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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https://press.searchlightpictures.com/
Running Time: 141 minutes
Rating: R
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.’
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.’
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 McCandless, 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.’
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 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.’
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 FAVOURITEe (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)

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: SIGHTSEEERS (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; CRUELLA (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 HISCOK
Hapless Student  ATTILA DOBÁI
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 BARBIOSA
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 GŐZ
Lisbon Dancing Woman  BRUNA ASDORIAN
Lisbon Dancing Man  TAMÁS SZABÓ-SPOS
Steward  TOM STOURTON
Martha Von Kurtzroc  HANNA SCHYGULLA
Harry Astley  JERROD CARMICHAEL
Felicity  MARGARET QUALLEY
Gangplank Steward 1  MASCULUD DAHIR
Gangplank Steward 2  MILES JOVIAN
Ship Officer  JEREMY WHEELER
Dog Owner  JANOS GEREbü
Swiney  KATHRYN HUNTER
Chapelle  PATRICK DE VALETTE
Saveur the Butcher  RAPHAEL THIERY
Tionette  SUZY BEMBA
Mersault  BORIS GILLOT
Swiney’s Grandchild  DORINA KOVÁCS
Georges  YORGOS STEFANAKOS
Handsome Priest  HUBERT BENHAMDINE
Grab 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
Alison, Alfie’s Maid  KEELEY FORSYTH
Alfie’s Doctor  DAVID BROMLEY
Stunt Coordinator  ILDIKÓ SZŰCS
Assistant Stunt Coordinator  NORBERT KOVÁCS
Bella Stunt Double  LIJU BEREKSZÁSZI
Stunt Performers  ÁGNES KRUCHIÓ

LÁSZLÓ KÓSA
RINGA KÓSA-GAVALDA
MIKLÓS SZENTVÁRY-LUKÁCS

Supervising Art Directors  ADAM A. MAKIN
Lead Art Director  JAMES LEWIS
Art Directors  GÉZA KERTI
Assistant Art Directors  ILLI 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
ANGA DÖBRÖSSY
CSABA BUDAI
NÖRA BÍRÓ
ORSOLYA MAZA
JOVÁNKA SZTILKOVICS
BENCE NÉMETH
ADÁM NAGY
MIKÓS DéÁK
HATVANI STEVEN
XUERE 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 DéVENYI

Assistant to Production Designer
ENIKÓ 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
LÁSZLÓ ZATURECKY
ÁDÁM HOLLÓS
TAMÁS JUHÁSZ
ZOLTÁN SÓGOR
MÁRTON TÖTH

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

MÓNICA 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

LIU BARTHA

Assistant Storeman

LAJOS NOVÁKI

Swing Gang

ZSOLT BÉLA TÓTH

CSABA KATONA

JÓZSEF SZARVÁK

ISTVÁN RÁCZ

SÁNDOR JÉRÍ

ZSOLT ZSIMALA

JÁNOS ANDERVALD

FERENC LACZKOVICS

Drapes Seamstresses

SZILVIA BERECKXI

HELGA WISLOCZKI

TÍMEA NAGY

Painters

TIBOR SZABÓ

VIKTÓRIA SZUNYOGLHY

MAGYAR GÁBOR

Floor Second Assistant Director

ROXÁNA SZÁRISZ

Crowd Second Assistant Director

ATTILA VERES

Crowd Assistant Director

CSILLA TIHANYI

Third Assistant Director

DÓRA TAKÁCS
<table>
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<tr>
<th>Role</th>
<th>Name</th>
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<tr>
<td>Chargehand</td>
<td>KÁROLY FODOR</td>
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<tr>
<td>Dimmer Board Operator</td>
<td>TITUSZ BADONICS</td>
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<tr>
<td>DMX Operator</td>
<td>GÁBOR SÁNDOR</td>
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<tr>
<td>Electricians</td>
<td>BERTALÁN HELLER</td>
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<tr>
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<td>LÁSZLO GÁSPÁR</td>
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<td>ATTILA GOLUBICS</td>
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<td>SÁNDOR MAJÓR</td>
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<td>ZSOMOR ALMÁSI</td>
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<td>ANDRÁS MENRÁTH</td>
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<td>ATTILA ‘BILL’ BILIK</td>
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<tr>
<td>Rigging Gaffers</td>
<td>ERNŐ DEMETER</td>
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<td>ZSOLT FARKAS</td>
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<tr>
<td>Electric Rigging Best Boys</td>
<td>DÁNIEL BALLA</td>
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<td>Electric Rigging Desk Operator</td>
<td>ZOLTÁN MAGONY</td>
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<tr>
<td>Electric Rigging Chargehand</td>
<td>BRIGITA KATONA</td>
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<tr>
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<td>ÁDÁM STANKOVITS</td>
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<td>Best Boy Rigger</td>
<td>ZOLTÁN ÁCS</td>
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<td>Rigging Chargehands</td>
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<tr>
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<td>ZOLTÁN UNTSCH</td>
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<td>Practical Best Boy</td>
<td>GÁBOR ZOLTÁN TÓTH</td>
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<td>FERENC ATTILA ÁSVÁNYI</td>
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<td>Dolly Grip</td>
<td>KÁROLY LAKATOS</td>
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<td>Grips</td>
<td>VIKTOR RICHTER</td>
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<td>Standby Carpenter</td>
<td>CSABA VÁSÁRI</td>
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<td>Stand-by Painter</td>
<td>IVÁN “POCOK” ÉZSÖL</td>
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<td>Costume Supervisors</td>
<td>VINCENT DUMAS</td>
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<td>ZSUZSA STENGGER</td>
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<td>GEORGE SAYER</td>
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<td>Assistant Costume Designers</td>
<td>TÍMEA LUZSI</td>
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<td>SOPHIE BUGEAUD</td>
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</table>
Design Assistant & Concept Work  ELEANOR BULL
Crowd Design Assistant  DÓRA HEGEDŰS
Costume Concept Consultant  SHONA HEATH
Costume Coordinators  ZDÉ NEMES
KARISHMA HARJANI
JO VAN SCHUPPEN
SHARON MccORMACK
RITA RÉMAI
ERIKA BALogh
ALMA BARBieri
ANDREA VONANNÉ WITTMANN
Costume Cutters  SONNY ROFFEL
KORINNA VAN BALKIOM
HALINA SZIDUN
ELVIRA IZDÍTKOVA
ILDIKŐ HALÁSZ
MARIANN HORBÁTH
ZSUZSA ZOÓK
KÁROLYNE MÓRÖ
LÁSZLÓ TAHY
FABIAN KIS-JUHASZ
Assistant Cutter to Rita Rémai  NÓRA SZABÓ HOOVER
Costume Makers  ÁRPÁD BUCSI
IBOLYA ROSTÁS GÖGNÉ
ÁRON GALAMBOS
Head Dyer/Textile Artist
Breakdown Artists  IVÁN KÖZÁK
Key Crowd Fitters  ILDIKŐ HAMPÖNÉ TÓTH
SÁNDOR CSÁIBÓK
Crowd Fitters  SÁRÁH LUBEI
ISTVÁN MÁNDOLI
LEVENTE JÖKAI
Costume Crowd Supervisor  VIKTÓRIA KOLODZSI
Key Crowd Standby  LAURA WULFORD
Costume Truck Supervisor  ANDREA MAGOS
Principal Standbys  RAJmund SZOóRAD
CLAUDIA MENDOZA ZAVALA
Principal Costume Trainee  DÓRA KISS
Costume Buyers  ANDREA FRIEBERT
MIRANDA PFUNDER CLARKE
JESSICA CURTIIES
PÉTER PALOTÁS
Costume Workshop Assistant / Translator
LILI SELMECI

Costume Trainee
ESZTER SOMOGYI

Milliners
GIZIKE VÁRADI HILUSKÖNÉ
BIBBI 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 Research & Development Supervisor
ADAM EDWARDS

Prosthetics Make-Up Artists
ROBIN PRITCHARD
STEVEN MURPHY

Prosthetic Coordinators
PHEOBE HORTON
JO KEEBLE-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
<table>
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<tr>
<th>Prosthetics Silicone Technicians</th>
<th>NATALIE COLLAS</th>
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<tr>
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<td>DAVE FELSTEAD</td>
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<td>KATE WOODHEAD</td>
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<td>ANN TILLINGHAST</td>
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<tr>
<td>Prosthetics Art Finisher/Silicone Runner</td>
<td>MOLLY-JANE BOWEN</td>
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<tr>
<td>Prosthetics Art Finishers</td>
<td>KIM LEAVER</td>
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<tr>
<td>Art Finisher</td>
<td>BRODIE MAYHEW</td>
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<tr>
<td>Fabricator</td>
<td>PAULA SHANAHAN</td>
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<td>Fabricator</td>
<td>JESSIE HINTON</td>
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<td>Prosthetics Hair Artists</td>
<td>SAROLTA VÉGH</td>
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<td>EMILY MARTIN</td>
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</tbody>
</table>

|                          | SOPHIE MEDHURST |
|                          |                |

| Unit Manager | CSABA BENEDEK |
| Assistant Unit Manager | HENRIK SZABÓ JR. |
| Unit Operators | GÁBOR NAGY |
| Waterman | BÉLA BALÁZS |
| Set Cleaner | JÓZSEF "ELVIS" IVÁNCSIK |
| Rigging Unit Operators | ISTVÁN ZSIGRI |
|                          | PÁL ORT |
|                          | GYÖRGY TÓTH |
|                          | GÉRGELEY KOVÁCS |
| Electrical Technician | ISTVÁN HÁRI |
| Head of Security | RICHÁRD SZABÓ |
| Security Coordinator | ZOLTÁN GOMBIKÓTÓ |
| 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 AITAI |
|                          | ZSUSZANN ÁNYI MEHRU |
|                          | BÉLA TOIAY |
| Standby Props | GÁBOR HUPPÁN |
|                          | RÓBERT PÓKA |
| Home Economist | ZÓS HEGEDÜS |
| 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 GOCZÁN, LÁSZLÓ FARKAS, DÁNIEL SZABÓ, CSABA FÜREDI

Construction Coordinator: GÁBOR CSERNUS

Construction Companies
Movie Set KFT
Construction Supervisor: JÓZSEF KISS

Construction Managers: VIKTOR BOB, JÓZSEF HARASZTIA, PÉTER JUHÁSZ
Head Painter: LÁSZLÓ "ZATU" ZATURECZKI

Classic Mechanik
Construction Supervisor: BALÁZS KOVÁCS
Construction Manager: BERTALÁN CSÁNY

BK Studio
Construction Supervisor: PÉTER KOVÁCS

Construction Managers: ANTAL LAKI, SÁNDOR ANTAL
Head Painter: ZOLTÁN HUSZTI

Production Manager: ESZTER KEREKES

Production Coordinators: MATTHEW MOSS, BARA BAROVA, SUSANA GARCIA SALAS

Assistant Production Coordinators: DÉNES BACSU

Accommodation Coordinator: IVAN GERMANO
Production Secretary: ZSÓFI MITKOV
Stage and Backlot Manager: EDE PSZOTKA
Key Office PA: GERGŐ GAJDAG
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: DARIJA 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
First Assistant Accountant  BERNADETT SZALAI
Second Assistant Accountant  JÁNOS VÖRÖS
Third Assistant Accountant  ZSOLT ANDRÁSI
Cashier  SZILVIA BÓDIS
Payroll Accountant  ÉVA CSICSMANIZAıı
Payroll Assistant  TAMÁS KÁDÁR
Accounting Clerk  EDIT LACHÁDI-DÜCKER

Casting Assistants  LUCY JORDAN
Casting Director France  LUCY SMITH
ÉLODIE DEMEY
Casting Director Hungary  KATA BARANYI

Background Casting
Extras Casting  BALÁZS KOVÁCS
Additional Background Casting  ZSOLT MAIER
Open Casting  VERONIKA VARIJASI

Choreographer  CONSTANZA MACRAS
Assistant Choreographers  EMIL BORDÁS
ALEXANDRA BÖDI
Additional Assistant Choreographer  JULIA ASUKA RIEDL

Intimacy Coordinator  ELLE McALPINE
Dialect Coach  NEIL SWAIN
Sustainability Consultancy by GREEN EYES PRODUCTION

Sustainability Consultants
JÚLIA TORDAI

Sustainability PA
ZSÓFIA SZEMERÉDY
ZOLTÁN SZELEVÉNYI

Transport Coordinator
LÓRÁND MOLNÁR

Director’s Driver
GÁBOR FÖLDI

Producers’ Driver
GÁBOR ZRUPKÓ

Cast Drivers
CSABA GLÁH
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 FELSŐ
ZSOLT NAGY

Set Medc
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 MAJZA
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  
ROBERT 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 MECSERI

Loader  
BÁLINT SERES

Camera Trainees  
PANTEA PAKNIYAT

Video Technicians  
GERGELY HÁMORI  
ANDRÁS KOLLMAN  
PÉTER SZABÓ  
GÁBOR BÁRNYÉVI

Gaffer  
BÉLA RÁCZ

Best Boy  
BÉLA RÁCZ

Electricians  
VERONIKA MIHÁLYI  
ÁLMOS TÓTH  
LÁSZLÓ DOLLINGER  
BENDEGÚZ KOVÁCS

DMX Operator  
DÁNIEL KECSEMÉTI

Key Grip  
IVÁN POPSA

Best Boy Grip  
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
Director of Photography
GYÖRGY RÉDER

First Assistant Directors
KRISZTINA BARKÓCZY

Second Assistant Directors
BOGI AGÓCS
ESZTELLA FARKAS

Timi Tóth

Set PAs
FANNI BARANYI
CLEO LADÁNYI

First Assistant Camera
LÓRIA JUNG
ADÁM KLIEGL

Second Assistant Camera
CSABA MECEKI

Loaders
SZABÓLCS SZAKATS
BÁLINT SERES
ISTVÁN DECSI
JÁNOS LÉNÁRT

Camera Trainee
PANTEA PAKNYIAT
ATtila szilágyi

Video Technicians
BENCE TÖLGYESI
ATTILA NAGY

Video Trainee
LÁSZLÓ GÁSPÁR
GÁBOR BÁNREVY

Gaffers
LÓRINC SZABÓ
BÉLA RÁCZ

Best Boys
RICHÁRD BANDOR
LÁSZLÓ DOLLINGER
VERONIKA MIHÁLYI
ÁLMOS TÓTH
MÁTÉ KECSKEMÉTI

DMX Operator
BENDEGÚZ KOVÁCS

Electricians
RICHÁRD BANDOR
LÁSZLÓ DOLLINGER
VERONIKA MIHÁLYI
ÁLMOS TÓTH
MÁTÉ KECSKEMÉTI

Best Boy Grips
DÁNIEL DOBSZAY
RAJMUND GÁL

Grip Technicians
DÁVID ORLOVITY
RÓBERT Szilágyi
MÁTÉ PAPUCSEK
MARTIN WEISS
DÁNIEL HERNÁDI
SZEBASTIÁN SERES
IVÁN POPSHA

Head Technicians
MÁRTON KOVÁTS
ZOLTÁN SCHRAMMEL
BENCE CŽEH
ISTVÁN SZILÍ

Grip Drivers
ADÁM KOVÁCS
CSABA KRISTON

Data Wrangler
GÁBOR SINKÓ

Standby Construction
IVÁN KOZÁK
ERNELLA HORTOBÁGYI
GÁBOR HUPPÁN
Special Effects Floor Supervisor
BALÁZS HOFFMANN

Special Effects Technicians
LÁSZLO FARKAS
TAMÁSZ UZONI

Horse and Carriage Master
LÁSZLO JUHÁSZ

Head Groom
SZILVIA KOCSIS

Animal Coordinator
ÁRPÁD HALÁSZ

DFX Supervisor
TAM BARTER

Assistant VFX Supervisor/Data Wrangler
LEVENTE SÁFRÁNY

Post Production Sound by
WAVE STUDIOS, LONDON

First Assistant / Sound Editor
SIMON CARROLL

Sound Effects Editors
BRENDAN FEENEY
MAX BEHRENS
TRISTAN BAYUS

Dialogue Editor
PETER RUSSELL

Assistant Dialogue Editor
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
KAMIL KWIATKOWSKI

Sound Re-Recorded at
HALO POST PRODUCTION

Mix Technicians
GEORGE ELLIOTT
DECLAN ILETT
TUSHAR MANEK

Audio Producer
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 BÓDZS

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 HARGITTÁI
Dailies Engineer  ZOLTÁN VIRÁG

Film & Digital Content Quality Check BÉLA HORNYÁK
Dailies Coordinator  LEVENTE SALMA
Dailies Colourist  BENEDEK KABÁN
Dailies Operators  ZOLTÁN KEREKES

Post Production Assistant  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
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, ANTONIO NICULAE
Screenskills Art Department Trainee  DIONNE WARD
Visual Effects  UNION
Creative Director  SIMON HUGHES
DFX Supervisors  DEAN KOONSU, 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  AMHAM MARK, ALBENA IVANOVA, BHAVIK PATEL
BLANCA DEL POZO, BRETT BONE, CALLUM MCNULTY
CARINA CARLSSON, CHRIS TURNER, CHRISTIAN D’ALBERTO
CRISTINA VOZIAN, CLAUDIO JARRAO, DAN MONTORELL
DAN VICTOIRE, DAVID RUIZ, GEMMA CANET GRAU
ERGIN SARAL, ERIKA MASCOLO, HONG DAM
HANNAH SORAY, HOLLY BENSLEY, MARIA PERALTA RAMOS
JENNY KP WAN, KAREN WARD, RALPH DUBBER
MARK YAN<Transaction ilegal>DIS, OSMAN BALOGLU, TOMMASO LUNARI
RICHARD BAILIE, SOPHIE MASON
VADIM DAVIDOFF, ZEKI DORU ONDUN
Head of CG  ROB HOPPER
CG Technical Supervisor  DAVID SCHNEIDER
Lighting Supervisor  JONAS VONK
CG Artists  AARON MASIH, FELIP DIOCOLOMANSKY, FRANCESCO DE LUIGI RAMERI
GARETH STEVENSON, HANNAH KENTON, LEO BARRÉ
PIERRE GILLES, YANN VLAMYNCK, CHRISS DAVIS
Lighting Artist  JAMES M CHAPMAN
Rigger  WILLIAM CONDÉ
DMP/ Environment Artists  GREG MARTIN
ADAM PASSINGHAM, PAUL DENIS, REBEKA KÁPOSZTA
Additional Film Scanning Services  CINELAB

Cloud Tank Fluid Films by  CHRIS PARKS

Stock Images  ALAMY
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Film Bonded by  FILM FINANCES
NEIL CALDER
LUCIE GRAVES

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  GRAEME STEWART
SIXTYFOUR MUSIC

Recorded at  RAK STUDIO 2
Pro Tools Operator  WILL PURTON
Assistant Engineer  LIAM HEBB

Piccolo  ALYSON FRAZIER
Flute  EUZA 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'  Written by Etienne Arnaud
Libretto by Eugène de Lonlay
Performed by Suzy Bemba

'O Quarto (Fado Menor)'  Performed by Carminho
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
MÓNIA HORVÁTH
MARIANN RAJNAI
Hungarian Tax Advisors & Tax Compliance by ANDERSEN HUNGARY
KÁROLY RADNAI
MÓNIA JÚZSA
Hungarian Audit GABRIELLA FANCSALI
ZITA BOGNÁR
ORSOLYA TOOTH
For ELEMENT PICTURES
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
Business Affairs Executive DARA McGrath
Development Executive MATT POWER
Post Production Executive MAURA MURPHY
Finance Manager LEONIE QUINN
For FILM4
Senior Commissioning Executive DAVID KIMBANGI
Development & Production Executive ALICE WHITTEMORE
Head of Production TORI PARRY
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Head of Physical Production, Post Production & VFX
ELIZABETH SAYRE

Production Coordinator
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SVP, Post Production
DAVID MCKIMMIE

Executive, Post Production
DIARMUID HUGHES

Coordinator, Post Production
ELLI ADAMS

Manager, Post Production
JENNIFER CASTAÑEDA

Manager, Post Production Delivery
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VP, Visual Effects
SCOTT AARON SILVER

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MARIE FRICK

Senior Financial Analyst
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Associate Project Manager, Disney Digital Studios
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PAUL HOFFMAN

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BEN WILKINSON

Assistant Chief Counsel
NADIA S. FOX

Executive, Screen Credits & Titles
KATHRYN ZURBRUGG

Executive, Production Technology
MATTHEW SCHULER

Coordinator, Production Technology
HOLLY KINTOP

Senior Manager, TSASE
HAGOP YAGLIAN

Systems Engineer, TSASE
BAIRON MELENDEZ

Systems Engineer, TSASE
GABY DAVIS

With Special Thanks to the following Searchlight Pictures Teams

COMMUNICATIONS - FINANCE - HUMAN RESOURCES - INTEGRATED PLANNING LABOR RELATIONS - LEGAL - PUBLICITY & MARKETING - STUDIO OPERATIONS TECHNOLOGY - DISNEY RESEARCH/STUDIOS

THE PRODUCERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE


PRODUCED WITH THE SUPPORT OF THE BRITISH FILM COMMISSION AND THE UK GOVERNMENT FILM TAX RELIEF

FILMED AT ORIGO AND KORDA STUDIOS, AND ON LOCATION IN BUDAPEST, HUNGARY

PRODUCED IN ASSOCIATION WITH LIMP AND FRUIT TREE
AMERICAN HUMANE MONITORED SOME OF THE ANIMAL ACTION. NO ANIMALS WERE HARMED (R) IN THOSE SCENES.

(AN11675)