

A KOMPLIZEN, FABULA AND SHOEBOX FILMS PRODUCTION

IN ASSOCIATION WITH FILMNATION ENTERTAINMENT

A PABLO LARRAÍN FILM

SPENCER

STARRING KRISTEN STEWART



WITH TIMOTHY SPALL, JACK FARTHING, SEAN HARRIS AND SALLY HAWKINS

DIRECTED BY

PABLO LARRAÍN

WRITTEN BY

STEVEN KNIGHT

PRODUCED BY

**JUAN DE DIOS LARRAÍN, JONAS DORNBACH, PAUL WEBSTER,
PABLO LARRAÍN, JANINE JACKOWSKI, MAREN ADE**

DIRECTOR OF PHOTOGRAPHY

CLAIRE MATHON

PRODUCTION DESIGNER

GUY HENDRIX DYAS

HAIR & MAKE UP DESIGNER

WAKANA YOSHIHARA

COSTUME DESIGNER

JACQUELINE DURRAN

FILM EDITOR

SEBASTIÁN SEPÚLVEDA

COMPOSER

JONNY GREENWOOD

CASTING BY

AMY HUBBARD

Running time: 1hr 51mins

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SHORT SYNOPSIS

The marriage of Princess Diana and Prince Charles has long since grown cold. Though rumours of affairs and a divorce abound, peace is ordained for the Christmas festivities at the Queen's Sandringham Estate. There's eating and drinking, shooting and hunting. Diana knows the game. But this year, things will be a whole lot different. *SPENCER* is an imagining of what might have happened during those few fateful days.

DIRECTOR'S STATEMENT

We all grew up understanding what a fairytale is, but Diana Spencer changed the paradigm, and the idealised icons that pop culture creates, forever. This is the story of a Princess who decided not to become a Queen, but chose to build her identity by herself. It's an upside-down fairytale. I've always been very surprised by her decision and thought it must have been very hard. That is the heart of the movie. I wanted to explore Diana's process, as she oscillates between doubt and determination, finally making a bid for freedom, not just for herself but for her children too. It was a decision that would define her legacy: one of honesty and humanity that remains unparalleled.

Making *Jackie* (2016) has made me even more interested in discovering and revealing the intimate personalities of women who changed the face of the 20th century. Both Diana and Jackie built their identities by themselves, not necessarily connected with the men they were married to. Both understood how to use the media of their times to convey certain versions of themselves to the outside world, though they did so in very different ways.

When Diana decides to leave Charles, the family, and the life that comes with it, it is a decision she takes for herself, realizing that her own identity matters more to her than that of the Royal family or the nation. But there is no idleness about that – she does it because she needs to. She is living in an environment that is crushing her, diminishing her, so she must protect herself and her children. Diana's process, between doubt and determination, over the very condensed time of the Christmas holidays in Sandringham may just be a small glimpse at her life, yet it can say so much more than that. It is a life reflected in a few days.

A lot has been written about Diana, in newspapers, books and magazines. The stories are endless – some can be proven, some cannot. We did extensive research about Diana, Royal Christmas traditions, and the anecdotes of ghosts at Sandringham House. Yet the Royal family is notoriously discrete. They may appear publicly on some occasions, but at some point, the doors close, and once they are, you don't know what is happening behind them. That gives a lot to fiction; that was our work. We didn't aim to make a docudrama, we wanted to create something by taking elements of the real, and then using imagination, to tell the life of a woman with the tools of cinema. That is why cinema is so fantastic: there is always space for imagination.

Of course, for a character-driven film like this, actors are of the utmost importance. A good relationship between the main actress, the camera, and myself was key to build a character everybody thinks they already know.

Kristen Stewart is one of the great actors around today. She is where she is now because she has something very important in film, which is mystery. Kristen can be many things; she can be very mysterious, very fragile, and ultimately very strong as well, which is what we needed. The combination of those elements made me think of her. The way she responded to the script and how she approached the character is very beautiful to see. She has created something stunning and intriguing at the same time. As a filmmaker, when you have someone who can hold such a dramatic and narrative weight just with her eyes, then you have the strong lead who can deliver what we were hoping for. She is a force of nature.

Building the character of Diana, we didn't just want to create a replicated image of her, but use cinema and its tools, like time, space, and silence, to create an internal world that struck the right balance between the mystery and fragility of her character. Both these sides of her are very visible in the scenes that have supernatural elements. My idea was not to drift towards the paranormal or absurd, but rather reflect an inner life. Everything Diana sees is a reflection of her memories, her fears and desires, and maybe even her illusions. These elements take something that is happening inside her and show a vulnerability that is very beautiful.

PRODUCTION STORY

Pablo Larraín and his brother Juan de Dios run Fabula, a highly successful production company in Chile. Fabula has always worked on an international scale and had been working with Jonas Dornbach at Komplizen in Germany, producing the Oscar winning 'A Fantastic Woman' together. Juan and Pablo turned to UK producer Paul Webster at Shoebox Films with the idea for a film on a very British subject matter, Princess Diana. The three producers decided to team up and work together.

Who should write the script? Only one name was on the Larraín's lips: Steven Knight. Webster had a long association with Knight and, as big fan of 'Jackie', he was interested.

Juan de Dios Larraín adds 'We have always loved Steve's work so finally collaborating with him was very important to us. Not being British ourselves we needed someone quintessentially British but with a universal view about the idea of power these days when its definition is being reconfigured, especially with regards to women. Steve's first draft was very impressive, we were just right there, immediately.'

'I didn't want to write a biopic, there were too many traps and pitfalls. Instead, I wanted to take a snapshot of her, as so many photographers did. I wanted to isolate a couple of days which illustrated her life,' Steven Knight explains.

He recalls watching Diana's funeral in the early hours of the morning in Canada, where he was based for work in 1997.

'What I saw was something very un-British. An outpouring of extreme grief expressed openly and without hesitation for form or propriety,' Knight explains. 'In the years since, I have wondered often about the effect she had on the British people and the people of the world. I have not been preoccupied by it, it was just a question in my mind. Who was this woman who had this effect?'

When Knight and Larraín started working on the idea of the film, Larraín was relieved Knight wasn't going to write another biopic.

'We decided to set it at Christmas in Sandringham and tell the story about her leaving the family. Once we had the time, the place and reason, we had the starting point for our film,' Larraín explains.

'Many of the personal, internal struggles which we depict in the film are imagined or guessed. Most of all, I wanted the story to be, at its heart, the story of a family driven together by Christmas where all of the tensions and grievances get magnified. I wanted to imagine that, beyond all the trappings, the Royal Family is just a family,' Knight explains.

For this research, Knight spoke to the people who were in Sandringham where the events take place at the time they happened.

'I deliberately didn't read any background material because I didn't want known history affecting the narrative,' he explains. 'I hope the film goes to places that the intrusive paparazzi cameras never reached and that we can begin to imagine ourselves in her situation.'

With Chilean director Pablo Larraín, French cinematographer Claire Mathon, American actress Kristen Stewart, plus producers and crew from Chile, Germany and the UK, *Spencer* was a production with an international team in front of and behind the camera.

'Knowing Pablo's work, I knew in the hands of a master like him, we were going to get an entirely different look at an institution that we're so familiar with,' producer Paul Webster recalls. 'I loved the idea of a Chilean director coming in and looking at our British society and presenting it in a way that we perhaps could never see.'

Setting up the financing of the film independently was a challenge. There were several studios interested in the project, but it was decided to keep control and stay in the driving seat to best steer the film in the desired direction. This meant a trilateral production between Komplizen Film (Germany), Fabula Films (Chile) and Shoebox Productions (United Kingdom). FilmNation boarded the film as world sales and managed to secure important sales in Cannes 2020 ahead of the shooting.

Getting production financing from the UK, however, proved to be difficult due to concerns over media attention. That is why it was decided to shoot most of the film in Germany, where it was possible to find suitable

locations and finance a substantial part of the budget. Shooting then took place between January and March 2021 in Germany, before moving to Norfolk in the UK for the final stretch.

German producer Jonas Dornbach: 'We are extremely grateful for the support of our distributors worldwide, our partners and funders who have shown tremendous commitment to us in these extraordinary times. Over the last year, we have had to deal not just with the consequences of Brexit, but also a worldwide pandemic. But still, here we are, with an independently produced film made for the big screen about an iconic woman's own declaration of independence. We couldn't be more excited! '

CASTING DIANA

For Larraín, he knew Kristen Stewart would make a perfect Diana.

'It was crazy how confident Pablo was in my casting,' Stewart recalls. 'Without even having a conversation with me or making me read anything, he knew I could do it.'

Thankfully for Larraín, Stewart was up for the challenge and explains further why all actors should challenge themselves.

'It was such an incredibly ambitious task, I just didn't want to be somebody who wasn't up for the challenge,' Stewart explains. 'I've worked for a long time as an actor and I wanted to see if I could go to the very top of the mountain so to speak. I just thought as an actor, if you're not trying to do that, then why are you even an actor?'

For Stewart, she felt like she got to know Diana through her research and found some similarities to her life that she could relate too.

'I've felt extremely out of control in certain periods of my life, and that is a defining factor of her life. She must have been aware that people were always staring at her, and I've tasted that, I know what that feels like,' Stewart explains. 'As soon as I got to understand her and build a relationship with her through my research, I couldn't believe how easy it was to love her.'

Stewart worked with dialect coach William Conacher to perfect Diana's accent, a vital part in the process of becoming Diana.

'There are instructions that William has developed over his career that make it possible to create sounds that are totally new to your muscularity,' Stewart explains.

As someone who doesn't take a long time to prepare for her roles, for this one Stewart knew she needed the time to research and study Diana's accent.

'I watched and listened to her a lot and I remember certain things she has said that have really affected me and gave me goosebumps,' Stewart explains. 'She had this casual but incredibly intense way of speaking that was so disarming and really attractive.'

'Kristen journeyed deeply into Diana's soul, adopting not only her voice and mannerism, but also her flaws and virtues. Her research was meticulous and the result speaks for itself,' Knight explains.

CREATING DIANA ***Costumes, Hair & Make Up***

Princess Diana was a fashion icon around the world, faced with the challenge of portraying that on screen, production turned to multiple Oscar-winning costume designer Jacqueline Durran. The iconography of Diana's fashion was just one part of the appeal for Durran.

'Diana's clothes were so interesting, and they run parallel to her story, but they don't explain her story,' Durran explains. 'It's extraordinary the spread of her fan base and how it has carried on for 25 years since her death with no signs of slowing down.'

Durran was faced with an interesting difficulty in her initial research into the Princess, too many reference pictures.

'I've never known someone to be photographed as much as Diana, I could have kept on going forever in my research and not have repeated a single reference picture,' Durran recalls.

For Durran's first meeting with Larraín, she bought a mood board of pictures spanning Diana's fashion over the years.

'The mood board was a rainbow of outfits. She was using almost every single colour, there were very few she avoided, and it was often very bright colours' Durran continues. 'It is said that women in the Royal family feel obligated to be seen by the public so wear bright colours, which might have been her intention. She really finessed that if that was what she was aiming to do; she elevated it to another level.'

From that initial meeting with Larraín, colour became a vital aspect of the costume design.

'Diana was always a brighter version than her surroundings,' Durran explains. 'If the walls were dark red, Diana would be in bright red. If the Royals wore green, she'd wear a forest green. She's always one step brighter and making her own statement.'

Durran collaborated with production designer Guy Hendrix Dyas to make sure this idea ran throughout the set design as well.

'When approaching this particular story, we felt very much that we were talking about Diana in the foreground all the time and that the other characters were forming a background to her,' Durran explains.

With that in mind Hendrix Dyas and Durran created a similar colour palette for the costumes of the supporting characters within the sets.

'We talked about the colours of the room and how certain costumes would work in that context and in a way, form the backdrop to her in the same way like a set,' Durran explains.

From their first meeting together, one picture stood out to both Durran and Larraín. A picture of Diana dropping her children off at school in a red polo neck and a black and white checked skirt. 'It became our starting point for everything, it was such a strong look for a modern woman,' Durran recalls, and became one of Diana's costumes in the film itself.

Red then became a reoccurring colour throughout the film, in both the red polo neck outfit and the red coat Diana wears to Church on Christmas Day, two of Larraín's favourite costumes in the film.

One particular item of clothing that took a lot of work to get right was Diana's father's jacket that had to look like it had been on a scarecrow for the last 20 years. It was Hendrix-Dyas that landed on the idea of it being a Barbour jacket and found a reference picture of red version, unlike the traditional green. There was a concern amongst the team that the more classic green jacket would not have been easily recognisable as a story point when it appeared again. It also allowed Diana to stand out, once again, during the pivotal hunting scene where the rest of the family are dressed in green.

Durran can't speak more highly of Stewart throughout the process of their fittings, as she explains:

'I can't give her enough praise. She was a fantastic collaborator and actress to work with. The way she approached Diana and how she responded to the clothes was incredible. She could make the costumes mean something through the most subtle of changes.'

For Larraín, the costume fittings became one of his favourite memories from production and where the character of Diana truly came to life.

'It was one of the most incredible processes with Kristen and Jacqueline. I was so nervous beforehand because Diana was a fashion icon, everything she wore is a moment of fashion history,' Larraín recalls.

Stewart fell in love with the costumes so much, that some of them came home with her at the end of production. One key look was her favourite, as she explains further:

'I loved the Chanel couture gown. To me, that was the image of the film, a Princess raging out in a cupcake ballgown at Christmas dinner. Diana probably didn't even wear a ballgown to Christmas dinner, but it was so important to show this broken woman start screaming and charging through the palace. I loved that dress and I love even more how we slowly destroyed it walking through Park House with the rats and dust. She has her most cathartic and releasing moment in that dress.'

Having worked with Durran multiple times before, Webster knew of her ability to create a fashion moment in film and believes she has done the same with her work on *SPENCER*.

'Jacqueline has dressed the film, as I knew she would, in a very playful but faithful way. Hopefully she'll spark yet another fashion revolution like she did with Keira Knightley's green dress in *Atonement*.'

For hair and makeup designer, Wakana Yoshihara, SPENCER was not her first time working on a film about Princess Diana, having previously worked on *Diana* starring Naomi Watts.

When she first approached the hair design for SPENCER, Yoshihara picked up on the specific detail of William being 11 years old in the script, so presented Larraín with Diana's cropped hairstyle from 1994. However, neither Larraín or Yoshihara thought the hairstyle would suit either Stewart or the story they were trying to tell. Instead turning to a reference picture of Diana in Saudi Arabi in 1986 as a starting point for Stewart's wig.

'It was quite a boyish hair cut and we wanted a style that made Diana seem more feminine and fragile,' Yoshihara recalls. 'We weren't looking to make Kristen look like Diana, we were looking to find Diana within Kristen, so we went for something that suits her face and her version of the character.'

Working during the COVID lockdown and travel ban, Yoshihara and Durran were only able to attend the very first fitting together. At that fitting Yoshihara was amazed by Durran's work.

'I really admire Jacqueline's work, but when I first saw Kristen in her costumes, it was more beautiful and wonderful than I ever expected,' Yoshihara recalls. 'I told Jacqueline to start preparing for her Oscar speech already.'

For Stewart, she knew that the standard of her performance could be affected with a bad wig.

'I've had some terrible experiences with wigs, they've always made me feel covered up in a way,' Stewart explains. 'Wakana was so talented that the wig was perfect, even when it was more relaxed or even wet, which was so important because even Diana's hair style became a symbol.'

FINDING SANDRINGHAM

Locations, Production Design

With a concern that filming in the UK would get a lot of scrutiny and unwanted media attention, production chose to shoot in Germany instead. Production chose the two main locations of Schlosshotel Kronberg for most of the interiors of Sandringham and Schloss Nordkirchen for the exteriors and few remaining interiors.

For Stewart, being surrounded by a predominantly international crew came as a relief to her.

'Shooting in Germany was great for me,' Stewart explains. 'I felt lucky not to be surrounded by an English crew who would assess my accent. It took a certain level of self-consciousness away.'

For Hendrix Dyas, the biggest risk he felt they took was the use of Schloss Nordkirchen as a location.

'Everyone knows what Buckingham Palace looks like, but not necessarily Sandringham, although it's not hard to find out,' Hendrix-Dyas explains. 'We were able to be a little bit more experimental and not feel so constrained by what was accurate, I loved that about our whole approach with the overview of the design. It was a jigsaw puzzle of piecing together parts of architecture and interiors that were technically correct in terms of the period of time and the style of architecture,' Hendrix Dyas recalls.

During the early recces with Larraín, locations were decided upon based on the emotions of the environment, rather than the historical accuracy. 'For me, that was very exciting. We could have approached it in a very technical and analytical way, but I loved that we didn't take the traditional path,' Hendrix Dyas continues.

When Larraín and cinematographer Claire Mathon approached Hendrix-Dyas with the suggestion that a tablecloth be red instead of white, he knew this was going to be less traditional approach.

'We made a lot of weirdly dangerous decisions; I was always encouraged to expand the use of colour and be more brave,' he recalls.

No longer feeling tied into historical accuracy, one of Hendrix Dyas' favourite locations was able to be utilised at Kronberg.

'There was this extraordinary floor, a beautiful black and white inlaid floor,' he recalls. 'Once we had removed the carpet, we had created this iconic space for this palace, which has no bearing really on the real Sandringham, but it became our character of Sandringham.'

For Hendrix Dyas, when all the sets were ready, he knew that one vital element was missing.

'I probably have the least involvement with actors in all honesty,' Hendrix Dyas explains. 'In the case of this film, I had a really strange feeling, more than any other film I've worked on, that without Kristen on set, they never felt complete.'

For Yoshihara, Hendrix Dyas' commitment to his work didn't go unnoticed. 'I've never seen a production designer so hands on before,' she recalls. 'He was always there making sure everything was right, he really cared about what was being filmed.'

'I've never been on such a beautiful film, and immersed in so much craft,' Stewart concludes. 'My wardrobe, the hair and the set; every detail was so tenderly taken care of.'

THE FILMING PROCESS

Direction, Cinematography, Score

When it came to working with Larraín, Stewart felt her performance was safe in his hands.

'As an actor working with a director, you hate to think they're missing what you're doing,' Stewart explains. 'Pablo didn't have to say much because he felt so unbelievably present and watchful. I knew that I was being seen from all sides. If there was ever anything that felt untrue or wasn't in keeping with the momentum of the piece he was putting together, he would put me right on track.'

Larraín and his cinematographer Claire Mathon decided to shoot on film rather than digitally.

'For me, what film does is puts everything together so beautifully and makes it look more organic,' Larraín explains. 'With the direction that Claire took with using very little contrast, it made the film look like a watercolour which I don't think we would have achieved digitally.'

Filming with Larraín and Mathon gave Stewart a great sense of security in some of the more intense scenes, as Stewart explains further:

'I was really lucky, in the moments I felt were most difficult, I felt Pablo and Claire's presence as a huge support system. I lent myself to the process knowing they would catch me if something went wrong. I was almost driven by that knowing that Diana didn't have that feeling.'

'I had to create this intimacy with Kristen, to breathe with her and live the film with her. The camera and I were very close to her, sometimes it felt like I was her in the scene,' Mathon explains.

'It didn't feel like a huge theatrical experience, it felt intimate,' Stewart adds. 'I never felt like I had an audience outside of Pablo and Claire. I never felt like I was on display.'

'Pablo created a reality around Diana which was heightened to exactly the right degree,' Knight continues. 'A world in which paranoia, fear and self-doubt turn a family Christmas into a terrifying ordeal.'

For Larraín, working with Stewart was a rewarding experience that the whole crew felt.

'Kristen inspired all the crew to believe in the film. It's good to feel inspired by an actor who is carrying that role with such complexity. Working with her was beautiful, I learned so much from her.'

Composer Jonny Greenwood joined the film very early on in the process and unlike many composers, started work on the score as the film was shooting.

'Jonny not only comes from a band that has shaped the recent history of pop culture but has also made some of the most intriguing and beautiful film scores,' Larraín explains.

'I was very excited and touched when I heard he was going to do our score,' Larraín continues. 'I was very intimidated because I am such a big fan. Radiohead have played three times in Chile and I was there for all three occasions. I feel so happy to have worked with such a wonderful musician.'

Greenwood used two types of music, one a more baroque composition in keeping with what Royals might be associated with, the other being a more playful jazz composition.

'Johnny was incredibly creative and smart to find a way to mix and blend the styles that created something precious and unique,' Larraín explains. 'The jazz music was for when she was by herself and the baroque for the family scenes.'

With some of the score ready as the film was shooting, this allowed Larraín to play it on set during scenes to create the idea of motion.

'It really defined the way we were moving the camera,' Larraín explains. 'It brought a very specific energy to set and defined the mood and tone of the film.'

'It is a survival story.'

– Kristen Stewart

For Stewart, she believes from the moment the film begins, the expectations people might have for a film based on such a salacious topic such as Diana's decision to leave the Royal family, will be immediately suspended.

'It's a survival story. It's a woman who is drowning and thrashing around and then finally coming up to shore and taking that successful first gasp of air,' Stewart describes. 'Then the film finishes, and you don't really know any more about her as a woman; the film has such an unbelievable loss by the end of it.'

For Stewart, the experience of making *SPENCER* is one she will never forget and credits Larraín for putting together the perfect team to bring this film to life.

'This experience cracked me open every single day, I wasn't anything other than a raw nerve and it filled me with a new confidence,' Stewart explains. 'I wanted everyone to feel that too, that they could do anything. We got to set every day and I wanted to take care of everyone, I wanted everyone to really be connected and happy and mutually endeavouring to protect Diana.'

ABOUT THE CAST

Kristen Stewart | 'Princess Diana'

Kristen Stewart is one of the most accomplished, talented and in-demand young actresses in Hollywood. In 2015, she became the first American actress to be awarded a Cesar Award in the Best Supporting Actress category for her role in Olivier Assayas' *Clouds of Sils Maria*, in which she starred alongside Juliette Binoche. She received several other accolades for *Clouds of Sils Maria* including the Best Supporting Actress prize for: NYFCC, BSFC, BOFCA, and NSFC. In January 2017, Kristen made her directorial debut with *Come Swim* which premiered at the 2017 Sundance Film Festival.

Coming up, Kristen will begin production for David Cronenberg's *Crimes of the Future* opposite Viggo Mortensen and Léa Seydoux. Most recently, Kristen can be seen as the title character, Jean Seberg, in Amazon Studios *Seberg* and starred in Hulu's romantic comedy *Happiest Season*. Other recent projects include Sony's *Charlie's Angels* and Twentieth Century Fox's *Underwater*.

Kristen was introduced to worldwide audiences in 2002 with her gripping performance alongside Jodie Foster in *Panic Room*. Her star took a huge rise when she starred as Bella Swan in the hit franchise *The Twilight Saga*. The series has grossed over \$3.3 billion in worldwide receipts and consists of five motion pictures. She also starred in Universal's box office winner *Snow White and The Huntsman*; and in Walter Salles' screen adaptation of Jack Kerouac's *On the Road*.

Kristen's career has displayed a challenging assortment of characters in additional films including: *Adventureland*, *Into the Wild* directed by Sean Penn, *The Runaways*, *Welcome to the Rileys*, *The Cake Eaters*, *The Yellow Handkerchief*, *What Just Happened*, *In The Land of Women*, *The Messengers*, *Zathura*, *Speak*, *Fierce People*, *Catch That Kid*, *Undertow*, *Cold Creek Manor*, *The Safety of Objects*, *Camp X-Ray*, *Still Alice*, *Anesthesia*, *American Ultra*, *Equals*, Ang Lee's *War/Drama*, *Billy Lynn's Long Halftime Walk*, and *Lizzie*. Notable more recent credits include Olivier Assayas' *Personal Shopper*, Woody Allen's *Café Society*, Kelly Reichardt's *Certain Women*, and *JT Leroy*.

Timothy Spall | 'Major Alistair Gregory'

Timothy Spall OBE is one of Britain's best-loved and most talented character actors. He received wide acclaim for his role as J.M.W Turner in Mike Leigh's *Mr Turner* (2014), for which he won seven international awards, including the Cannes Film Festival Best Actor Award. He trained at the National Youth Theatre and RADA and began his acting career in the theatre, with seasons at Birmingham Rep and the RSC. Most recently we saw Timothy return to the stage in the most lauded *The Caretaker* at The Old Vic.

Timothy is perhaps best known for his role as Peter Pettigrew in the Harry Potter film series, and his diverse film work includes: *The King's Speech*, *The Damned United*, *Sweeney Todd: The Demon Barber of Fleet Street*, *Pierpoint*, *All Or Nothing*, *Lucky Break*, *Topsy Turvy*, *Secrets and Lies*. TV credits include: *Hatton Garden* for ITV, *Summer of Rockets*, *Fungus the Bogeyman*, *The Enfield Haunting*, *Blandings*, *The Syndicate*, *The Fattest Man In Britain*, *Oliver Twist*, *The Street*, *Bodily Harm*, *Auf Wiedersehen Pet*, *Perfect Strangers*, *Shooting the Past*, *Our Mutual Friend* and his own documentary *Timothy Spall: Somewhere at Sea*.

Other recent screen credits include: *Mrs Lowry and Son*, *The Corrupted*, *Stanley: A Man of Variety* (which Timothy co-wrote) Sally Potter's *The Party*, Phillip K. Dick's *Electric Dreams* for Channel 4, *Denial* with Rachel Weisz and Tom Wilkinson, *The Changeover*, *The Journey* and *Finding Your Feet* with Imelda Staunton and Celia Imrie.

Upcoming releases include *The Last Bus* and *It Snows In Benidorm*.

Jack Farthing | 'Prince Charles'

Jack Farthing is most well known for playing the role of George Warleggan for five series of the hit BBC television drama *Poldark*. Coming up, Jack can next be seen in Maggie Gyllenhaal's directorial debut *The Lost Daughter*, based on the novel by Elena Ferrante and also starring Olivia Colman, Dakota Johnson, Jessie Buckley, Peter Sarsgaard and Paul Mescal.

Other notable film credits include *Love, Wedding, Repeat* directed by Dean Craig, *Official Secrets* starring Keira Knightly and directed by Gavin Hood, *Burn Burn Burn* directed by Chanya Button and *Riot Club* directed by Lone Scherfig.

In television, Jack has starred as John Lennon in the ITV drama *Cilla*, *Blandings* (BBC), *Da Vinci's Demons* (BBC), *Shakespeare Uncovered: Hamlet* (BBC) where he played the titular role, *Silk* (BBC), *Dancing On The Edge* (BBC) directed by Stephen Polliakoff and *Pram Face* (BBC).

Jack's theatre credits include *Wild* (dir. James Macdonald) for the Hampstead Theatre, *Mary Boome* (dir. Auriol Smith) for the Orange Tree Theatre, *Charley's Aunt* (dir. Braham Murray) and *Comedy of Errors* (dir. Roxana Silbert) both for The Royal Exchange. For the Shakespeare Globe, Jack has starred in *Love Labours Lost* and *Romeo and Juliet*, both directed by Dominic Dromgoole.

Sean Harris | 'Darren'

BAFTA-winning actor Sean Harris will soon be seen in David Lowery's highly anticipated feature *The Green Knight* for A24 and See Saw's *The Unknown Man* opposite Joel Edgerton. He most recently appeared in David Michod's *The King* opposite Timothee Chalamet. Prior to that, he gained praise for his portrayal of the villainous Solomon Lane in the world-famous *Mission: Impossible Franchise*. He received three consecutive BIFA Award nominations for his performances in Yann Demange's *'71*, Justin Kurzel's *Macbeth* and Adam Smith's *Trespass Against Us*. Other notable credits include Ridley Scott's *Prometheus*, Michael Winterbottom's *24 Hour Party People*, Channel 4's *Red Riding* and Sean Durkin's *Southcliffe* for which he won the BAFTA for best actor.

Sally Hawkins | 'Maggie'

Sally is one of the UK's most respected actresses. Her extensive and impressive body of work has been widely lauded by the Academy Awards, BAFTA and Golden Globes.

She is perhaps best known for playing Mrs Brown in Paul King's *Paddington* films alongside Hugh Bonneville, Julie Walters, Nicole Kidman and Hugh Grant.

Her latest release, *Eternal Beauty*, written and directed by Craig Roberts, in which she stars alongside David Thewlis and Penelope Wilton, premiered at the BFI London Film Festival 2019 and was released in 2020 to wide acclaim.

Most recently, she has worked with Stephen Frears, playing Philippa Langley in *The Lost King*. Telling the tale of the woman who discovered Richard III's remains in Leicester.

Prior to this she returned to working with Craig Roberts on his most recent feature, *The Fantastic Flitcrofts*, in which Sally stars with Mark Rylance in the title roles.

Sally will soon be seen in *A Boy Called Christmas* directed by Gil Kenan which also stars Maggie Smith, Jim Broadbent, Kristen Wig, Toby Jones and Michiel Huisman.

In 2017, Sally starred in Guillermo del Toro's *The Shape Of Water*, alongside Michael Shannon, Octavia Spencer and Richard Jenkins. Sally received Best Actress nominations from the Academy Awards, BAFTA and Golden Globes.

In 2017 she starred opposite Ethan Hawke in director Aisling Walsh's *Maudie*, the story of Maud Lewis, the disabled Nova Scotian folk artist. She starred in the second series of the highly acclaimed miniseries *The Hollow Crown*, based on Shakespeare's history plays. She played the role of Eleanor, Duchess of Gloucester, amongst a cast which included Benedict Cumberbatch and Judi Dench.

In 2013, Sally starred opposite Cate Blanchett in Woody Allen's *Blue Jasmine* for which she received Best Supporting Actress nominations from the Academy Awards, BAFTA and Golden Globes. She went on to win an Empire Award for her critically acclaimed performance. Sally additionally won a Golden Globe for her portrayal of the playful Poppy in Mike Leigh's *Happy Go Lucky*.

Her other feature film credits include *X+Y* (Morgan Matthews, 2014), *Made In Dagenham* (Nigel Cole, 2010), *Never Let Me Go* (Mark Romanek, 2010), *Submarine* (Richard Ayoade, 2010), *An Education* (Lone Scherfig, 2009), *Great Expectations* (Mike Newell, 2012), *Cassandra's Dread* (Woody Allen, 2007), and *Layer Cake* (Matthew Vaughan, 2004), as well as *All Or Nothing* and *Vera Drake* (Mike Leigh, 2002 and 2004, respectively). Her notable TV appearances include Adrian Shergold's *Persuasion* (ITV), Marc Munden's *Shiny Shiny Bright* *New Hole In My Heart* (BBC), *Fingersmith* (BBC) and *Tipping The Velvet* (BBC).

In theatre, Sally originated the lead role in Nick Payne's *Constellations* at the Royal Court Theatre and West End. Her further work includes *Romeo And Juliet* in the West End; *Much Ado About Nothing* and *A Midsummer Night's Dream* at Regent's Park Open Air Theatre; *The Wintering* and *Country Music* at Royal Court Theatre; *House Of Bernada Alba* at National Theatre; and *Mrs Warren's Profession* on Broadway.

ABOUT THE CREW

Pablo Larraín | Director

Along with his brother Juan de Dios, Pablo Larraín is a founding partner of Fabula, a production company dedicated to film, television, advertising, and production services. Fabula has produced over 40 films, more than 15 TV Shows, and 500 commercials.

In 2006, Pablo directed his first feature film *Fuga*, followed by *Tony Manero* in 2007, which premiered in the Directors' Fortnight at Cannes 2008.

Post Mortem, his third feature film, premiered in the Official Competition of Venice Film Festival in September 2010. *No*, his fourth film, won Best Film in the Directors' Fortnight of the 2012 Cannes Film Festival and Academy award nominated for Best Foreign Language Film.

In 2014, Larraín directed his first opera for the Teatro Municipal de Santiago, *Katya Kabanova* by Leos Janacek. His debut in dramatic and theatrical direction was the play *Acceso*, at the Teatro La Memoria.

The Club is his fifth feature film and premiered in the Official Competition of Berlinale in 2015 and went onto win the Silver Bear for the Special Jury Prize and a Golden Globe nomination for Best Foreign Language Film.

In 2016, he premiered *Neruda*, starring Gael García Bernal, at the Cannes Film Festival, and was nominated for a Golden Globe for Best Foreign Language Film.

The same year, Larraín premiered *Jackie* starring Natalie Portman, at the Venice Film Festival, where it won the Golden Lion for Best Screenplay. *Jackie* was nominated for three Academy Awards, including Best Actress, Music and Costume Design.

In 2017, he produced Sebastián Lelio's *A Fantastic Woman*, which won the Academy Award for Best Foreign Language Film in 2018. The same year he produced Sebastián Lelio's *Gloria Bell*, starring Julianne Moore and John Turturro.

Ema, his latest film, premiered at the Venice Film Festival 2019, starring Mariana DiGirolamo, Gael García Bernal and Santiago Cabrera.

He is Executive Producer of the TV series *La Jauría*, directed by Lucía Puenzo and produced together with Fremantle, and *El Presidente*, directed by Armando Bó, produced together with Gaumont Distribution and Kapow, now on Amazon Prime.

In 2019/20, Larraín directed the eight episode limited series *Lisey's Story*, written by Stephen King, starring by Julianne Moore, Clive Owen and Jenifer Jason Leigh. The TV series was produced by JJ Abrams's Bad Robot and currently streaming on Apple +.

Juan de Dios Larraín | Producer

Juan de Dios Larraín, educated as a lawyer, is the founding partner of Fabula, a company dedicated to film, television, commercials, and production services.

Throughout his extensive career as a producer, Juan de Dios has been responsible for 26 feature films, including *No*, awarded Best Film in the Directors' Fortnight at the Cannes Film Festival 2012 and nominated for an Academy Award for Best Foreign Film; *The Club*, which premiered in the Official Competition at the Berlin Film Festival 2015 and went on to win the Silver Bear for Special Jury Prize and *A Fantastic Woman*, Academy Award winner for Best Foreign Film in 2018.

In 2018, Fabula launched an office in Los Angeles and produced the feature film *Gloria Bell*, starring Julianne Moore and John Turturro, which premiered at the Toronto Film Festival.

Ema, directed by Pablo Larraín, starring Mariana Di Girolamo and Gael García Bernal, was his most recent theatrical release and included in the official selection of the Venice Film Festival 2019, where it won the ARCA award.

Nobody Knows I'm Here premiered in 2020 at the Tribeca Film Festival's online version, where it won Best New Director. The film marked his first collaboration with Netflix, which continued the same with *Homemade*, an anthology of short films made during the pandemic directed by filmmakers such as Pablo Larraín, Sebastián Lelio, Ladj Ly, Paolo Sorrentino, Rachel Morrison, Ana Lily Amirpour, and Kristen Stewart, amongst others.

In television, Juan de Dios produced *Prófugos*, the first HBO series made in Chile in 2010, whose second season premiered in 2013. More recently, he produced the series *La Jauría*, directed by Lucía Puenzo, in association with Fremantle, and *El Presidente*, directed by Armando Bó, produced together with Gaumont Distribution and Kapow, both released on Amazon Prime in 2020.

Most recently, Juan de Dios produced a feature film and fiction series through Fábula's recently established office in Mexico City.

Jonas Dornbach | Producer

Jonas Dornbach grew up in Perugia, Italy. From 2002 to 2009, he was managing director of his own company, Kinoherz. He completed his studies at the German Film and Television Academy Berlin (dffb) with the feature film *Auf Nummer Sicher?* directed by David Dietl in 2006. The film was awarded the 2008 Studio Hamburg Prize in the category Best Feature Film. In 2007, he completed the EAVE training for European producers and worked as production manager on Maren Ade's *Everyone Else*.

He has been a permanent producer at Komplizen Film since 2010 as well as a partner and managing director since 2014. Among many other films, Jonas has produced *Tabu* by Miguel Gomes, a co-production that won the Alfred Bauer Prize and the FIPRESCI Prize in the Berlinale Competition 2012; *Hedi Schneider is Stuck* by Sonja Heiss, which celebrated its premiere in the Berlinale Forum 2013; *Toni Erdmann* by Maren Ade, which celebrated its premiere in the Cannes Competition 2016, won the European and German Film Awards and was nominated for a Golden Globe, César, BAFTA and Oscar for Best Foreign Language. Jonas also produced *Western* by Valeska Grisebach, which premiered in the section Un Certain Regard in Cannes 2017 and *A Fantastic Woman* by Sebastián Lelio, a co-production which won the Oscar for Best Foreign Language Film in 2018.

Jonas Dornbach is a member of the ACE and EAVE networks as well as the German, British and European Film Academies.

Paul Webster | Producer

Paul Webster began his career quite literally at the bottom in a basement office beneath the Gate Cinema in London working as a despatch clerk. He then spent ten years in exhibition and distribution before moving into production in the mid-eighties. His first feature, *Dream Demon* for Palace Pictures was followed by a five-

year association with Working Title Films where he produced five features and set up and ran their Los Angeles office.

He then went independent, producing four films in America including the critically acclaimed *Little Odessa*, *The Pallbearer* and *The Yards*. Between 1995-7 Paul was Head of Production for Miramax Films, where he supervised many films, starting with the 1996 Best Picture Oscar winner *The English Patient* and concluding with Oscar winners *Good Will Hunting* and *Shakespeare in Love*.

In 1998 he joined Channel 4 television and created FilmFour Ltd, which was involved in the production of over 50 films and numerous shorts in its five years of existence, garnering over 100 international awards and six Oscar nominations. Highlights included *The Motorcycle Diaries*, *East is East*, *Sexy Beast* and *Touching the Void*.

In 2004 he produced the hit film *Pride & Prejudice* for Working Title Films starring Keira Knightley and Matthew MacFadyen, thus began his 12 year association with director Joe Wright. Next came the Golden Globe and BAFTA best picture winning *Atonement*, directed by Wright and starring James McAvoy and Keira Knightley.

Paul joined Stephen Garret in 2004 to form Kudos Pictures. The first film from the label was David Cronenberg's *Eastern Promises* written by Steven Knight. A London-set sex trafficking thriller, starring Viggo Mortensen and Naomi Watts, it received widespread critical acclaim and won the People's Choice Award at the Toronto Film Festival and an Oscar nomination for Mortenson. In 2007 Paul executive produced for Focus Features *Miss Pettigrew Lives for a Day* produced by Stephen Garrett and starring Frances McDormand and Amy Adams. 2008 saw a foray into feature documentary with the wildlife film *The Crimson Wing* for Disney Nature. 2009 saw the production of Rowan Joffes updated and audacious version of Graham Greenes' *Brighton Rock* with Helen Mirren and Sam Riley. This was followed swiftly with Lasse Hallstrom's *Salmon Fishing in the Yemen* starring Ewan Macgregor, Emily Blunt, and Kristin Scott-Thomas from a script by Simon Beaufoy.

Back with Joe Wright in 2011, Paul made *Anna Karenina*, a Tom Stoppard adaptation of the Leo Tolstoy novel, again starring Keira Knightley. This was swiftly followed by Steven Knight's directorial debut *Hummingbird*, the first film made under Paul's new label, Shoebox Films, a company set up with Wright and producer Guy Heeley. 2013 saw the making of critically lauded festival favourite *Locke*, written & directed by Knight and starring Tom Hardy. In 2015, Webster produced *Pan* for Warner Brothers along with Greg Berlanti and Sarah Schechter. *Pan* was directed by Joe Wright in what was their fourth collaboration.

Most recently Webster produced *Radioactive*, a biopic of Marie Curie written by Jack Thorne and directed by Marjane Satrapi. He also took on Executive Producer duties on *Luxor* written and directed by Zeina Durra, *Serenity* starring Matthew McConaughey and Anne Hathaway and written and directed by Steven Knight, *Gods Own Country* written and directed by Francis Lee and documentary *The Confession: Living the War on Terror* directed by Ashish Ghadiali.

Spencer is Paul's fifth collaboration with Steven Knight.

Janine Jackowski | Producer

Janine Jackowski studied production at the HFF Munich from 1998 to 2002. During her studies, she co-founded Komplizen Film with Maren Ade in 1999 and co-produced Ade's graduation film with her in 2003. *The Forest for the Trees* was awarded the Special Jury Award at Sundance Film Festival 2005 and nominated for the German Film Award for Best Film the same year. Janine produced two films by Sonja Heiss: her debut *Hotel Very Welcome* (2007) and *Hedi Schneider is Stuck* (2014). In 2009, Janine produced *Everyone Else*, Maren Ade's second feature film, which won two Silver Bears at the Berlinale, as well as Ulrich Köhler's *Sleeping Sickness* (2011), which won the Silver Bear for Best Director at the Berlinale.

Janine also produced Miguel Gomes' *Tabu* (2012) which premiered in the Berlinale Competition, the trilogy *Arabian Nights* in the Director's Fortnight of the Cannes Film Festival 2015, and Maren Ade's third feature film *Toni Erdmann*, which premiered in the Cannes Competition 2016 and won the European and German Film Awards and was nominated for a Golden Globe, César, BAFTA and Oscar for Best Foreign Language Film.

Other films Janine has produced include Valeska Grisebach's *Western* premiered in the section Un Certain Regard in Cannes in 2017, the co-production *A Fantastic Woman* by Sebastián Lelio which went onto win the Oscar for Best Foreign Language Film in 2018. Janine Jackowski participated in the Producer on the Move program 2009. She's a member of the ACE

Network, the German, British and European Film Academies, as well as the Academy of Motion Picture Arts and Sciences.

Maren Ade | Producer

Maren Ade studied production at the HFF Munich in 1998, before studying feature film direction. In 1999, she co-founded Komplizen Film with Janine Jackowski, with whom she co-produced her graduation film *The Forest for the Trees* in 2003. The film received the Special Jury Award of the Sundance Film Festival 2005 and was nominated for the German Film Award the same year. The film was shown at numerous international festivals.

Her second feature film *Everyone Else* had its premiere in Competition at the Berlinale 2009 and was awarded the Silver Bear for Best Film and the Silver Bear for Best Actress for Birgit Minichmayr. *Everyone Else* had cinematic runs in over 18 countries and received three nominations for the German Film Award. Her third feature film *Toni Erdmann* celebrated its world premiere in Competition at the Cannes Film Festival 2016. Since then, the film has won awards at numerous international festivals. *Toni Erdmann* won the International Critics' Award and FIPRESCI Grand Prix, the European and German Film Awards and was nominated for a Golden Globe, César, BAFTA and Oscar for Best Foreign Language Film. It was sold in over 100 countries worldwide.

Steven Knight | Writer

Steven Knight CBE is a Writer and Director. In 1988, Steven and Mike Whitehill started a freelance writing partnership providing material for television and *Who Wants To Be A Millionaire?* (co-created by Steven and produced by Celador) winning awards around the globe including a BAFTA, National Television Awards, Indie Awards, Broadcast Awards, New York Festival, Silver Rose of Montreux and the Queen's Award for Enterprise.

Steven's first screenplay, *Dirty Pretty Things*, directed by Stephen Frears, premiered at the 2002 Venice Film Festival to outstanding reviews and was selected to open the prestigious London Film Festival. The film was released in the UK and the US to universal critical acclaim. It won a host of prestigious awards including four BIFAs, Best Film & Best Actor at the Evening Standard British Film Awards, the 2004 Humanitas Award, the Edgar Award for Best Motion Picture Screenplay, Best British Screenwriter at the London Film Critics' Circle Awards and an Academy Award nomination for Best Original Screenplay at the 76th Annual Academy Awards.

Steven went on to write *Amazing Grace*, directed by Michael Apted about the life of the British anti-slavery politician William Wilberforce, *Eastern Promises*, directed by David Cronenberg, starring Viggo Mortensen and Naomi Watts, *The Hundred Foot Journey* directed by Lasse Hallström, *Pawn Sacrifice* directed by Ed Zwick, *Seventh Son* directed by Sergei Bodrov, *Burnt* directed by John Wells, *Allied* directed by Robert Zemeckis which starred Brad Pitt and Marion Cotillard, *The November Criminals* directed by Sacha Gervasi, *Woman Walks Ahead* directed by Susanna White and starring Jessica Chastain and co-wrote *The Girl In The Spider's Web* starring Claire Foy. Most recently, Steven penned *Locked Down*, shot entirely in lockdown, it starred Anne Hathaway and Chiwetel Ejiofor, telling the story of a couple on the brink who are forced to quarantine together. Directed by Doug Liman, it streamed in January on HBOMax.

Steven has also directed and written three films. His directorial debut was *Hummingbird* (US title *Redemption*), starring Jason Statham in 2013. In the same year, he wrote and directed *Locke*, starring Tom Hardy, which Steven went on to win the BIFA award for Best Screenplay. Most recently, he wrote and directed *Serenity*, starring Matthew McConaughey and Anne Hathaway.

Steven is the creator and Executive Producer/writer on the BAFTA Award winning *Peaky Blinders* which starred Cillian Murphy, Helen McCrory and Paul Anderson. *Peaky Blinders* also won the TV Choice Awards in 2018 for Best Drama Series and Best Actor and also the Drama award at the National TV Awards in 2019 and 2020, along with Best Drama Performance for Cillian Murphy in 2020. At the NME Awards 2020, it won Best TV Series. Series 6 is currently in post production.

Steven is also the Executive Producer/creator/writer on BBC series *Taboo*, which starred Tom Hardy and writer and executive producer on *SEE*, a new drama series created for Apple, starring Jason Momoa. The third series is currently in production. In 2019, Steven wrote and executive produced *A Christmas Carol*, which starred Guy Pearce on BBC1. Coming up he will adapt *Great Expectations* for the BBC and FX.

Steven has had four novels published: *The Movie House*, *Alphabet City*, *Out of the Blue* and *The Last Words of Will Wolfkin*, which was released in 2011 which was his first children's novel.

Steven's first stage play was *The President of an Empty Room*, which was directed by Howard Davies and opened at the National Theatre in London.

Claire Mathon | Director of Photography

Claire Mathon is a French cinematographer. Graduated from French Cinema School Louis Lumière in Paris, she has practiced both fiction and documentary.

She is known for her collaboration with Alain Guiraudie (*Stranger by the Lake*, *Staying Vertical*), Céline Sciamma (*Portrait of a Lady on Fire*) and Mati Diop (*Atlantics*). She has also worked with Thierry de Peretti, Maiwenn, Bruno Podalydes, Catherine Corsini and Louis Garrel. In 2020 she won a Cesar for best cinematography for her work on *Portrait of a Lady on Fire* and The Los Angeles Critics Award for both *Portrait of a Lady on Fire* and *Atlantics*.

Guy Hendrix Dyas | Production Designer

Guy Hendrix Dyas is a British production designer for feature films. In 2011, his collaboration with Christopher Nolan on the science fiction thriller *Inception* earned him an Academy Award nomination, a BAFTA Award for Best Production Design, and an Art Directors Guild Award [ADG]. In 2017, Guy was nominated for a second Academy Award for his work on *Passengers*, for which he also won his second ADG award. He previously earned three consecutive ADG nominations for his work on *Elizabeth: The Golden Age*, *Superman Returns*, and Steven Spielberg's *Indiana Jones and the Kingdom of the Crystal Skull*. In 2010, Guy became the first British designer to win a Goya Award for Best Production Design for his work on Alejandro Amenábar's historical drama *Agora*, which premiered at the 2009 Cannes Film Festival. Other accolades include a BAFTA Award nomination in 2007 for Best Production Design for *Elizabeth: The Golden Age*, an ADG nomination in 2000 for *The Cell* and being named by The Sunday Times as one of the "top ten Brits working behind the camera in Hollywood". Guy holds a Bachelor of Arts from Chelsea School of Art and a Masters Degree in Design from The Royal College of Art.

Jacqueline Durran | Costume Designer

Jacqueline Durran is an acclaimed Costume Designer whose career began in the wardrobe department on Stanley Kubrick's film *Eyes Wide Shut*. She worked as an Assistant Costume Designer on several renowned films, including *The World Is Not Enough*, *Lara Croft: Tomb Raider*, and *Star Wars: Episode II – Attack Of The Clones*.

Jacqueline frequently collaborates with two directors, alongside whom she has completed seven films each. The first, Mike Leigh, met Jacqueline while in production on his 1999 film *Topsy-Turvy*; at the time, she was working as the Second Assistant Costume Designer. Since then, Leigh has selected Durran as his Costume Designer on every directorial project, from *All Or Nothing* (2002) to *Peterloo* (2018). Durran won a BAFTA Film Award for her designs in Leigh's *Vera Drake* and received eight nominations – including BAFTA and Academy Award nominations – for her work on his film *Mr. Turner*.

Jacqueline has also received numerous accolades for her achievements in costume design on the films of her other frequent collaborator, director Joe Wright. For her designs in *Anna Karenina*, Jacqueline won eleven awards, including a Costume Designers Guild Award, a BAFTA Film Award, and an Academy Award. She received multiple nominations and awards for Wright's films *Pride & Prejudice* and *Atonement*.

In 2018, Durran received Academy Award and BAFTA nominations for two films – *Darkest Hour*, yet another Wright collaboration, and *Beauty And The Beast*. She received a total of five awards and nine nominations for the latter.

In 2019, Jacqueline designed the costumes for two films which swept the Academy Awards – the impressive 'one shot' *1917*, directed by Sam Mendes, and Greta Gerwig's adaptation of *Little Women*, the latter of which won her the Academy Award.

Jacqueline's recent work can be seen in the upcoming films *The Batman*, directed by Matt Reeves and starring Robert Pattinson.

Wakana Yoshihara | Hair & Make Up Designer

Since starting her career in Japan, Wakana has worked in the hair and make-up industry for over 24 years. Her background as a fine artist has allowed her to bring creative form, as well as functionality, to her work.

During this time, Wakana has developed her skills across all disciplines within the make up department, from prosthetics to wigs, make up and hair enabling her to be best informed as a manager and a designer.

Wakana's credits include notable films such as Ben Wheatley's *High Rise* starring Tom Hiddleston, Wash Westmoreland's *Earthquake Bird* starring Alicia Vikander and Riley Keough and is a frequent collaborator with Kenneth Branagh, having worked with him on *Cinderella* (which she received Guild Awards in 2016) *Murder On The Orient Express*, *Death On The Nile* and his most recent feature, *Belfast*.

Jonny Greenwood | Composer

Best known as the lead guitarist of the hugely successful and influential band Radiohead, Jonny Greenwood is also an award-winning composer for both the concert hall and for film.

His notable compositions include 'Popcorn Superhet Receiver' (commissioned by the BBC whilst Jonny was Composer-in-Residence to the BBC Concert Orchestra), 'Smear' (premiered by the London Sinfonietta), '48 Responses to Polymorphia' (premiered in Poland as part of a joint concert with his idol, Polish composer Krzysztof Penderecki) and 'Water' (commissioned and recorded by the Australian Chamber Orchestra). Most recently, Jonny's 'Horror Vacui' which premiered at the 2019 BBC Proms, received widespread acclaim, and earned him a 2020 Ivors Composer Award; his seventh award from the Academy.

Outside of the concert hall, Jonny has emerged as one of the most sought-after film composers working in Britain. His score for the Paul Thomas Anderson film *There Will Be Blood* was received with huge acclaim and won Jonny multiple awards including an Ivor Novello for 'Best Original Film Score' in 2009, as well as a Grammy nomination for the soundtrack album. This cemented the creative partnership between him and the Oscar-winning director, as Jonny went on to score *The Master* (starring Philip Seymour Hoffman), *Inherent Vice* and *Phantom Thread* (starring Daniel Day-Lewis in his final screen role), which earned Jonny both Oscar and BAFTA nominations in 2018 for best original score.

Further film credits include his work with Lynne Ramsay on *We Need To Talk About Kevin* (starring Tilda Swinton) and the 2017 psychological thriller *You Were Never Really Here* (starring Joaquin Phoenix), as well as Tran Anh Hung's *Norwegian Wood*, based on the novel by Haruki Murakami.

Sebastián Sepúlveda | Editor

Sebastián Sepúlveda lived the first 18 years of his life between Europe and South America due to his family's exile from Chile during the military regime. On his return to Santiago in 1990, he began studying history. Towards the end of the decade, Sepúlveda studied screenwriting at La FEMIS in Paris and editing at EICTV in Cuba. He was involved in editing a number of films in the 2000s, working with some of the most important figures of the Latin American film industry as Sebastian Lelio in *The Year Of The Tiger* (2011) and Gael García Bernal in *Chicuarotes* (2019). In 2015 he started his collaboration with Pablo Larraín, editing *The Club* (2015) which won the Silver Bear at Berlinale, and was nominated Best Foreign Film at the Golden Globes. He continued in *Jackie* (2016) for which he was nominated for Best Editing at the Spirit Awards, among other recognitions. He also cut *Ema* (2019), which premiered at Venice Film Festival. In 2021 he edited the first episode of Stephen King's adaptation series *Lisey's Story*, for Apple TV+.

Spencer is the fourth film in collaboration with director Pablo Larraín.

Amy Hubbard | Casting

With a career spanning more than two decades, Amy Hubbard has long been established as a leading tastemaker in TV & Film, both UK & worldwide. Her credits include award winning television such as *Catch 22* (Hulu), *White House Farm* (HBO Max), *Criminal* (Netflix), *Anthony* (BBC), *Chimerica* (Channel 4), *A Confession* (ITV), and blockbuster films such as *The Lord Of The Rings* and *The Hobbit* franchise. Recent work include Stephen Merchant's *The Offenders* (Amazon) starring Christopher Walken plus *Suspicion* (Apple) starring Uma Thurman.

Amy has previously been nominated for Emmy and RTS awards and was the winner of a BIFA for her work on *The Selfish Giant*. She is a member of the Casting Director's Guild.

CREDITS

A

KOMPLIZEN FILM

Production

A

FABULA

Production

A

SHOEBOX FILMS

Production

In Association With

FILMNATION
ENTERTAINMENT

Funded by

Deutscher Filmförderfonds
Medienboard Berlin-Brandenburg
Filmförderungsanstalt
Film- und Medienstiftung NRW
HessenFilm und Medien

Directed by

PABLO LARRAÍN

Written by

STEVEN KNIGHT

Produced by

JUAN DE DIOS LARRAÍN
JONAS DORNBACH
PAUL WEBSTER p.g.a.

Produced by

PABLO LARRAÍN
JANINE JACKOWSKI
MAREN ADE

KRISTEN STEWART

SPENCER

TIMOTHY SPALL

JACK FARTHING

JACK NIELEN

FREDDIE SPRY

ELIZABETH BERRINGTON

STELLA GONET

AMY MANSON

JAMES HARKNESS

With

SEAN HARRIS

And

SALLY HAWKINS

Director of Photography

CLAIRE MATHON a.f.c

Production Designer

GUY HENDRIX DYAS

Editor

SEBASTIÁN SEPÚLVEDA

Original Music By

JONNY GREENWOOD

Costume Designer

JACQUELINE DURRAN

Hair and Make-up Designer
WAKANA YOSHIHARA

Personal Make-up Artist to Kristen Stewart
STACEY PANEPINTO

Executive Producers
STEVEN KNIGHT
TOM QUINN
JEFF DEUTCHMAN
CHRISTINA ZISA

Executive Producers
MARIA ZUCKERMAN
RYAN HELLER
MICHAEL BLOOM

Executive Producers
BEN VON DOBENECK
SARAH NAGEL
ISABELL WIEGAND

Supervising Line Producer
OLE NICOLAISEN
UK Line Producer
NICOLA MORROW

Music Supervisor
NICK ANGEL

Casting
AMY HUBBARD

A
PABLO LARRAÍN

Film

CAST

Diana	Kristen Stewart
Major Alistair Gregory	Timothy Spall
William	Jack Nielen
Harry	Freddie Spry
Charles	Jack Farthing
Darren	Sean Harris
The Queen	Stella Gonet
Prince Philip	Richard Sammel
Princess Anne	Elizabeth Berrington
Queen Mother	Lore Stefanek
Anne Boleyn	Amy Manson
Maggie	Sally Hawkins
Footman Paul	James Harkness
Angela (Dresser)	Laura Benson
Maria (Older Maid)	Wendy Patterson
Pamela (Maid)	Libby Rodliffe
Michael (Charles' Valet)	John Keogh
Barbara (Nanny)	Marianne Graffam
Footman Brian	Ben Plunkett-Reynolds
Staff Sergeant Wood	Ryan Wichert
Lance Corporal Jacobs	Michael Epp
Police Constable Thomas	Tom Hudson
Police Constable Field	James Gerard
John Spencer	Thomas Douglas
Vicar	Ian Ashpitel
Camilla Parker Bowles	Emma Darwall-Smith
Diana (9 years)	Kimia Schmidt
Diana (late teenage years)	Greta Bückner
Charles Spencer (9 years)	Henry Costello
Alter Ego Diana	Christin Schreiber
Boy (Roadhouse Cafe)	Camille Loup Moltzen
KFC Employee	Mudassar Dar
Prince Andrew	Niklas Kohrt
Church Organist	Peter Lee

MAIN UNIT

1st Assistant Director	Gregor Stitzl
2nd Assistant Directors	Antonia Renard
	Finn Pelke
2nd Assistant Director Crowd	Annika Birgel
3rd Assistant Director Crowd	Maya Bartetzko
3rd Assistant Director	Philipp Kramer

3rd Assistant Director Base	Leonie Schwaier
Assistant Director Production Assistants	Mathias Datow Phoebe Jardine
Dialect Coach	William Conacher
Assistant to Kristen Stewart	Suzie Riemer
Script Supervisors	Gabriele Mattner Laura Ritter
Royal Protocol Advisor Royal Protocol Advisor Pre-Production	Martin Dibben David Rankin-Hunt
Personal Assistant Cast Stand-In Kristen Stewart	Kira Sturm Eve-Luise Borchardt
Special Effects Supervisor & Supervising Stunt Coordinator	Martin Goeres
Special Effects Coordinator & Stunt Department Coordinator Lead Senior Special Effects Technician & Utility Stunts Senior Special Effects Technician Special Effects Technician & Stunt Rigger Special Effects Technician	Johara Raukamp Lion David Bogus Jeremy O'Brian Leon Mark Max Krämer
Stunt Driving Trainer Stunt Double Kristen Stewart Key Stunt Rigger Stunt Rigger	Ronny Wechselberger Hannah Spreitzenbarth Niklas Kinzel Ronny Hornig
Casting Associates	Olivia Laydon Joshua Parris Heidi Lawry
Casting (GER) Casting Assistant (GER) Children Casting (GER) Extras Casting	Nina Haun Laura Buschhagen Patrick Dreikauss Agentur Eick Gregor Weber Nicole Schmitz Mathilde Snodgrass
Additional Casting	

Unit Production Manager	Gernot Sprenger
Financial Consultant	Stefanie Nowak
Production Supervisor	Tristan Hume
Production Coordinator	Elisabeth Feltes
Travel & Housing Coordinator	Mona Woskowski
Assistant Travel & Housing Coordinator	Patricia Langenhan
Production Assistants	Jessica Mader
	Richard Gersch
	Jennifer Haack
Production Accountant	Jörg Huke
Pay Roll Accountant	Janina Bukowski
Assistant Production Accountant	Luis Morat
Key Location Manager	Simon Daniel
Location Managers	Constantin Brandenburg
	Steve Sauthoff
	Jonas Fensch
Unit Move Coordinator	Jakob Jürgensohn
Location Scouts	Christian Meinecke
	Frank Meter
Set Manager / Floor Manager	Sven Jenuwein
Assistant Set Managers	Alisia Manuguerra
	Matthias Kubin
	Meret Wagner
Set Production Assistant	Justus Haufe
Base Managers	Andreas Matt
	Benjamin Karg
	Jan Ole Kuhfuß
Child Care Specialist & Coach	Maria Lazaridou
Additional Child Care	Anna Kaiser
Teacher	Randi Barrat
1st Assistant Camera	Daniel Erb
1st Assistant Camera Prep	Florian Trautwein

2nd Assistant Camera	Laura Naschlenas
Loader	Lisa Dutschmann
Steadicam Operator	Diego Ignacio Miranda Meneses
Additional Steadicam Operator	Robert Patzelt
Video Operator	Adela Asavei
Still Photographer	Frédéric Batier
Additional 1st Assistant Camera	Rolf Rosendahl
Additional Assistant Camera	Burkhard Klein
Additional Loaders	Clemens Szelies
Additional Video Operator	Uwe Zegnotat
Additional Camera Runner	Tony Pratsch
	Friedemann Röse
Sound Mixer	Jörg Kidrowski
Boom Operator	Roman Höffgen
2nd Assistant Sound	Alexander Muß
Assistant Costume Designer	Emily Bowen
Costume Supervisor	Anna Lam
Key Set Costumer	Anne Jacobi
Principal Standby	Jana Becker
Principal Standbys (UK)	Helen O'Donnell
	Emma Bentley
Costume Assistant / Tailor	Doris Bartelt
Crowd Fitters (UK)	Martin Clarke
	Emily Newby
Key Crowd Costumer	Martina Schall
Crowd Costumer	Christa Münstermann
Additional Crowd Costumer	Thomas Bürke
Additional Crowd Costumer / Seamstress	Lara Sauer
Additional FEX Costumers	Nicole Ebben
	Rachel Vogelheim
Additional Set Costumer	Heike Ziegler

Costume Trainee
Costume Trainee (UK)

Chea-len Chhay
Els Wentink

Additional Costumers

Joachim Kuhlmann
Merle Huff
Josefine Marx

Ageing & Dyeing
Ageing & Dyeing (UK)
Tailor / Seamstress
Costume Drivers

Constanze Schuster
Joanna Weaving
Christiane Kuhlmann
Sami Sadeghi
Bastian Müller-Nagell

Hair & Make-Up Co-Designer
Hair & Make-Up Artist

Sian Wilson
Nicola Iles

Hair & Make-Up Artist / UK Crowd
Supervisor
Hair & Make-Up Artists / Crowd
Supervisors

Stefan Musch

Dorothea Wiedermann
Annett Schulze

Additional Hair & Make-Up Artists

Tanja Adams - Britta Balcke - Stefanie Baumann - Lena Brendle - Heike Ersfeld
Sandra Kaczmarek - Beate Prein - Katharina Thieme - Friederike Schäfer

Hair & Make-Up Trainees

Virginia Silex
Jessica Troppens

UK Crowd Hair & Make-Up Artists

Charlotte Lander - Chris Cole - Ella Van De Zwart

UK Crowd Hair & Make-Up Trainees

Matthew Cahill
Emily Guyon

Gaffer

Ernesto Giolitti

Best Boy Electric

Martin Lieckfeld

Dimmer Board Operator

Oliver Kühne

Electricians

Alexander Martin
André Schmidt
Daniel Zeitler

Additional Electricians

Patrick Barton - Sebastian Beutler - George Bozkurt - Kiril Mihaylov - Ralf Ommeborn
Roland Thomalla - Björn Schäfer - Kyriakos Toufexis - Gunnar Seeling

Junior Electricians

Lars Krüger
Johannes Hutwelker

	Victoria Schüth Francy Fabritz
Additional Junior Electricians	Maximilian Freutel Sofia Liebetruth
Rigging Electricians	Björn Bethke Sascha Kuchenbuch
Additional Rigging Electricians	Fred Busbach Sabrina Carli Flow Jean-Louis
Key Grip	Bernd Mayer
Assistant Grip	Fabian Laschefski
Crane Operators	Chris Sobisch Stefan Hase Stefan Arens
Additional Grip	Lars Entrich
Supervising Art Director	Ralf Schreck
Art Directors	Maren Schal Stefan Speth
Assistant Art Director	Iris Paschedag
Art Department Coordinator Assistant Art Director Pre-Production Model Maker Art Department Assistant	Meredith Rowe Anna Jarocka Katja Fischer Viktoriia Diachenko
Set Decorator	Yeşim Zolan
Assistant Set Decorator Set Decoration Coordinator Set Decoration Buyers	Friederike Gast Denise Meinholz Kim Scharnitzky Florian Wagner
On-Set Dresser Set Decoration Drivers	Mena Vennen René Göttel Christoph Sobecki Markus Sommer
Set Dresser / Set Decoration Driver Set Dressers	Humbert Rodrigues Christian Dahlmann Jens Gaube Robin Plöger Bettina Saul Johanna Zey

Set Dresser Construction

Michael „Tim“ Timmermann

Additional Set Dressers

Stephen Davenport

Andreas Lucaßen

Peter Hartmann

Till Hoffmann

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Zerrin Schmidt

Store Man

Michael Wilke

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Rolf "Enzo" Enzel

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Christoph Kappes

Assistant Picture Food Coordinator

Anja Kappes

Picture Food Stylists

Frank Weymann

Picture Food Consultant Dining Table

Peter Schelzig

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Alexander Glees

Assistant Picture Vehicle Coordinator

Arved Maron

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Holger Veh

Armourers

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Mike Obenhaus

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Aurelia's Filmtiere

Aurelia Hornung

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Stefanie Anthöfer

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Petra Bucerius

Golden Retriever Wranglers

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Construction Scenic Painters

Henning Brehm

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Andrea Lomsché-Manchon

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Klaus Bienen

Standby Painters

Tony Mack

Eva-Maria Müller

Construction Crew Berlin

Spreekulissen Szenenbauten

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Christian Krebs -

Sebastian Krenz - Mirko

Krolkowski - Katerina

Machacek

Anna Misch - Thomas

Heyn - Michael Schmidt -

Stephan Schmook - Mark

Stühler

Construction Crew NRW & Hesse

fake-filmconstruction

Markus Baum - Uwe Brauer - Michael Böttger - Claudia Brackhagen - Achim Brückmann

Pierre Galic - Sebastian Karbowiak - André Knop - Markus Kriesten - Michael Lindhammer - Simone Paintner

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Albert Sharpe

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	Kyra von Carlowitz
Covid-19 Test Coordinator Extras	Janine Kaiser
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Additional Set Doctor	Ciara Wölpert
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Health & Safety Engineer	Axel Dietrich Berger
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	Javier Gonzalez Marti
	Holger Hinsche
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	Nadim Hana
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	Thomas Jentsch
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Personal Driver for Timothy Spall	Andreas Pauli
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	Marvin Müller
Personal Driver for Pablo Larraín	Sebastian von Merveldt
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Crowd 2nd Assistant Director	Donna Triggs
3rd Assistant Director	Will Wilkinson
Set Production Assistant	Fran Gale-Burgess
Base Production Assistant	Sam Houseman
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Production Supervisor	Joanne Dixon
Production Coordinator	Daniella Baggaley
Assistant Production Coordinator	Paul Pattison
Production Assistant	Zoë Richings
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Standby Art Director
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For FilmNation

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EVP, Post Production & Worldwide
Delivery
Head of Marketing & Distribution
SVP, Distribution
SVP, Sales
SVP, Worldwide Delivery
VPs, Business & Legal Affairs

VP, Distribution
VP, Finance & Accounting
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Phoebe Scholfield

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Visual Effects Producer

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Visual Effects Supervisors

Paddy Eason
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Visual Effects Line Producer

Keta Wilson

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Lou Datchens

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George Myer

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Filippo Golin - Francesco Presutti

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Justin Pedersen

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Audio Description

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Matthew Way

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Legal Advisors	Matthias Braun Chris Hanson Rose Shiner with the support of the IFCIC
Production Finance (GER)	Commerzbank AG Reinhard Bracker Michael Gens Achim Thielmann
Completion Bond Risk Management	Guaranteed Completions Michaela Rothmund Boris-Alexander Grönemeyer
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Car Rental Travel Agency Drone Camera Cherry Picker Facility Trucks Cleaning Company	Car Motion Service Upper Level Travel Digicopter Luftaufnahmen Mateco Jola-Rent Deal Facility Management
Camera Equipment	ARRI Rental Christian Hilgart
Lighting & Grip Equipment	Maier Bros. Knut Maier

Security	ASIS Sicherheit & Service Sicherheitsdienste Anbieter Grüntgens
Music Editor / Score Producer	Graeme Stewart
Violins	Eloisa Fleur-Thom
Viola	Alessandro Ruisi
Cello	Luba Tunnicliffe
Trumpet	Max Ruisi
Drums / Timpani / Percussion	Byron Wallen
Upright Bass	Tom Skinner
Piano / Pipe Organ	John Edwards
Solo Piano / Pipe Organ / Additional Harp	Alexander Hawkins
Recorded and Mixed by	Jonny Greenwood
	Graeme Stewart
London Contemporary Orchestra	
Conductor	Hugh Brunt
Leader & Solo Violin I	Eloisa-Fleur Thom
Solo Violin II	Zara Benyounes
Solo Viola	Zoe Matthews
Harpsichord	Katherine Tinker
Additional Double Bass	Dave Brown
Copyist	Talia Morey
LCO Recording Projects Manager	Meg Monteith
LCO Orchestra Manager	Amy Hinds
Music Recorded at	Abbey Road Studios
Recorded and Mixed by	John Barrett
Recordist	George Oulton
Assistant Engineer	Marta Di Nozzi

All original music composed by Jonny Greenwood and Published by Concord Music Publishing LLC.

Soundtrack available on Mercury KX

ALL I NEED IS A MIRACLE

Written by Christopher Neil and Mike Rutherford

Published by Hit & Run Music (Publishing) Ltd and Concord Music Publishing LLC

Performed by Mike + The Mechanics

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