'I think that one now in hindsight is my favourite because it was created from the ground up and built as a home. James and Shona created sets unlike anything that's ever existed before; they were some of the most beautiful I've ever seen.'

HAIR, MAKE UP & PROSTHETICS DESIGN

Nadia Stacey

Academy Award® nominated hair, make-up and prosthetics designer **Nadia Stacey** (*The Favourite*) first heard about POOR THINGS at the beginning of 2020 when she received a joint email from Lanthimos and Stone telling her they were about to embark on their next feature film and would love for her to join them again. Stacey, known to have an immense collection of books, replied to their email with a picture of her holding the Alasdair Gray novel with a thumbs up from her.

Stacey knew that several of the characters needed to look eccentric, to say the least. 'There are always those people in society that don't have the look of the time. You could walk down the street now and see someone who looks like they've come straight from the 70s. We were exploring who those people might have been and what if they thought differently? That's what always makes Yorgos' films so interesting.'

For Bella, Stacey held onto the idea of her being the ultimate feminist of her time. When reading about women in the Victorian times, she noticed it was often much more about what rules they should follow. Bella has no shackles on her, making her a wonderful character to watch and the perfect example of pushing back against what was expected in Victorian England. At the time, what was seen as feminine and attractive to men was very long hair, but only worn down at home. Stacey decided that Bella would never wear her hair up, especially in Lisbon when she is doing exactly what she wanted to do.

POOR THINGS is Stone's third collaboration with Stacey. 'I love working with Nadia,' Stone explains. '*The Favourite* and *Cruella* are similar in a way to POOR THINGS, as they are not quite in our world as we know it. She does that beautifully; combine historical elements with these incredible references and twist them in a way that you don't expect.'

Lanthimos has never been a fan of makeup, even when trying to cover a spot or dark circle, unless it is used for a purpose. Stacey got her purpose when it came to designing the look of the Parisian brothel and Madame Swiney. 'It sounds grotesque, but I wanted the brothel make-up to look like bruised skin because the brothel itself was designed to look like folds of skin with pinks and purples. Holly's costumes all looked like skin.'

Stacey's work on Kathryn Hunter for Swiney became her favourite look in the film, and ultimately her most challenging. After seeing Swiney's costume and how covered up she was going to be, complete with her hair in a turban, Stacey sent Lanthimos a reference picture of a Victorian woman covered in tattoos, proposing that in one scene Swiney reveals herself to be covered head to toe in them. Lanthimos was sold on the idea and Stacey set about individually designing over a hundred tattoos. Hunter thought the idea was both crazy and amazing and loved having the temporary tattoos, admitting that her skin felt boring without them afterwards.

Stacey's main reference for Baxter was the paintings of Francis Bacon, however creating a similar look with prosthetics was a different challenge: knowing that what might look good on flat surface, could look completely different on a moving face. 'You also can't have someone like Willem Dafoe and cover up his face completely,' Stacey explains. It's there for the taking, so it becomes more about enhancing what was already there.'

Despite the early mornings for Dafoe, the transformative prosthetics were a helpful exercise in becoming Godwin Baxter and an exciting jumping off point for his character. 'You can't hang onto an idea of who you are because you're obliterated, you really have a new face. Any performer worth their salt is going to tell you that's an exciting situation to be in,' Dafoe elaborates.

COSTUME DESIGN

Holly Waddington

Costume designer **Holly Waddington** (*The Great, Lady Macbeth*) was introduced to Lanthimos by Tony McNamara. Waddington loved the idea of the world being experienced by someone new and untethered to societal norms. 'We live in a very mad world and this story is a reminder that it is constructed by us, we've got no one to blame for it, but ourselves,' Waddington explains further.

As Bella begins to develop and goes out into society, her costumes reflect her social and sexual awakening. 'The color palette and the materials that Holly used were all deeply thought through and inspired by what Bella is going through and how she's evolving,' explains Stone. The only time Bella wears a corset in the film is when she returns to Alfie Blessington and wears a dress from her previous life as Victoria Blessington.

At the beginning of the film, Bella is a prisoner in the house and wears very Victorian looking blouses, but never a complete outfit. Waddington liked the idea that Bella, like a lot of children, would have been dressed in the morning, but lost most of their clothes by lunchtime.

Bella's eyes are opened to the monstrous part of society when Harry takes her to Alexandria, and she sees the impoverished slum dwellers. For this costume, Waddington dressed Bella in her most formal outfit, with many people on the ship wearing spotless creams and whites. This is the only time we see Bella as a representative of her social class and as an upper-class woman.

When it came to designing the Parisian brothel, Waddington had one clear idea of what she didn't want it to look like. 'The images of period dramas are very consistent. If you've grown up in England watching the BBC on a Sunday night, you've seen a lot of 18th and 19th-century brothel women,' Waddington explains. 'It's a great look, but we wanted to do something a little different.'

For these unique costumes, Waddington was grateful that Stone was game to experiment along with her wild designs. Bella's wedding dress became one of Stone's favourite costumes in her career. 'I almost cried when I put it on,' Stone recalls. 'It was exquisite. Sheer and delicate, but also incredibly strong. A bit like how I see the nature of sex as vulnerability and confidence blended in tandem, that is what the dress symbolized to me. It's an incredibly impactful statement of a dress.'

CINEMATOGRAPHY

Robbie Ryan, BSC, ISC

POOR THINGS is Robbie Ryan and Lanthimos' second film together following *The Favourite*, for which Ryan was nominated for an Academy Award®.

'The whole world of POOR THINGS was built from scratch – so I got a lot more involved with how the set would look. Yorgos obviously guided us through everything, but it was still interesting to start that much from scratch in a studio,' Ryan explains.

He continues, 'Yorgos really wanted to create from whole cloth. Things weren't meant to feel real or vérité – it's got its own angle, its own quirk. From my perspective, to light all those worlds was to try and just do it as if it was a normal location.'

Explains Lanthimos, 'Robbie and I discussed from the beginning that, although we were in a studio, we wanted to film the scenes the same way we would as if we were on location – no lights, flags, and equipment on set other than the camera. So Robbie had to pre-light everything from outside the windows or studio ceiling rails.'

To showcase the world in a certain way, the DP team used Petzval lenses, adapted film projector lenses and film lenses. 'You've got this really beautiful bouquet where the fall off from the focus is very shallow,' Ryan explains. 'The focus is all over the place and the centre usually is the only thing that's in focus. It creates really beautiful swirly optics, and we created a language with our lenses.'

Lanthimos was keen on shooting using Ektachrome – and he wanted to get Kodak to make it as a 35mm stock, which meant they had to cut it that way. Since it does not exist for straight up purchase, Ektachrome in 35mm was manufactured for the POOR THINGS team. It is essentially colour reversal film – positive, not negative – and much more vibrant and preserves the original look: there is a lot of colour and detail in the original picture. 'It's a beautiful celluloid to work with,' says Ryan.

It was quite a selective process in terms of what was shot on Ektachrome, depending if on set, on location, and on lighting. Lanthimos and Ryan would go through the schedule and mark-up which scenes to shoot on Ektachrome.

Early parts of the film are shot in black and white. Lanthimos loves shooting on black and white and Ryan used it well. He recalls, 'With Yorgos it's always a thorough process, getting the lens language together. We did a lot of testing to find which were the right ones. It's a beautiful celluloid.'

'When Bella goes on her journey, the kaleidoscope of color comes out,' explains Ryan.

'We used the various textures, contrast and colour that only different film stocks can provide,' Lanthimos adds. 'This enhanced the look and atmosphere of multiple sets and different scenes.'

THE SCORE

Composer Jerskin Fendrix

When Lanthimos first heard **Jerskin Fendrix's** first album, it was unlike anything he'd listened to before. Recalls Lanthimos, 'Because of the diversity in it, from the sound to the melodies to the genres, I felt something instinctively familiar with the world that I was trying to create for this film.'

Lanthimos had actually never collaborated with a composer before, he had always used pre-existing music and Fendrix had never done work for a film. Also classically trained, he plays the violin, the piano, and composes many different kinds of music.

'I asked him to just start writing music based on our conversations and the script,' explains Lanthimos. 'We hadn't shot anything when we started – we just had some images from research, and some set designs or maybe costumes. I wanted to do this in a less conventional way.'

'This was new for me,' admits Fendrix. 'I started thinking about instrumentation and textures quite early. I was very affected by seeing the designs and costumes and props – they were all so vivid – the fabrics, jewelry and objects were very beautiful and tactile, but also kind of garish and poisonous.'

Once he had a feeling for the film, Fendrix started writing pieces of music. 'I wanted to have a lot of instruments that involved air and mechanics to match this kind of bizarre bionic thing going on,' explains Fendrix. 'So a lot of woodwind. I really like instruments that breathe for themselves – which seems apt for

the biomechanics of the film – so pipe organs, uilleann pipes (which are like Irish bagpipes), a lot of synthesized breath and voice stuff. That was a big part of the textural aspect.'

Fendrix was also struck by how childish all of the characters were – not just Bella, but everyone else, including Godwin, Max, Duncan. 'They're all in their own ways very immature and very naive, and it's very, very endearing,' he adds. 'For that reason I didn't want the music to be too grand or mature or poised. I wanted that real volatility and childishness to reflect the characters.'

He and Lanthimos narrowed it down and chose all the music before they started filming. 'When I ultimately started editing, I used all of that music and edited it according to the scenes – that's how it worked for the whole film,' says Lanthimos. 'In the end, after the shoot, Jerskin didn't have to compose almost any new music for the film. We used the stuff that he had written before he saw anything.'

For Lanthimos, the music is almost like another character and finds a function that doesn't just underline what the scene does. 'Music needs to be something different, it needs to add a layer, even if it's contradicting – to enhance it in a way that's not really expected. Jerskin is extremely talented, and he did that wonderfully.'

Adds Fendrix, 'Yorgos really likes to use music in a way that either totally subverts the emotion of the scene or amplifies it to this unnecessary kind of melodrama. And underneath this cosmetic layer, there's so much relatability and interest in the human endeavor and how people and society function – that moves me the most.'

SOUND DESIGN

Johnnie Burn

Award-winning sound designer Johnnie Burn is another frequent collaborator of Lanthimos', having previously worked on *The Favourite*, *The Killing of the Sacred Deer* and *The Lobster*. Renowned for his immersive and captivating soundscapes, Burn once again has created an emotionally charged audio landscape fitting for the world of POOR THINGS.

Says Guiney, 'Johnnie is one of the most gifted sound designers working anywhere today. It's always such an immense pleasure to encounter his work when you first hear it on the cut – he completely elevates the film to another dimension and his work is both deeply subtle and incredibly characterful which is quite a feat. He is also a complete joy to work with.'

Burn captures the essence of Lanthimos' unique visual style with his soundscape, amplifying the film's fantastical qualities.

'Johnnie is one of the few collaborators that I can let get on with the work and come in at a later stage to start working on a finer level,' adds Lanthimos. 'He also enjoys going too far with certain things to see how I'll react – although most of the time I don't even have the time to as he censors the sound design hyperbole himself.'

EDITING

Yorgos Mavropsaridis, ACE

For Academy Award® nominated editor **Yorgos Mavropsaridis**, the editing process for POOR THINGS and his collaborations with Lanthimos (six in total, including *Dogtooth*, *The Lobster*, *The Killing of a Sacred Deer* and *The Favourite*) really started taking form early on – through the years, the two developed a very precise method of work.

‘Yorgos’ cinematic personality uses a language that progresses within the boundaries of his specific aesthetic choices, in all aspects of the art and techniques of filmmaking,’ comments Mavropsaridis. ‘He expects his collaborators to be creative and push boundaries – to challenge each time – while staying on the path that he has designed precisely for each film.’

While the different aesthetic approaches of POOR THINGS are expressed through the production design, the types of film used – black and white, colour, ektachrome – and the different moods the music creates, Mavropsaridis’ editing process combines all those aspects into a narrative coherence, ensuring that the rhythm of the film remains engaging and diverse.

‘Yorgos allows for a lot of playfulness and improvisation – and many of the editing stylistic decisions were made to extract the essence of these performances with a great humility and respect,’ says Mavropsaridis.

‘Blackfish [Mavropsaridis] is someone that I trust with making a lot of choices,’ adds Lanthimos. ‘We developed and grew over many years of working together. When we watch a fragment of the film that he’s just worked on together, he reacts as I would react even before I do. It shows we’re in sync about things, but he needs to watch it with me in the room for it to become clear.’

Also instrumental in shaping the mood and rhythm of the edit was Fendrix’s score which, reversely at times, was also shaped by the rhythm of the edit. ‘That gave us the opportunity to adapt the music to the picture when needed, and for Jerskin to follow the edit to enhance his original themes,’ Mavropsaridis adds. ‘It was continuous feedback until the final orchestration.’

‘All head of departments worked together,’ concludes Lanthimos. ‘Everybody was sharing a lot of information and references, every department was kind of feeding into the other departments.’



Guiney hopes that POOR THINGS has come at a time that might offer some insight into the problems currently faced around the world, as he explains further: 'The times that we live in right now can feel particularly chaotic. Sometimes you want to look back in history and learn lessons from the past.'

'The story is so relevant today, maybe more so than when we started writing it,' McNamara agrees. 'The idea of patriarchy and of young women liberating themselves from being objectified has become so important in society. I hope that comes through.'

'I want audiences to understand that this is a political film, and recognize the feminist and socialist aspects,' adds Gray. 'The endeavor of the novel and the film is to make the world a better place by not accepting the evils we have come to regard as normal.'

When asked why Yorgos and Stone make such a good artistic pairing, she can't identify the reason. 'I ask myself that question every day. We are the opposite in almost every way. He is very measured in his approach, whereas I just want to laugh and goof around. The combination has been shocking to both of us, but one of the greatest gifts of my life. I have more admiration than I can even put into words for him. He is truly a genius, and it has been an honour to get to work with him. I trust him implicitly and I wouldn't want to do this with anyone else.'

BIOGRAPHIES

YORGOS LANTHIMOS (Directed and Produced by)

Yorgos Lanthimos is a BAFTA-winning and four-time Academy Award®-nominated screenwriter, producer and director. He launched to international attention in 2009 with his second feature film, DOGTOOTH, winner of the Un Certain Regard Prize at the 62nd Cannes Film Festival and nominated for the Academy Award® for Best Foreign Language film.

His most recent feature film, THE FAVOURITE, with Olivia Colman, Emma Stone and Rachel Weisz, premiered in 2018 at the 75th Venice Film Festival, where it won the Grand Jury Prize Silver Lion and Olivia Colman won the Copa Volpi Best Actress award. The film went on to receive five Golden Globe nominations, winning the Golden Globe award for Best Actress in a Musical or Comedy for Olivia Colman. The film received a record of ten BIFA awards and was nominated for twelve BAFTAs, winning seven of them. It also received a leading ten Academy Award® nominations, including Best Picture, Best Director, two nominations for Best Supporting Actress and Best Actress, which Olivia Colman won.

His next film for Searchlight Pictures, AND, which he co-wrote with Efthymis Filippou, also stars Emma Stone and Willem Dafoe, as well as Jesse Plemons, Margaret Qualley, Hong Chau and Joe Alwyn.

THE KILLING OF A SACRED DEER, which Lanthimos directed, produced and co-wrote, stars Colin Farrell and Nicole Kidman. The film, his fifth feature, premiered in competition at the 70th Cannes Film Festival and won the Best Screenplay prize. It was nominated for Best Director, Best Screenplay and Best Actor for Colin Farrell in the European Film Academy Awards.

His first English language feature film, THE LOBSTER, was presented in competition at the 68th Cannes Film Festival where it won the Jury Prize. It also won Best Screenplay and Best Costume Design at the 2015 European Film Awards. In 2016 it was nominated for a BAFTA for Best British Film and in 2017 Lanthimos received an Academy Award® nomination for Best Original Screenplay. Colin Farrell was nominated for a Golden Globe and a European Film Academy Award for his performance in the film.

Born in Athens, Greece, Lanthimos began his career directing several dance videos in collaborations with Greek choreographers, in addition to TV commercials, music videos, short films, and theater plays. His first feature film, KINETTA, premiered at the 2005 Toronto and Berlin Film Festivals to critical acclaim; and ALPS, won the Best Screenplay prize at the 2011 Venice Film Festival, and Best Film at the Sydney Film Festival in 2012.

ROBBIE RYAN (Director of Photography)

Robbie Ryan is an Irish cinematographer.

He has worked on many projects including feature length, short films, commercials, and music videos. He is best known for his work on Andrea Arnold's FISH TANK (2009) & AMERICAN HONEY (2016) Ken Loach's Palme d'Or winning I, DANIEL BLAKE (2016) and Yorgos Lanthimos' THE FAVOURITE (2018) for which he was nominated for an Oscar for Best Achievement in Cinematography.

Films that Ryan has just completed include Ken loach's THE OLD OAK (2023), and Andrea Arnold's BIRD (2024).

JAMES PRICE (Production Designer)

James Price grew up on a small family farm in north Herefordshire, UK. After gaining a BA in Applied Arts (1995-98) he moved to London to study a Masters in production design for TV and Film at Kingston University (2000-2001).

Price then began his career working in TV and film art departments in 2002, on BBC and ITV dramas ('Spooks', 'Hearts of Gold', 'Reversals') before establishing himself as an Art Director working on diverse projects such as BULLET BOY, GROW YOUR OWN, SOUTHCLIFFE, KILL YOUR FRIENDS, PADDINGTON 2, and TRUST.

In 2018, Price production designed his first feature film, Sean Durkin's (Writer/ Director of 'Martha, Marcy May Marlene') THE NEST, starring Jude Law and Carrie Coon. 2020 saw him a self-confessed espionage nut, design James Watkins' 'The Ipcress File' a six part TV mini series, based on Len Deighton's 1962 cold war novel. He has continued his collaboration with James Watkins in 2023 on the feature film SPEAK NO EVIL for Blumhouse.

Recently, Price continued his collaboration with Sean Durkin and Cinematography Matyas Erdely on the fourth coming feature IRON CLAW for A24. The tragic true sports story of the Von Erich family, starring Zac Efron and Allen White.

SHONA HEATH (Production Designer)

Shona Heath is a Set Designer and Creative. She is responsible for creating some of the most memorable fashion photography from the past two decades. Her links with the fashion, art and film world continue to grow, making her an in demand creative collaborator.

Born in Scotland in 1974 but brought up in the English countryside, Worcestershire. She studied fashion and textiles at Brighton University before moving to London.

Heath started her freelance career working for Dazed and Confused and Vogue Magazine where she began by making sets out of paper. From that came a snowball of creative projects and the beginning of her long-term collaboration with photographer Tim Walker.

Over the past 20 years, she has worked with photographers such as Tim Walker, Jack Davison, Julia Hetta, Jackie Nickerson, Inez and Vinoodh, Paolo Roversi, and Nick Knight. Making a pivotal contribution to iconic fashion images and contemporary storytelling. She has conjured unforgettable imagery for Bjork, Harry Styles, Goldfrapp and Cate Blanchette. This includes multiple editorials, advertising, and design collaborations with fashion houses such as Acne, Dior, Hermes, Marni, Prada, and Jo Malone London. Her work designing the V&A's Tim Walker 'Wonderful Things' exhibition has been one of the museums most successful photographic exhibitions shows to date, which ended its world tour at the Getty Museum LA.

Heath's vision draws inspiration from the people and the art around her, she stretches and distorts motifs from the natural world to create her own unique landscapes. Often taking a humorous approach to the everyday domestic or the concept of luxury, her work has a lightness and sense of fun that she is renowned for.

Heath lives in Stamford Hill, London. Her studio is in Hackney.

HOLLY WADDINGTON (Costume Designer)

Holly Waddington's costume designs for film and TV include the pilot episode of Hulu's 'The Great', written and produced by Tony Macnamara, LADY MACBETH directed by William Oldroyd (which won the BIFA for Best Costume and was nominated for a Critics Circle Award for Technical Achievement for Costume), GINGER & ROSA by Sally Potter and DEPARTURE by Andrew Steggall.

Waddington has worked in Theatre, Dance and Visual Art, creating costumes, sets and installations for productions at Rambert, The Royal Ballet, Complicite, Sadler's Wells, The Almeida, The Royal Court, The Gate Theatre, The Young Vic, Scottish Dance Theatre, Sadlers Wells and Handspring, working with notable directors and choreographers including: Kim Brandstrup, The Quay Brothers, Hofesh Shechter, Simon McBurney, Rupert Goold, Carrie Cracknell, Natalie Abrahami and Ben Duke. She designed costumes for Hetain Patel's film 'Don't Look at the Finger' recently acquired by Tate and currently showing as a solo installation at Tate St. Ives.

As Assistant Costume Designer, Waddington's credits include: HAPPY-GO-LUCKY (Mike Leigh), ANOTHER YEAR (Mike Leigh), WAR HORSE (Steven Spielberg), LINCOLN (Steven Spielberg), THE MAN FROM U.N.C.L.E (Guy Ritchie).

NADIA STACEY (Hair & Makeup Designer)

Nadia Stacey trained at Yorkshire Television and gained experience as a trainee and Make-up Assistant in theatre, ballet and opera before gaining her first film job with Academy Award-winning Hair & Make-up Designer Lisa Westcott on MISS POTTER (Dir: Chris Noonan), starring Renée Zellweger.

Stacey's first credit as Hair & Make-up Designer was on Paddy Considine's BAFTA-winning debut feature TYRANNOSAUR, and since that time she has gone on to design features including: SIGHTSEERS (Dir: Ben Wheatley); PRIDE (Dir: Matthew Warchus); EDDIE THE EAGLE (Dir: Dexter Fletcher); THE GIRL WITH ALL THE GIFTS (Dir: Colm McCarthy); THE SENSE OF AN ENDING (Dir: Ritesh Batra); JOURNEYMAN (Dir: Paddy Considine), for which she was nominated for a BIFA for Best Make-up & Hair Design; BEAST (Dir: Michael Pearce); and TOLKIEN (Dir: Dome Karukoski). For her work on THE FAVOURITE (Dir: Yorgos Lanthimos), starring Olivia Colman, Emma Stone and Rachel Weisz, Nadia won both a BIFA, a BAFTA and a European Film Award for Best Hair & Make-up, and the film itself was nominated for 10 Academy Awards including Best Picture.

Stacey's work can also be seen in features such as OFFICIAL SECRETS (Dir: Gavin Hood), THE SECRET GARDEN (Dir: Marc Munden), and THE FATHER (Dir: Florian Zeller), which was nominated for 6 Academy Awards including Best Picture. Most recently that she has designed the hair and make-up on the following: EVERYBODY'S TALKING ABOUT JAMIE (Dir: Jonathan Butterell) for which she was nominated for a BIFA award, the feature film adaptation of the Laurence Olivier-nominated musical; CRUELLELLA (Dir: Craig Gillespie), starring Emma Stone as the eponymous villain, which earned her nominations from the Critic's Choice Awards, the Hollywood Critic's Association Awards, the BAFTA's and the Academy Awards; TRUE THINGS ABOUT ME (Dir: Harry Wootliff); MOTHERING SUNDAY (Dir: Eva Husson), starring Josh O'Connor, Odessa Young, Olivia Colman, Colin Firth and Glenda Jackson. Nadia has most recently designed the hair & makeup for the latest SNOW WHITE for Disney (Dir: Marc Webb), starring Rachel Zegler and Gal Godot.

Alongside her film work, Stacey designed the Hair & Makeup for television series, 'Devs' – written, directed and created by Alex Garland – which aired in 2020.

JERSKIN FENDRIX (Music By)

Jerskin Fendrix was raised in the rural county of Shropshire, England, where he learnt violin, piano, and composition.

In his early twenties, Fendrix moved to London and spent 2 years nurturing a visceral live personality at the iconic South London venue Windmill Brixton with the likes of Jockstrap, Black Country, New Road, and black midi.

He released his debut-album *Winterreise* in April 2020 via untitled (recs). An unhinged collection of pop songs, Loud & Quiet Magazine named it their 2020 Album of the Year.

A rare live performer, he supported black midi on their debut UK tour and played shows internationally, notably at alternative festivals such as Donau Festival in Austria, Dampfzentrale in Switzerland, and London Contemporary Music Festival.

Fendrix's practice extends beyond the realm of traditional songwriting. In 2018 he composed the music for an experimental opera *UBU*, performed at the V&A Museum. The Guardian called the score "brutal" and "unsettling".

JOHNNIE BURN (Sound Designer)

Johnnie Burn, a distinguished British Film Sound Designer and Re-Recording Mixer, has consistently elevated the cinematic experience with his unparalleled ability to craft immersive soundscapes. His extensive portfolio features films such as *NOPE* (2022), *UNDER THE SKIN* (2013), *THE FAVOURITE* (2018), and the 2023 Cannes Festival Best Artist Technician Award-winning *THE ZONE OF INTEREST* — all of which have been critically acclaimed for their innovative and captivating sound design. His exceptional work on *THE LOBSTER* was recognized with the 2015 Georges Delerue Award for Best Sound Design. His meticulous attention to detail, passion for real-world sounds, and innovative approach have earned him further nominations for esteemed awards such as the Golden Reel and BIFA.

Beyond film, Burn's sonic signature graces commercials, documentaries, and theater, underscoring his adaptability across diverse media. As a member of MPSE, AMPS, BAFTA, and EFA, Burn continues to redefine auditory storytelling, making him one of the industry's most sought-after sound professionals.

YORGOS MAVROPSARIDIS (Editor)

After graduating from the "Theatrical Workshop" (Athens 1975), and "The London International Film School" in 1978, **Yorgos Mavropsaridis** started his career as freelance editor in 1980 gaining experience in the field of tv commercials, short and feature films.

Since then he has won 12 awards and 24 edit nominations with films including *DOGTOOTH* (2009), *THE LOBSTER* (2015), *THE KILLING OF A SACRED DEER* (2017) and *THE FAVOURITE* (2019) (Oscar and BAFTA nominated, won ACE Eddie and European editor of the year award). He is now editing *AND* (dir. Yorgos Lanthimos).

CREDITS

First Assistant Director	HAYLEY WILLIAMS
Second Assistant Director	EDOARDO PETTI
Financial Controller	NIKKI CHAMBERLIN
Post Production Supervisor	DEBORAH HARDING

CAST	
in order of appearance	
Bella Baxter	EMMA STONE
Godwin Baxter	WILLEM DAFOE
Mrs. Prim	VICKI PEPPERDINE
Max McCandles	RAMY YOUSSEF
Fop 1	JACK BARTON
Fop 2	CHARLIE HISCOCK
Hapless Student	ATTILA DOBAI
Woman with Kid in London Street	EMMA HINDLE
Kid in London Street	ANDERS GRUNDBERG
Burly Guy	ATTILA KECSKEMÉTHY
Duncan Wedderburn	MARK RUFFALO
Lisbon Doorman	JUCIMAR BARBOSA
Fado Singing Woman	CARMINHO
Arguing Woman	ANGELA PAULA STANDER
Arguing Man	GUSTAVO GOMES
Kitty	KATE HANDFORD
Gerald	OWEN GOOD
Lisbon Crying Baby	ZEN JOSHUA POISSON
Duchess	VIVIENNE SOAN
Lisbon Restaurant Musician	JERSKIN FENDRIX
Winking Man	ISTVÁN GÓZ
Lisbon Dancing Woman	BRUNA ASDORIAN
Lisbon Dancing Man	TAMÁS SZABÓ-SIPOS
Steward	TOM STOURTON
Martha Von Kurtzroc	HANNA SCHYGULLA
Harry Astley	JERROD CARMICHAEL
Felicity	MARGARET QUALLEY
Gangplank Steward 1	MASCUUD DAHIR
Gangplank Steward 2	MILES JOVIAN
Ship Officer	JEREMY WHEELER
Dog Owner	JÁNOS GERÉB

Swiney	KATHRYN HUNTER
Chapelle	PATRICK DE VALETTE
Saveur the Butcher	RAPHAEL THIERY
Toinette	SUZY BEMBA
Mersault	BORIS GILLOT
Swiney's Grandchild	DORINA KOVÁCS
Georges	YORGOS STEFANAKOS
Handsome Priest	HUBERT BENHAMDINE
Crab Man	LAURENT BOREL
Hooks for Hands Guy	GÁBOR PATAY
Paris Medical School Surgeon	LAURENT WINKLER
Leg Humping Guy	ANDREW HEFLER
Father	DAMIEN BONNARD
Son 1	NOAH BRETON
Son 2	DONOVAN FOUASSIER
Priest	WAYNE BRETT
Alfie Blessington	CHRISTOPHER ABBOTT
David, Alfie's Butler	JOHN LOCKE
Allison, Alfie's Maid	KEELEY FORSYTH
Alfie's Doctor	DAVID BROMLEY

Stunt Coordinator	ILDIKÓ SZŰCS
Assistant Stunt Coordinator	NORBERT KOVÁCS
Bella Stunt Double	LILI BERECSZÁSZI
Stunt Performers	ÁGNES KRUCHIÓ

LÁSZLÓ ROMÁN
 HAJNALKA SZILÁGYI
 GABRIELLA SUKI
 DÉNES BÁLIND
 JÁNOS OLÁH

LÁSZLÓ KÓSA
 KINGA KÓSA-GAVALDA
 MIKLÓS SZENTVÁRY-LUKÁCS

Supervising Art Directors	ADAM A. MAKIN
Lead Art Director	JAMES LEWIS GÉZA KERTI
Art Directors	RENÁTÓ CSEH JUTKA CSÁK JONATHAN HOULDING ZSÓFIA KOTHAY BENCE KALMÁR KRISZTINA SZILÁGYI DÁNIEL MIKLÓS
Assistant Art Directors	LILI LEA ABRAHAM LINDA BÁNDI LÁSZLÓ TIBOR ERDÉLYI CSONGOR EGYED LAURA NG
Standby Art Director	ZOLTÁN VIRÁNYI-FONTAN

Concept Artists	JONAS BETHGE
3D Concept Artists	ANTONIO NICULAE FLÓRIÁN FICKERT
Modelmaker	GERGŐ FODOR KATHRYN PRINCE
Draughtspersons	ANNA DÖBRÖSSY CSABA BUDAI NÓRA BÍRÓ ORSOLYA MAZA JOVÁNKA SZILKOVICS BENCE NÉMETH ÁDÁM NAGY MIKÓS DEÁK HATVANI STEVEN XUEREB HABER DANIEL WARREN CARLOTTA GIACOMIN
Draughtsperson Trainee	ÁRON TURÓCZI
Art Department Coordinator	CECÍLIA BÁRDOS
Art Department Assistants	SALWA MCGILL PLUM WOODS PERRIE MURPHY THOMAS STANIFORTH CHARLOTTE OSBORN
Art Department Trainee	LILI DÉVÉNYI
Assistant to Production Designer	ENIKŐ HODOSY
Art Department PA	NÁNDOR KISS
Graphics Art Director	ZSUZSI NONN
Graphics Designer	JUDITH HYNES
Lead Graphics	TAMÁS PÁL
Assistant Graphics	NEREA ÚBEDA VILLALBA REBEKA MOLNÁR
Scenic Artists	STEVE MITCHELL NIGEL HUGHES TOMMY JOLLIFFE STEVEN SALLYBANKS
Scenic Artist Assistants	VERONIKA WENNESZ ÁKOS SZABÓ ORSOLYA HEGYI RICHARD ROFRICS SEBASTIAN ROFRICS GERGŐ ANGYAL BALÁZS JUHÁSZ LASZLO ZATURECKY ÁDÁM HOLLÓS TAMÁS JUHÁSZ ZOLTÁN SÓGOR MÁRTON TÓTH
Head Painters	
Construction Painters	TAMÁS JUHÁSZ GERGELY ANDRÁS BALLA GÁBOR SZERDI
Greens Supervisor	PÉTER DÖMÖTÖR
Greens Coordinator	VERONIKA SZIGETI
Stand-by Greens	BALÁZS LÁSZLÓ TÍMÁR

	GÁBOR SAJNER
Set Decorator	ZSUZSA MIHALEK
Assistant Set Decorators	ESZTER SEBŐK
	VIKTOR BELÁGYI
	MÓNIKA KOVÁCS-KILVÁDY
Set Decorator Buyers	ISTVÁN LÁSZLÓ BALOGH
	BENCE DUDAY
	ZOLTÁN GÁBOR SZABÓ
	MAXINE CARLIER
Set Decorator Art Director	PÉTER VÁRDA
Set Decorator Coordinator	ÁGNES ÁBRAHÁM
Drapes Supervisor	KRISZTINA SZÜCSY
Set Decorator Concept Artist	JÚLIA SEBŐK
Leadman	ANDRÁS GAÁL
Assistant Leadman	NORBERT LACZKOVICS
Storeman	LILI BARTHA
Assistant Storeman	LAJOS NOVÁKI
Swing Gang	ZSOLT BÉLA TÓTH
	CSABA KATONA
	JÓZSEF SZARVÁK
	ISTVÁN RÁCZ
	SÁNDOR JÉRI
	ZSOLT ZSIMALA
	JÁNOS ANDERVALD
	FERENC LACZKOVICS
Drapes Seamstresses	SZILVIA BERECKZI
	HELGA WISLOCZKI
	TÍMEA NAGY
Painters	TIBOR SZABÓ
	VIKTÓRIA SZUNYOGHY
	MAGYAR GÁBOR
Floor Second Assistant Director	ROXÁNA SZÁRISZ
Crowd Second Assistant Director	ATTILA VERES
Crowd Assistant Director	CSILLA TIHANYI
Third Assistant Director	DÓRA TAKÁCS

Base Third Assistant Director	KITTY BICH THUY TA
Cast Production Assistant	JOSH BROWNWOOD
Key Set Production Assistant	BÁLINT MEGYERI
Set Production Assistants	BARNABÁS REGENSBURGER
	DÁNIEL BECSÁGH
	BARBARA SZABÓ
	DÁNIEL JAKAB
'A' Camera First Assistant	OLGA ABRAMSON
'A' Camera Second Assistant	CRISTINA CRETU
'B' Camera Operator	GYÖRGY RÉDER
'B' Camera First Assistant	PÉTER BÖSZÖRMÉNYI
'B' Camera Second Assistant	CSABA MECSEKI
VistaVision Technician	BÁLINT SERES
Camera Loader	ÁKOS GULYÁS
Camera Trainee	ÁRMIN SZILÁGYI
'B' Camera Trainee	PANTEA PAKNIYAT
Video Operator	GÁBOR NAGY
Assistant Video Operator	PÉTER FEDOR
Script Supervisor	DÓRA SIMKÓ
Stills Photographer	ATSUSHI NISHIJIMA
Production Sound Mixer	TAMÁS DÉVÉNYI
Boom Operator	NÁNDOR SZIRTES
First Assistant Sound	BENCE NÉMETH
Second Assistant Sound	VIKTÓRIA MAGYAR
First Assistant Editor	CHE PANOUSSOPOULOS
VFX Editor / Co First Assistant Editor	JAMES PANTING
Gaffers	ANDY COLE
Best Boy	LÁSZLÓ "GROMEK JR" MOLNÁR ATTILA MAKRAI

	Chargehand	KÁROLY FODOR		
	Dimmer Board Operator	TITUSZ BADONICS		
	DMX Operator	GÁBOR SÁNDOR		
	Electricians	BERTALAN HELLER		
		LÁSZLÓ GÁSPÁR		
		ATTILA GOLUBICS		
		SÁNDOR MAJOR		
		ZSOMBOR ALMÁSI		
		ATTILA KORPONAI		
		ANDRÁS MENRÁTH		
	Rigging Gaffers	ATTILA 'BILL' BILIK		
		ERNŐ DEMETER		
		ZSOLT FARKAS		
Electric Rigging Best Boys				
		DÁNIEL BALLA		
	Electric Rigging Desk Operator	ZOLTÁN MAGONY		
	Electric Rigging Chargehand	BRIGITTA KATONA		
	Key Rigger	ÁDÁM STANKOVITS		
	Best Boy Rigger	ZOLTÁN ÁCS		
Rigging Chargehands		ZSOLT SZENDI		
		PÁL STURM		
		NORBERT FÖLDI		
		Riggers		
	ZOLTÁN CSERNYIK	SÁNDOR KOZMA	JÓZSEF MÁTÉ	
	ZOLTÁN TAKÁCS	SZABOLCS NÉMETH	VIKTÓRIA SZENDI	
	PÉTER JUHÁSZ	FERENC OROS	GÁBOR KOVÁCS	
	ATTILA WEISZGERBER	ATTILA SCHMIDT	HUNOR MÉSZÉGETŐ	
	ANDRÁS JUHÁSZ	ÁDÁM KESZERICZE	MILÁN SZŐKE	
	PÉTER HORVÁTH	DÁNIEL STANKOVITS	DÁVID LENGVEL	
	Key Stunt Rigger	ZOLTÁN MOLNÁR		
	Stunt Riggers	MILÁN BARTHA		
		ALBERT EPRES		
		DÁNIEL HOLL		
		SÁNDOR IMRE		
		JÁNOS PAÁL		
	Head of Practical Electric	ZOLTÁN UNTSCH		
	Practical Best Boy	GÁBOR ZOLTÁN TÓTH		
Practical Electricians		FERENC ATTILA ÁSVÁNYI		
		TIBOR NOVÁK		
		TAMÁS FÚZFA		
		JÓZSEF LISZKAI		
	Key Grip	ATTILA SZŰCS JR.		
	Best Boy Grip	MÁRK KOMÁROMI		
	Dolly Grip	GÁBOR SCHMIDT		
	Grips	KÁROLY LAKATOS		
		VIKTOR RICHTER		
	Standby Carpenter	CSABA VÁSÁRI		
	Stand-by Painter	IVÁN "POCOK" ÉZSÖL		
Costume Supervisors		VINCENT DUMAS		
Assistant Costume Designers		ZSUZSA STENGER		
		GEORGE SAYER		
		TÍMEA LUZSI		
		SOPHIE BUGEAUD		

Design Assistant & Concept Work	ELEANOR BULL
Crowd Design Assistant	DÓRA HEGEDŰS
Costume Concept Consultant	SHONA HEATH
Costume Coordinators	ZOÉ NEMES
	KARISHMA HARJANI
Costume Cutters	JO VAN SCHUPPEN
	SHARON McCORMACK
	RITA RÉMAI
	ERIKA BALOGH
	ALMA BARBIERI
Assistant Cutter to Rita Rémai	ANDREA VONÁNÉ WITTMANN
Costume Makers	SONNY ROFFEL
	KORINNA VAN BALKOM
	HALINA SZIDUN
	ELVIRA IZOTKOVA
	ILDIKÓ HALÁSZ
	MARIANN HORVÁTH
	ZSUZSA ZOÓK
	KÁROLYNÉ MÓRÓ
	LÁSZLÓ TAHY
	FABIAN KIS-JUHASZ
Head Dyer/Textile Artist	NÓRA SZABÓ HOOVER
Breakdown Artists	ÁRPÁD BUCSI
	IBOLYA ROSTÁS GÓGNÉ
	ÁRON GALAMBOS
Costume Crowd Supervisor	IVÁN KOZÁK
Key Crowd Fitters	ILDIKÓ HAMPÓNÉ TÓTH
	SÁNDOR CSAJBÓK
Crowd Fitters	ESZTER MÁRCZI
	SARAH LUBEL
	ISTVÁN MÁNDLI
Key Crowd Standby	LEVENTE JÓKAI
Costume Truck Supervisor	VIKTÓRIA KOLOZSI
Personal Costumer to Ms Stone	LAURA WOLFORD
Principal Standbys	ANDREA MAGOS
	RAJMUND SZÓRÁD
	CLAUDIA MENDOZA ZAVALA
Principal Costume Trainee	DÓRA KISS
Costume Buyers	ANDREA FRIEBERT
	MIRANDA PFUNDER CLARKE
	JESSICA CURTIES
	PÉTER PALOTÁS

Costume Workshop Assistant / Translator	LILI SELMECI
Costume Trainee	ESZTER SOMOGYI
Milliners	GIZIKE VÁRADI HLUSKÓNÉ
	BOBBI HEATH
	PIERONI
Shoe Makers	JÁNOS KÁLLAI
	GAMBA
Hair & Make-Up Supervisor	CAROLYN COUSINS
Key Hair Stylist	JUDIT HALÁSZ
Key Make-Up Artist	HILDEGARD HAIDE
Hair & Make-Up Artists	GRAYSON GALWAY
	CLAIRE CAMPBELL
Key Hair & Make-Up Artist	ELLEN D'ANDRADE BROWN
Crowd Hair & Make-Up Supervisor	ERNELLA HORTOBÁGYI
Crowd Hair Stylist	GABRIELLA VINCZE
Crowd Hair & Make-Up Artist	ERZSÉBET BALOGH
Crowd Hair & Make-Up Trainee	JÚLIA SZABÓ
Prosthetics by	COULIER CREATURES FX
Prosthetics Designer	MARK COULIER
Workshop Supervisor	PAUL JONES
Prosthetics Supervisor	JOSH WESTON
Prosthetics Research & Development Supervisor	ADAM EDWARDS
Prosthetics Make-Up Artists	ROBIN PRITCHARD
	STEPHEN MURPHY
Prosthetic Coordinators	PHEOBE HORTON
	JO KEEBBLE-SMITH
Key Prosthetics Silicone Technician	HELEN ROWE
Prosthetics Mouldshop Supervisor	TOM PACKWOOD
Key Prosthetics Art Finisher	ALEX HARPER
Prosthetics Art Finisher/Mould Maker	FRANCESCA RIVERA-ARILL
Prosthetics Sculptor/Mould Maker	CHRIS CAMPBELL
Prosthetics Mould Maker	DILAN ALVES
Prosthetics Sculptor	DAVID PECORINI CANCELLARIO D'ALENA

Prosthetics Silicone Technicians	NATALIE COLLAS
	DAVE FELSTEAD
	KATE WOODHEAD
	ANN TILLINGHAST
Prosthetics Art Finisher/Silicone Runner	MOLLY-JANE BOWEN
Prosthetics Art Finishers	KIM LEAVER
	BRODIE MAYHEW
Art Finisher	PAULA SHANAHAN
Fabricator	JESSIE HINTON
Prosthetics Hair Artists	SAROLTA VÉGH
	EMILY MARTIN

	SOPHIE MEDHURST
Unit Manager	CSABA BENEDEK
Assistant Unit Manager	HENRIK SZABÓ JR.
Unit Operators	GÁBOR NAGY
	BÉLA BALÁZS
Waterman	JÓZSEF "ELVIS" IVÁNCSEK
Set Cleaner	TÜNDE OROSZNE
Rigging Unit Operators	ISTVÁN ZSIGRI
	PÁL ORT
	GYÖRGY TÓTH
	GERGELY KOVÁCS
Electrical Technician	ISTVÁN HÁRI
Head of Security	RICHÁRD SZABÓ
Security Coordinator	ZOLTÁN GOMBKÖTŐ
Stage Security	LAJOS BÁRÁNY
Head Location Manager	JÁNOS CSERVEN
Location Managers	JÓZSEF 'JOE' ANTAL
	ZSIGMOND CHOLNOKY
Property Master	BALÁZS KOVÁCS
Assistant Property Masters	MÁTÉ NOVINECZ
	ANDRÁS AJTAI
	ZSUZSANNA MEHRLI
Standby Props	BÉLA TOLLAY
	GÁBOR HUPPÁN
	RÓBERT PÓKA
Home Economist	ZOÉ HEGEDŰS
Concept Artist	ARZHANG LOTFI
Property Buyer	MÁRK ERDÉLYI

Property Runner	ZOLTÁN VÉGH
Special Effects Supervisor	GÁBOR 'GEGE' KISZELLY
Special Effects Floor Supervisor	BALÁZS HOFFMANN
Special Effects Senior Technician	ISTVÁN SZILVÁSSY
Special Effects Floor Technicians	GÁBOR GAJDOS
Special Effects Technicians	ATTILA GO CZÁN LÁSZLÓ FARKAS
Special Effects Workshop Supervisor	DÁNIEL SZABÓ CSABA FÜREDI
CARD 14	
Construction Coordinator	GÁBOR CSERNUS
Construction Companies	
Movie Set KFT	
Construction Supervisor	JÓZSEF KISS
Construction Managers	VIKTOR BOB
Head Painter	JÓZSEF HARASZTIA PÉTER JUHÁSZ LÁSZLÓ "ZATU" ZATURECZKI
Classic Mechanik	
Construction Supervisor	BALÁZS KOVÁCS
Construction Manager	BERTALAN CSÁNY
BK Studio	
Construction Supervisor	PÉTER KOVÁCS
Construction Managers	ANTAL LAKI SÁNDOR ANTAL ZOLTÁN HUSZTI
Head Painter	
Production Manager	ESZTER KEREKES
Production Coordinators	MATTHEW MOSS
Post Production Coordinator	BARA BAROVA SUSANA GARCIA SALAS
Assistant Production Coordinators	DÉNES BACSU
Accommodation Coordinator	IVAN GERMANO ÁGNES GECS
Production Secretary	ZSÓFI MITKOV
Stage and Backlot Manager	EDE PSZOTKA
Key Office PA	GERGŐ GAZDAG
Clearance Coordinator	SZABINA GYŐRI
Immigration Coordinator	JÁNOS PRIHODA
Assistant to Director	JOHANNA SZALAI
Post Production Assistant to Director	STELLA BIZIRTSAKI
Onset Assistant to the Producers	DARIA DIKALO
Assistant to Ms Stone	ÁGNES KARSAI
Assistant to Mr Ruffalo	ARTHUR ROSES

Assistant to Mr Dafoe	LUCA SZENTIRMAI
Additional Cast Assistant	ANITA ROSENBERGER
Executive Assistant to Ed Guiney	NIAMH PLUNKETT
Producer's Assistant to Ed Guiney	ELIZA FITZGIBBON
Executive Assistant to Andrew Lowe	LISA JONES
Assistant to Paula Heffernan	SARAH McCABE
Cast Chef	VIKTOR EKLER
Covid Supervisor	ANDRÁS WAGNER
Covid Production Manager	KATALIN ERKEL
Covid PAs	RITA HENCZ
	PETRA PÉK DÓRA ESZTER TIBAY GERGELY NOVÁK ANDRÁS PINTÉR CSILLA DOMOKOS JUDIT DEEN
Covid Cleaner	KATALIN VARSÁNYI
Key Production Accountant	BÉLA KISS
Production Accountants	SAIRH SHEIKH
	NICHOLA KERR BERNADETT SZALAI
First Assistant Accountant	
Second Assistant Accountant	JÁNOS VÖRÖS
Third Assistant Accountant	ZSOLT ANDRÁSI
Cashier	SZILVIA BÓDIS
Payroll Accountant	ÉVA CSICSMANCAI
Payroll Assistant	TAMÁS KÁDÁR
Accounting Clerk	EDIT LACHÁZI-DÜCKER
Casting Assistants	LUCY JORDAN
	LUCY SMITH ÉLODIE DEMEY
Casting Director France	
Casting Director Hungary	KATA BARANYI
Background Casting	
Extras Casting	BALÁZS KOVÁCS
Additional Background Casting	
Open Casting	ZSOLT MAIER
	VERONIKA VARJASI
Choreographer	CONSTANZA MACRAS
Assistant Choreographers	EMIL BORDÁS
	ALEXANDRA BÓDI JULIA ASUKA RIEDL
Additional Assistant Choreographer	
Intimacy Coordinator	ELLE McALPINE
Dialect Coach	NEIL SWAIN

Sustainability Consultancy by	GREEN EYES PRODUCTION
Sustainability Consultants	JÚLIA TORDAI
Sustainability PA	ZSÓFIA SZEMERÉDY ZOLTÁN SZELVÉNYI
Transport Coordinator	LÓRÁND MOLNÁR
Director's Driver	GÁBOR FÖLDI
Producers' Driver	GÁBOR ZRUPKÓ
Cast Drivers	CSABA OLÁH GÁBOR JUHOS KÁROLY SZABÓ NORBERT KISS VIKTOR DIÓS
Drivers	ISTVÁN IVANOV TIBOR BOGNÁR ZOLTÁN BANDULA MIKLÓS POHL ATTILA LÁNG TAMÁS FODOR ZOLTÁN BOLLÓK RÓBERT BESZTERI
Title Design & Typography	VASILIS MARMATAKIS
Title, Chapters & Font Lettering	VLADIMIR RADIBRATOVIC
Credits Lettering & Design Assistance	DANAE TZOTZOS
Typeface Development	GEORGE TRIANTAFYLAKOS
Publicity	PREMIER
Unit Publicists	JONATHAN RUTTER
EPK Producer/ Director	ELLEN STEERS HUGO CURRIE
EPK Team	LÁSZLÓ FELŐ ZSOLT NAGY
Set Medic	SÁNDOR MOLNÁR
Health & Safety Advisor	JÁNOS PAPP
Health & Safety Standbys	LÁSZLÓ ÁRVAY ZSUZSANNA LALUSKA BALÁZS FÜLES
AHA Representative	NATALIA SLONINA
Animal Coordinator	ÁRPÁD HALÁSZ
Animal Trainers	PÉTER JENEI NÓRA FÁBIÁN ENIKŐ MAJOR GYÖRGY SZABÓ ETELKA VIRÁG GYÖRGY JUHÁSZ JÓZSEF SZÁSZ

Horse & Carriage Master	NÁNDOR KATONA LÁSZLÓ JUHÁSZ
Head Groom	SZILVIA KOCSIS
Carriage Drivers	LÁSZLÓ JUHÁSZ SR
	ATTILA PÁLDEÁK RÓBERT PAPDI PÉTER MOLNÁR
Facilities	ORIGO RENTALS
Head of Trailer Operations	BÉLA FORGÁCS
Key Trailer Operator	ISTVÁN MAGOS
Trailer Operators	LÁSZLÓ CSÁKVÁRI JÓZSEF NYERGES

MINIATURE UNIT

Production Manager	BORI SZARVAS
Director of Photography	TRISTAN OLIVER
1st Assistant Director	ROXÁNA SZÁRISZ
1st Assistant Camera	JUSTIN PENTECOST
2nd Assistant Camera	CSABA MECSEKI
Loader	BÁLINT SERES
Camera Trainees	PANTEA PAKNIYAT
Video Technicians	GERGELY HÁMORI ANDRÁS KOLLMAN
Gaffer	PÉTER SZABÓ GÁBOR BÁNRÉVI
Best Boy	BÉLA RÁCZ
Electricians	VERONIKA MIHÁLYI
DMX Operator	ÁLMOS TÓTH LÁSZLÓ DOLLINGER BENDEGÚZ KOVÁCS
Key Grip	DÁNIEL KECSKEMÉTI
Best Boy Grip	IVÁN POPSA
Grip Technician	MÁTÉ PAPUCSEK

Alexandria & London Bridge Miniatures by	EPIC CREATIONS
Construction Supervisor	DÁNIEL SZUSZT
Alfie's Mansion Miniature by	PROP FACTORY
Construction Supervisor	ENDRE PALLÓS
Cruise Ship Miniature by	FILMEFEX
Construction Supervisor	IVÁN POHÁRNOK

ADDITIONAL UNIT

Additional Unit Production Manager	BORI SZARVAS
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	Director of Photography	GYÖRGY RÉDER
First Assistant Directors		KRISZTINA BARKÓCZY
Second Assistant Directors		BOGI AGÓCS ESZTELLA FARKAS
	Set PAs	TIMI TÓTH RENÁTA FEKETE
	Script Supervisors	FANNI BARANYI CLEO LADÁNYI
First Assistant Camera		LÍDIA JUNG ÁDÁM KIEGL
		PÉTER BÖSZÖRMÉNYI CSABA TÓTH
Second Assistant Camera		CSABA MECSEKI
	Loaders	SZABOLCS SZAKATS BÁLINT SERES
	Camera Trainee	ISTVÁN DECSI JÁNOS LÉNÁRT
	Video Technicians	PANTEA PAKNIYAT ATTILA SZILÁGYI
	Video Trainee	BENCE TÖLGYESI ATTILA NAGY
	Gaffers	LÁSZLÓ GÁSPÁR GÁBOR BÁNRÉVI
	Best Boys	LŐRINC SZABÓ
	DMX Operator	BÉLA RÁCZ BENDEGÚZ KOVÁCS
	Electricians	RICHÁRD BANDOR
	Key Grip	LÁSZLÓ DOLLINGER VERONIKA MIHÁLYI ÁLMOS TÓTH MÁTÉ KECSKEMÉTI
	Best Boy Grips	DÁNIEL DOBSZAY RAJMUND GÁL
	Grip Technicians	DÁVID ORLOVITY RÓBERT SZILÁGYI MÁTÉ PAPUCSEK MARTIN WEISZ DÁNIEL HERNÁDI SZEBAZTIAN SERES IVÁN POPSHA
	Head Technicians	MÁRTON KOVÁTS
	Grip Drivers	ZOLTÁN SCHRAMMEL BENCE CZÉH ISTVÁN SZILI
	Data Wrangler	ÁDÁM KOVÁCS CSABA KRISTON
	Standby Construction	GÁBOR SINKÓ
	Costume Crowd Supervisor	IVÁN KOZÁK
	Crowd Hair & Make-Up Supervisor	ERNELLA HORTOBÁGYI
	Standby Props	GÁBOR HUPPÁN

Special Effects Floor Supervisor	BALÁZS HOFFMANN
Special Effects Technicians	LÁSZLÓ FARKAS TAMÁS UZONI
Horse and Carriage Master	LÁSZLÓ JUHÁSZ
Head Groom	SZILVIA KOCSIS
Animal Coordinator	ÁRPÁD HALÁSZ
DFX Supervisor	TIM BARTER
Assistant VFX Supervisor/Data Wrangler	LEVENTE SÁFRÁNY
Post Production Sound by	WAVE STUDIOS, LONDON
Supervising Sound Editor / Re-Recording Mixer	JOHNNIE BURN
First Assistant / Sound Editor	SIMON CARROLL
Sound Effects Editors	BRENDAN FEENEY
Dialogue Editor	MAX BEHRENS TRISTAN BAYLIS
Assistant Dialogue Editor	PETER RUSSELL
Additional SFX Editors	JOE MOUNT BEN GULVIN
Foley Premixer	JEFF SMITH
Sound Assistant	BERESFORD COOKMAN
Mix Technician	ASHLEY SMITH
Music Editors	BURN / CARROLL
Foley Artist	JACEK WIŚNIEWSKI
Foley Mixer	FILIP STEFANOWSKI
Foley Editors	EWA MAZURKIEWICZ NATALIA LUBOWIECKA MPSE DAWID KONECKI KAMIL KWIATKOWSKI
Sound Re-Recorded at	HALO POST PRODUCTION
Mix Technicians	GEORGE ELLIOTT
Audio Producer	DECLAN ILETT TUSHAR MANEK MARIE VALENTINO
Colour Negative/B&W Film Processing by	HUNGARIAN FILMLAB
Head of Laboratory Department	MIKLÓS PALLAGI
Quality Manager	ATTILA LÁSZLÓ ERDÉLYI
Negative Processing	SÁNDOR LÉDER
Negative Assembling	ERZSÉBET VASS
Chemical Processing Technician	MIKLÓS DANOK
Head of Digital Studio	JÁNOS POLYÁK
Head of Production Management	TAMÁS BÓDIZS
Post Production Coordinator	RÉKA KOBELA
Ektachrome Film Processing by	ANDEC CINEGRELL FILMTECHNIK

Managing Director	LUDWIG DRASER
Lab Technicians	MICHAEL BLUM ELKE HALBMEIER MARGRIT HÜBNER SYNTJE GEHRMANN GOMEZ TIBOCHA
Ektachrome Production Service by	CINEGRELL POSTFACTORY GmbH
Managing Directors	RICHARD GRELL HENDRIK TELTAU
In-House Producer	SIMON STURZENEGGER
Scanning & Dailies Processing	ORIGO DIGITAL FILM
Dailies Supervisor	LÁSZLÓ HARGITTAI
Dailies Engineer	ZOLTÁN VIRÁG
Film & Digital Content Quality Check	BÉLA HORNÝÁK
Dailies Coordinator	LEVENTE SALMA
Dailies Colourist	BENEDEK KABÁN
Dailies Operators	ZOLTÁN KEREKES
Post Production Assistant	MERCÉDESZ CZANKA TÍMEA NEMES ZSOMBOR SZEGED
Colour & Finish by	COMPANY 3
Colourist	GREG FISHER
Head of Production	LAURA METCALFE
Finishing Producer	CHRISTOPHER NUNDY
Associate Finishing Producer	CODY CARDARELLI
Lead Finishing Editors	THOMAS LAMBERT STUART LONDON
Finishing Editors	JEREMY CRICHTON JULIEN MATHUS
Lead Colour Assistant	JONAS JANGVAD
Colour Assistants	SHING HONG CHAN THERESA CROOKS HUGH HOWLETT CONOR MIDDLETON CHRIS POOLE
Deliverable Managers	ROBERT DAVIES DAVIDE CORREIA
Image Science	DR. JOHN QUARTEL
Data I/O	BRETT RAYNER DAN HELME
Operations Manager	AGNES JANUSAITYTE CHARLES BEDWELL
Head Of Production Operations	ALICE GREENLAND
Director of Operations	JOHNNY WHITEHEAD

Account Executive JON GRAY

CO3 Executive Producer STEFAN SONNENFELD

VFX Design Supervision JAMES PRICE

VFX Concept Artists JONAS BETHGE

Screenskills Art Department Trainee ANTONIO NICULAE
DIONNE WARD

Visual Effects by UNION

Creative Director SIMON HUGHES

DFX Supervisors DEAN KOONJUL
TIM BARTER

2D Lead Compositor JANE PATON

CG Lead JONATHAN WANNYN

Assistant VFX Supervisor/Data Wrangler LEVENTE SÁFRÁNY

Visual Effects Producer TALLULAH BAKER

Visual Effects Executive Producer TIM CAPLAN

Visual Effects Line Producer SEÁN POWER

Visual Effects Production Coordinator MOONA HUTTUNEN

Visual Effects Production Assistant STEFANO MASSARO

Head of 2D DILLAN NICHOLLS

Compositors

AYHAM MARK	ALBENA IVANOVA	BHAVIK PATEL
BLANCA DEL POZO	BRETT BONE	CALLUM McNULTY
CARINA CARLSSON	CHRIS TURNER	CHRISTIAN D'ALBERTO
CRISTINA VOZIAN	CLAUDIO JARRAO	DANIEL McNICHOLL
DAN VICTOIRE	DAVID RUIZ	ELOI MARTORELL
ERGIN SANAL	ERIKA MASCOLO	GEMMA CANET GRAU
HANNAH SORNAY	HOLLY BENSLEY	HONG DAM
JENNY KP WAN	KAREN WAND	MARIA PERALTA RAMOS
MARK YFANTIDIS	OSMAN BALOGLU	RALPH DUBBER
RICHARD BAILLIE	SOPHIE MASON	TOMMASO LUNARI
VADIM DAVIDOFF	ZEKI DORU ONDUN	
Head of CG	ROB HOPPER	
CG Technical Supervisor	DAVID SCHNEIDER	
Lighting Supervisor	JONAS VONK	

CG Artists

AARON MASIH	FELIP DOCOLOMANSKY	FRANCESCO DE LUIGI RANIERI
GARETH STEVENSON	HANNAH KENTON	LEO BARRETO
PIERRE GILLES	YANN VLAMYNCK	CHRIS DAVIS
	JAMES M CHAPMAN	
Lighting Artist	WILLIAM CONDÉ	
Rigger	GREG MARTIN	

DMP/ Environment Artists

ADAM PASSINGHAM	PAUL DENIS	REBEKA KÁPOSZTA
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TONY COSGROVE	CAMERON KNOX	AMY TAYLOR
Concept Artist FX Supervisor	JASMINE SARAIS SAM HISCOCK FX Artists	
JAMES ROBERTS	JACK STANHOPE	SIÂN VENABLES
MARU OCANTOS	MATTEO MIGLIORINI	JAMIE STOKES
	STEFANO SINOPOLI	
Matchmove Supervisor	ARRON TURNBULL	
	Matchmove Artists	
JORDAN MILLER	SHIVANI SEDANI MARTA ERRERA	ZOEY ANDERSON
Roto/Prep Supervisor	KEVIN NORRIS	
Roto/Prep Leads	MICHAEL VODDEN	
	CONNOR TONG Roto / Prep Artists	
CHLOE KING	BILLIE ALEXANDER	HANNAH SHEPPARD
EMMA FARQUHARSON	JOSH HUNT	
Head of Editorial	SIMON ARNOLD	
Visual Effects Editor	ANA NUNES	
Junior Data I/O Operator	JOE COOPER	
Data I/O Editorial Assistant	JOE CLARK	
Studio Operations Manager	SHOBHA PANDYA	
Data Analyst	KAM MIRHOSSENI	
Scheduler	LAURA DE PABLO	
Project & Bidding Coordinator	SOPHIE SPALDING	
Head of Technology	MARC BREWSTER	
Visual Effects Pipeline Supervisor	TOM FEIST-WILSON	
Render Wrangler	RYAN LATCHMAN	
Managing Director	LUCY COOPER	
Chapter Headings Design & VFX Supervision	SHONA HEATH	
Chapter Headings Concept Artists	PLUM WOODS SALWA MCGILL	
Chapter Headings Visual Effects by	TIME BASED ARTS	
Creative Director	JAMES ALLEN	
VFX Lead Artist	STEPHEN GRASSO	
VFX Executive Producer	JOSH ROBINSON	
VFX Artists	MIGUEL WRATTEN OLIVIA O'NEIL BERNARDO VARELA IHOR OBUKHOYSKYI	

MATT SHIRES
WILL ROBINSON
CHRIS WOOD
MANOLO PEREZ
LUCY LAWRENCE
VIOLA BASCOMBE
ELEONORA LADDAGIO
CG TEODARA RETEGAN

Liquid Art Chapter Card Elements by TONE BJORDAM

Visual Effects by CHEAP SHOT VFX

VFX Supervisors BEN PERROTT

JON VAN HOEY SMITH

Producer AMI YAMAUCHI

Compositors` VADIM DAVIDOFF

SAFIYA GILI

CHRIS TAYLOR

HADRIEN MALINJOD

Catering by CATERING COMPANY

Camera & Lighting Equipment ARRI RENTAL

Vista Vision Camera GEO FILM GROUP

LiDar Scanning DIGIC PICTURES

SPECTRAL STUDIOS

LED Screens provided by
HALOSTAGE

LED Stage Producer ERIK WOLFF

Virtual Production Supervisor ADRIAN WEBER

Virtual Production Technical Director LAURITZ RAISCH

ONESCRN

OneScrn Supervisor ATTILA FARAGÓ

OneScrn Playback Supervisor BALÁZS ROZGONYI

LED Operator MÁRTON GÁBOR

Media Server Operator ANDOR ZÉKÁNY

LED Technician ISTVÁN FAZEKAS

Media Server Supervisor FERENC SÁRKÁNY

Additional LED Screens Content ABSOLUTE

VFX Supervisor SCOTT SIMMONDS

Executive Producer DANNY DUKE



Additional Film Scanning Services	CINELAB
Cloud Tank Fluid Films by	CHRIS PARKS
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Legal Services	WIGGIN
Production Lawyer for Wiggin	GRÁINNE MCKENNA
Legal Services	PHILIP LEE
Production Lawyer for Philip Lee	JONATHAN KELLY
Insurance Services	MEDIA INSURANCE BROKERS
Insurance Broker	BOYD HARVEY
Auditors	SHIPLEYS
Music by	JERSKIN FENDRIX
Score Engineered & Mixed by Score Supervision Services	GRAEME STEWART SIXTYFOUR MUSIC
Recorded at	RAK STUDIO 2
Pro Tools Operator	WILL PURTON
Assistant Engineer	LIAM HEBB
Piccolo	ALYSON FRAZIER
Flute	ELIZA MARSHALL
Recorder	IAN WILSON
Oboe	JAMES TURNBALL
Bassoon	ASHLEY MAYALL
Cello	PETER GREGSON
Uilleann Pipes	GRACE LEMON
Percussion	ROB FARRER
Musicians' Contractor	GARETH GRIFFITHS
Music Supervisor	SARAH GILES
'Les Yeux Bleus'	'O Quarto (Fado Menor)'
Written by Etienne Arnaud	Performed by Carminho
Libretto by Eugène de Lonlay Performed by Suzy Bemba	Carminho appears courtesy of Warner Records Portugal

SOUNDTRACK AVAILABLE ON MILAN RECORDS

CARD 32

Hungarian Production Services by PIONEER STILLKING FILMS

Hungarian Legal services by DLA PIPER HUNGARY
MÓNICA HORVÁTH
MARIANN RAJNAI

Hungarian Tax Advisors & Tax Compliance by ANDERSEN HUNGARY
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Hungarian Audit GABRIELLA FANCSALI
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Head of Production PAULA HEFFERNAN

Group Head of Business Affairs MARK BYRNE

Chief Operating Officer ANNETTE WALDRON

Production Executive EMER O'SHEA

Production Coordinator JAMIE PAISLEY

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Development Executive MATT POWER

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Finance Manager LEONIE QUINN

For FILM4

Senior Commissioning Executive DAVID KIMBANGI

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Executive, Production PETE SPENCER

Manager, Production KIM TANCE

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Coordinator, Post Production	ELLIE ADAMS
Manager, Post Production	JENNIFER CASTAÑEDA
Manager, Post Production Delivery	MICHELLE PARÉ
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Coordinator, Visual Effects	ERIC JACOBO
VP, Production Finance	MARIE FRICK
Senior Financial Analyst	AUDREY TANABE
Associate Project Manager, Disney Digital Studios	WESLEY A. COOK
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Coordinator, Production Technology	HOLLY KINTOP
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Systems Engineer, TSASE	BAIRON MELENDEZ
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PRODUCED IN ASSOCIATION WITH LIMP AND FRUIT TREE

AMERICAN HUMANE MONITORED SOME OF THE ANIMAL ACTION. *NO ANIMALS WERE HARMED* (R) IN THOSE SCENES.
(AH11675)

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