



# EMMA.

an Autumn de Wilde film  
Running Time: 125 minutes

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## SHORT SYNOPSIS

Jane Austen's beloved comedy about finding your equal and earning your happy ending is reimagined in this delicious new film adaptation of EMMA. Handsome, clever and rich, Emma Woodhouse is a restless "queen bee" without rivals in her sleepy little English town. In this glittering satire of social class, Emma must navigate her way through the challenges of growing up, misguided matches and romantic missteps to realize the love that has been there all along.

## LONG SYNOPSIS

Jane Austen's beloved comedy about finding your equal and earning your happy ending is reimagined in this delicious new film adaptation of EMMA.

Handsome, clever and rich, 21-year-old Emma Woodhouse (Anya Taylor-Joy) is a restless "queen bee" who has lived all her life in the sleepy English village of Highbury with very little to distress or vex her. When our story begins, Emma has recently discovered the thrill of matchmaking. She has succeeded in orchestrating a marriage between her governess and the kind widower, Mr. Weston. Emma celebrates her success until she realizes that she has also orchestrated the loss of her only mother figure and companion in the house. Left alone with her valetudinarian father, Mr. Woodhouse (Bill Nighy), she turns her eyes to acquiring a new companion, the young and naïve Miss Harriet Smith (Mia Goth). Her matrimonial pastime draws a withering eye from the exceedingly moral Mr. Knightley (Johnny Flynn), a wealthy gentleman whose brother has married Emma's older sister. As both a neighbor and a relative, Knightley is often found in the company of Emma and her father.

Once Emma takes Harriet under her wing, she soon determines that the local vicar Mr. Elton (Josh O'Connor) would be perfect for her – even though Harriet has feelings for respectable farmer, Robert Martin. Convinced that Harriet would be far better off with Elton, Emma advises her to reject Martin's proposal and devote her affections to the vicar instead, however, what she does not realize is that the vicar only has eyes for Emma herself. Meanwhile, Emma becomes enamored by Mr. Weston's son, the handsome Frank Churchill (Callum Turner), while others in their circle suspect that Knightley is forming an attachment to the accomplished Jane Fairfax (Amber Anderson), adored niece of chatty spinster, Miss Bates (Miranda Hart).

As the would-be lovers mix and mingle at social affairs, misguided assumptions lead to comical missteps and grave social faux pas, with Emma at the center of them all. Only by coming to terms with her own flaws and mistakes can she navigate the circuitous path toward maturity and discover her perfect match, which has been right in front of her all along.

In her touching, funny and beautifully realized feature directorial debut, filmmaker Autumn de Wilde presents a glittering comedic satire of social class and the challenges of growing up.

Focus Features Presents. In Association with, Perfect World Pictures. A Working Title/Blueprint Pictures Production. EMMA. Anya Taylor-Joy. Johnny Flynn. Josh O'Connor. Callum Turner. Mia Goth. Miranda Hart. And Bill Nighy. Casting by, Jessica Ronane CDG, CSA. Music by Isobel Waller-Bridge, David Schweitzer. Hair and Make-Up Designer, Marese Langan. Costume Designer, Alexandra Byrne. Editor, Nick Emerson. Production Designer, Kave Quinn. Director of Photography, Christopher Blauvelt. Co-Producer Jo Wallett. Executive Producers, Amelia Granger, Ben Knight. Based on the Novel by Jane Austen. Screenplay by Eleanor Catton. Produced by Tim Bevan, Eric Fellner, Graham Broadbent, Pete Czernin. Directed by Autumn de Wilde.

## A SCREWBALL ROMANTIC COMEDY OF MANNERS AND MISUNDERSTANDINGS

Few authors can ever hope to see their work attain the remarkable staying power of the fiction of Jane Austen, whose delightful English tales of manners and romance have left readers laughing and swooning for generations. Published in late December 1815, *Emma* was Austen's fourth novel, and the last to be issued during her lifetime – by the time of its release, she already had penned *Sense and Sensibility*, *Pride and Prejudice* and *Mansfield Park*. But many consider *Emma* to be Austen's masterpiece, anchored by a well-intentioned yet deeply flawed young woman who can be arrogant, spoiled and blind to her own faults. She is a wonderfully complicated heroine who grows over the course of the narrative to become far more self-aware and far less self-involved. For Emma, humility, maturity and happiness are well earned.

But it is not only the novel's glamorous protagonist that has helped turn *Emma* into a classic. Austen finds a great deal of humor in her astute observations of the era's social customs and conventions and she populates Emma's village of Highbury with a wildly witty and entertaining collection of main and supporting players. The text is rich enough to invite readers back again and again, each time rewarding them with a new discovery. *Emma* is both a romance and a satire, a vivid depiction of life during England's Regency period and a comedy of manners.

*Emma* had been brought to the big screen before – 1995's *Clueless* updated the story to modern-day, while 1996's *Emma* took a more straightforward approach – but the time felt right to revisit the timeless tale. “*Emma* is such a wonderful story because it's the “queen bee” story, it's the spiky character,” says producer Graham Broadbent, whose company, Blueprint Pictures, partnered with Working Title on the project. “I think it's one of Jane Austen's most interesting novels because the lead is not the person you're most comfortable with until you get comfortable with her. It felt like there's a classic story to tell and a new generation that definitely hasn't seen it. Can you make it bold? Can you make it fun? Can you make it interesting? If you can do all those things, it's not a bad idea to have a go.”

Working Title's Tim Bevan adds: “I always felt that Jane Austen for romantic comedic source material is second to none. I liked *Emma* because the protagonist is a bit juvenile at the beginning of the story. She meddles, and although she thinks she is self-aware,

she is, of course, not—her journey both as a human and romantically is an enjoyable one. We felt there was room to do it again with a 2020 feel to it.”

In finding the right screenwriter to adapt the book, the producers turned to Eleanor Catton, whose 2013 Man Booker Prize-winning novel *The Luminaries*, set in 19<sup>th</sup> century New Zealand, won praise in all corners as a breezy, compelling and richly plotted read. The *New York Times Book Review* described *The Luminaries* as “a fiendishly clever ghost story, a gripping page-turner, and a thrilling novelistic achievement.” Catton had been collaborating with Working Title to adapt *The Luminaries* for television when she was approached with the intriguing idea of turning her attention to Jane Austen’s *Emma*. “I don’t think it really sunk in until much later what an incredibly huge deal it was,” Catton says.

“I loved *Clueless* and had seen a couple of period adaptations of *Emma*, but I actually hadn’t read the novel before,” Catton continues. “I have read it perhaps five or six times now, and each time I read it, I love it more. I am a formalist at heart, and what I revere most about the novel is its exquisite formal patterning. The plot is like a chess game, with echoes and mirrors everywhere, and yet the story is so human and organic, and so shamelessly enjoyable, that you forget it has been designed at all—until the end. I think it is the best novel ever written in English.”

Catton’s response to the material was so strong, she managed to write a first draft in only three months. “My adaptation of *The Luminaries* had been a very long time in development, and as a novice screenwriter I had written hundreds and hundreds of drafts of each episode,” she explains. “EMMA. felt amazingly swift and straightforward by contrast.”

That’s not to say there weren’t challenges. Some of the key characters—namely Emma’s crush Frank Churchill—are off stage until almost mid-way through the story; others, like Frank’s ailing aunt Mrs. Churchill, never appear at all. “This isn’t a problem on the page because an absent character can be described just as easily as a character who is physically present,” Catton says. “But it’s a problem on screen because film is essentially a medium of presence. I had to find a way of clearly establishing the absent characters—Frank Churchill in particular—and making sure the audience was never confused by any of the interlocking family relationships.”

She also wanted to emphasize the friendship between the young women at the center of the story and to give their bond as much prominence as the other couples on screen. “I

felt very strongly from the outset that Emma's relationship with Harriet should be taken seriously and not treated as collateral to the romance," Catton says. "I also felt very strongly that the film should be funny in homage to the hilarity of the book."

On that point, she and director Autumn de Wilde agreed, strongly. De Wilde came to the project, her first feature, with wild enthusiasm, having gained a following for her striking photography, her work in commercials for clients including Prada, Uniqlo, Google and Orangina and music videos for artists including Florence + The Machine, The Decemberists, The Raconteurs and Starcrawler.

De Wilde was excited to bring her strong visual style and her sense of whimsy to Regency England. "I have always been obsessed with the fashion, design and the perils of class dynamics in this period as a whole," the filmmaker says. "The inherent comedy in the passive-aggressive behavior that the pressures of politeness can create provides a never-ending source of inspiration for physical comedy. Jane Austen was a brilliant satirist of small town life in the early 1800s, which is sometimes overlooked due to her delicious talent for weaving unparalleled stories of love and longing.

"I don't think there's ever too much Jane Austen," she continues. "These characters are so human, so iconic, so familiar that the distance we feel in years quickly evaporates as we are reminded of our own flaws. We still remain fools in the fight for love and friendship."

Although de Wilde might have felt like a somewhat unconventional choice, her original vision for the film and her passion for the novel made her the right person for the job. "We wanted to find a director who had an original take on the material and also would bring a contemporary relevance to it," says Bevan. "Autumn has a distinctive style both with comedy and visually that felt like it lent itself well to the *Emma* story. She is also obsessed with the book, which helped."

Broadbent notes: "Autumn had a wonderful aesthetic sense, which I think you would expect, but when she talked about the story, she gets what I would call the high school prism on it. This is the top girl in the high school who has an in-crowd around her. Who are the outsiders? What is the series of misunderstandings? How do they relate to each other? That is the prism through which she looks at these relationships, and that makes these relationships feel quite contemporary and accessible and fun."

De Wilde also wanted the film to be very, very funny. “The other element she was very explicit about was the screwball comedy element,” Broadbent continues. “She finds the real comedy of the misunderstandings and extreme behavior. A film she referenced was *Bringing Up Baby*, and the minute you start to see this film in that world, you’re going, okay, I get it. This is a night out at the cinema, not a night in with my exam books.”

De Wilde took an open collaborative approach to the project, and her infectious spirit helped inspire Catton to take the screenplay in an even more overtly comedic direction. “The script was much less funny before Autumn de Wilde came on board,” Catton says. “Autumn has a huge capacity for laughter, which is a brilliant quality in any creative collaborator – perhaps the most important quality. Most of the best moments in the script came out of trying to make her laugh.”



## CASTING *EMMA*: BRINGING TOGETHER AN ELECTRIC ENSEMBLE

With a wicked, mesmerizing turn in the 2015 horror drama *The Witch*, Anya Taylor-Joy immediately distinguished herself as a gifted talent, and when de Wilde considered who might be best to portray her Emma, Taylor-Joy was at the top of the list. “Emma’s not your usual heroine,” de Wilde says. “She really needs to behave badly in order for us to enjoy her redemption in this coming-of-age story. She is not tamed, she finds her heart. Anya is such an incredibly intelligent actress, she can play an anti-hero, without pushing the audience away.”

When the filmmaker met Taylor-Joy in New York, their connection was immediate, and the actress knew she needed to play the role. “It was instant,” Taylor-Joy says. “I’m a very cosmic person in that way, and I just felt it from the second I gave her a hug – oh wow, she’s a special one.”

When we meet Emma in the film, she’s reigning over Highbury, pleased as punch that her latest matrimonial meddling has led to the happy union between eligible widower Mr. Weston (Rupert Graves) and her former governess (Gemma Whelan). Emma is 21, beautiful, bright – and determined that romance is not in her own future. She has no need to marry and no interest in it. “Our lady is entitled and handsome, clever, rich and knows it,” says Taylor-Joy. “She’s never really been told no, very spoiled. Everything is her doll’s house, and she can pull all of the strings and make everybody do what she wants.”

But woe to those who cross her. “Sometimes she really doesn’t realize that she’s being cruel,” Taylor-Joy says. “But other times, she reacts out of jealousy, or her pride being hurt very quickly, and she cannot handle it. She has no impulse control whatsoever, so if somebody has made her feel in any way embarrassed or like she’s not on the top of the food chain anymore, she just bites immediately.”

To populate *EMMA*’s high-society world, de Wilde sought to assemble a gifted ensemble of up-and-coming actors that would have the same sort of undeniable chemistry as did the stars of John Hughes’ landmark 1980s coming-of-age films. “I was really interested in the next wave of British actors – Bill Nighy is included in that, and Miranda Hart, even though they are already legends,” the filmmaker says. “There’s an electricity to this group of actors.”

At the beginning of the story, Emma's heart belongs to one man, her adoring father, Mr. Woodhouse, played by venerable English actor Nighy. As Emma's mother died when she was much younger and Emma's older sister has married and moved away, she promises to always remain at home to tend to her dear father – and to agree with him almost every time he believes he's felt a draft in the drawing room. "She loves her father so much, but that relationship's not entirely helpful either because he lets her get away with absolutely everything," says Taylor-Joy. "They understand each other's neuroses incredibly well. Mr. Woodhouse is incredibly paranoid about absolutely everything and thinks that the plague is lurking under every flower. She really settles him down."

Offers Nighy: "Mr. Woodhouse seems to be in good faith, generally, and has nothing but a warm concern for his daughter. It's possible he feels responsible in some not-too-obscure way for her control issues, he himself being no stranger to the urge to manipulate."

"Nighy's presence helps elevate the ensemble," Broadbent says. "Bill as Emma's father has such heart and dignity. He hasn't so many words – he has a little bit of neurosis and hypochondria – but you can sense that paternal relationship brilliantly. Audiences love Bill. He's just such a lovely warm comedic presence."

Until very recently, Emma was able to confide in her governess, but now that Emma has made what appears to be a successful match for her, the new Mrs. Weston's departure creates a profound absence in Emma's life. "Mrs. Weston and Emma are extremely close," says actress Gemma Whelan (*Game of Thrones*). "Mrs. Weston having been Emma's governess for many, many years, she has all but brought Emma up. They are, however, quite close in years, and therefore the relationship is one of mother/sister/teacher/friend. Mrs. Weston knows Emma's intricacies and her interesting approach to things and humors her gently and guides her when needed. It's a very special relationship."

To fill that void, Emma sets her sights on young Harriet Smith, a woman described as having "uncertain parentage" whom Emma charitably decides to take under her wing with an eye toward helping her gain significant social advantage, through marrying well, naturally. Unfailingly polite and kind yet desperately naïve, Harriet is dazzled by the beguiling young woman and is thrilled that Emma has taken such a personal interest in her fortunes.

“One of the biggest love stories in this movie is between Emma and Harriet, finding their way as best friends,” de Wilde says. “Female friendships are not focused on often enough, the sort of obsession and passionate love you can feel for your first real best friend. At 21, Emma has never really had a friend that wasn’t a paid companion. It places her emotionally in junior high or high school even though she is extraordinarily advanced in intellect. She chooses Harriet as a friend for the wrong reasons, and then realizes she can’t live without her, and that’s a magnificent process.”

From the start, de Wilde pictured Mia Goth in the role – and it so happened that Goth and Taylor-Joy are close friends in real life, having first bonded on the set of the 2017 horror-thriller *Marrowbone*. Goth is quick to note, though, that Harriet and Emma’s rapport develops only over time as Harriet becomes more assertive and the two begin to stand on equal footing.

“Harriet pretty much has her life in order,” Goth says. “She is part of this boarding school, she has her friends and everything is going quite swimmingly, really. And soon she ends up meeting Emma Woodhouse, and she goes on this adventure of self-discovery. She aspires to be like Emma. At the beginning, it’s not a friendship, it’s a transactional relationship. They’re both gaining something through their acquaintance, and as the story goes by and they’re presented with a set of situations, they end up bonding very deeply with one another. They end up finding out that they’re actually quite similar in many ways.”

Looking askance at Emma’s meddlesome nature is the rather serious and exceedingly forthright Mr. Knightley, the brother of Emma’s sister’s husband, John. A wealthy gentleman with no living parents of his own, Knightley often calls on the Woodhouse home, spending time with the eccentric Mr. Woodhouse and his beautiful daughter. One surmises that beneath his disapproving demeanor, he might feel quite fondly toward Emma. “Mr. Knightley is very strong in his convictions and incredibly intelligent and very morally conscious,” says Taylor-Joy. “And when the two of them come together, he’s the only one brave enough to call her out, and say ‘You’re being a brat.’”

The role went to British folk musician and actor Johnny Flynn, frontman of Johnny Flynn & the Sussex Wit, whose films credits include the 2017 film *Beast* and the upcoming *Stardust*, in which he plays a young David Bowie.

“I read the book when I was at school, and I remember being surprised at how much I loved the story – and I remember Mr. Knightley standing out as a very attractive character,” Flynn says. “Within this slightly giddy world of the characters and their social climbing, he’s somebody who knows what’s what, and how people should behave. But the thing that stops him being boring, I think, is that he’s playful, and he teases Emma. He’s in the family, but he’s that much older than her, so in the way that older brothers do, he can tease her, and he can hold a mirror up to her.”

De Wilde was drawn to Flynn for the role owing in large part to his natural charisma and his ability to appear rugged yet vulnerable. “I love romantic movies, and I get very tired of the way they’re cast,” the filmmaker says. “Johnny Flynn reminds me of Steve McQueen. He really has a rock ‘n’ roll feeling to him. Steve McQueen, I always felt like, when he looked in the camera, you couldn’t tell if he was going to cry or punch someone. Johnny and I had a lot of fun weaving panic attacks into Mr. Knightley’s heroic journey.”

Broadbent adds: “Knightley’s the older brother in a sense. He’s quite despairing of the group and a little bit despairing of Emma as well. He is wonderfully romantic, and I think girls and boys will love him.”

Knightley is truly very different from the other young men with whom Emma is acquainted. Although loath to admit it, Emma’s terribly interested in handsome, eligible Frank Churchill, who’s the talk of the social circle despite his being away to tend to his ailing aunt. When he finally turns up at Highbury, he is just as dashing as Emma had imagined, and she quickly perceives that he might be equally taken with her.

“She starts off literally having a crush on him before she’s ever seen him because he’s apparently really good looking, he’s wealthy enough to marry her, and he’s the only person that’s kind of an option – and she is desperate to like feel something along the lines of love,” offers Taylor-Joy. “When he shows up, and the two of them have this mischievous, slightly cruel, funny relationship, where they both are master manipulators. It’s like having that like sassy friend that you take around with you, but in the back of her mind, Emma’s thinking, ‘But wait, he’s hot. This could be a thing.’”

The supremely confident Churchill is played by Callum Turner, known for such films as *Fantastic Beasts: The Crimes of Grindelwald* and John Boorman’s *Queen and Country*.

“Frank is a young man who’s got this outlook – and this was the key for me – that everything is going to be great,” Turner says. “What’s fun about Frank is that he is Emma’s equal. He’s not bowing down to her at all. If anything, he provokes her in ways that the others wouldn’t. It was great fun to play with the absurdity of the situations – looking back, the rules can be ridiculous to our eyes, but in that moment, in that world, for those people, they were everything, and that’s what they lived by.”

Although Knightley can barely contain his disdain for Churchill, Emma’s affections for him appear to grow. Meanwhile, she begins to set in motion a match between Harriet and the vicar of the local parish, Mr. Elton, played by Josh O’Connor, who gained fame as a young Prince Charles on the acclaimed Netflix drama *The Crown*. “At the beginning of the story, he is essentially trying to stamp his status on the community,” says O’Connor of Elton. “He’s trying to make his argument for being the top rung among the landed gentry. We see him arriving in the church and all the school girls turning their heads. He’s a bit of a rock star and thriving on having everyone’s attention, hanging on his every word.”

O’Connor based his approach to the role on a priest from his own childhood in Southampton. “Whatever he does, it’s like God’s guiding him,” he says. “So, when he does a sermon, Elton believes he’s not speaking. The sermon starts and suddenly God is using his body as a vessel. It does help the performance because, ultimately, priests are pretty close to actors. They take to their stage every Sunday to their congregation.”

Although Emma might believe that Harriet is a suitable bride for Elton, Elton has his design on someone far more well-bred, namely Emma. When his awkward proposal turns uncomfortably aggressive, Emma is at a loss as to how she could have so wrongly misread the situation. She’s particularly dismayed that she advised Harriet to reject a proposal from respectable farmer Robert Martin, of whom Harriet is quite fond. Elton is also shocked, specifically because he cannot quite believe that any woman could possibly reject him.

“I’m going to steal a phrase that Autumn used – he’s definitely a creep in crisis,” O’Connor says. “He just genuinely believes he’s God’s gift. He genuinely adores Emma. Had it gone the other way, had he proposed to Emma and she’d said, ‘Oh my goodness, I thought you’d never ask,’ I might be the lead in a romantic comedy. But the reality is that she’s not interested. All I kept thinking is, if you genuinely thought you are a pinnacle of society, and Emma, when you say to her, ‘I love you. Shall we be together

forever?’ and she says no, your reaction, if you genuinely believe that she’s going to say yes, is one of absolute shock.”

Afterward, scandals continue to mount apace. An embarrassed Elton departs for a brief sabbatical and returns after just six weeks newly married to the gauche Mrs. Elton (Tanya Reynolds). Further, a mysterious *someone* – could it be Knightley? – has made a generous gift of a piano to Jane Fairfax (Amber Anderson), the beautiful, talented niece of exceptionally talkative spinster Miss Bates (Miranda Hart).

Although she would never admit it, Emma is consumed by jealousy for Jane Fairfax, possibly the only young woman around who could steal the spotlight from her, and Miss Bates’ endless relating of Jane’s comings and goings drive Emma to distraction.

Gifted comedic actress Miranda Hart was excited to tackle the role of Miss Bates. “I love to champion the more vulnerable women in a community and make sure they are portrayed without pity but actually celebrated for being unique and wonderful despite their obvious quirks and sometimes irritations,” says Hart. “I understand she was one of Austen’s favorite characters, which brings a little bit of responsibility... She doesn’t play the victim in her circumstances but accepts them, is forgiving and incredibly kind. She is utterly adorable. You just might want to sometimes say to her, ‘Please, please, just stop talking for a moment could you, Miss B?’ Bless her.”

Broadbent adds: “Miranda Hart just has Miss Bates down to a T. Miss Bates is a character who makes you laugh and breaks your heart. I think Miranda does that beautifully. She and Bill Nighy underpin what I would call our newer group.”

In one painful moment, Emma’s frustration boils over, leading her to make a shocking and brutal social faux pas – insulting Miss Bates to such a degree that it borders on scandal. Her actions incur the wrath of Knightley, who is furious that Emma would behave so poorly. And it’s in that moment that Emma finally realizes that his opinion of her matters more than anyone’s, and that perhaps it’s time she stopped meddling in others’ lives and began to turn her attention to making herself a kinder, more considerate person, not unlike her dear friend, Harriet.

“With Austen, it’s a comedy of characters,” Broadbent says. “Frank Churchill is a bit of a villain. Emma is “queen bee”, and she’s got some way to run. You wonder what Knightley’s doing around there. Mrs. Elton is just brilliantly extravagant, and Mr. Elton

is so fundamentally flawed and such a social climber, there's a real comedy of manners going on with these people."

"This is an incredible love story between Emma and Mr. Knightley, but it's an incredible love story between two girls finding their way as best friends," adds de Wilde. "Even though I've indulged in a heightened reality, my ultimate goal is to remind people that all these characters are very painfully human."

## ABOUT THE PRODUCTION

EMMA. unfolds over the course of four seasons in the sleepy enclave of Highbury, and Autumn de Wilde knew precisely how she wanted to represent every part of that very eventful year. Working closely with production designer, Kave Quinn and costume designer, Alexandra Byrne, the filmmaker sought to create a colorful, vivid historical world inviting enough to transport audiences into the past.

“We started talking about the color rules and the world that we wanted to present,” de Wilde says. “It’s a very colorful period. Color was how you showed your wealth and status. We all committed to pushing this heightened colorful world to the limit, but the origin of our color story was based on historical research. I obsessively poured over fashion illustrations of the period as well as the gorgeous exaggerations and wit of Georgian caricatures.”

Offers Quinn: “It’s amazing working with a director who’s from a visual background. She just wanted to create a totally beautiful and unique version of EMMA. What we are trying to achieve was something uniquely period, trying to incorporate the Georgian colors, which quite often aren’t always seen in many films. The critical thing is trying to coordinate the costume and the color of the design together right from the beginning.”

In addition to the familiar diaphanous white, the filmmakers wanted to include a rainbow of pastels and bright yellows, oranges, pinks and blues that were in vogue during the era. “A very good example is Chippendale furniture,” says Quinn, whose credits include *Trainspotting*, *Far From the Madding Crowd* and the recent Judy Garland biopic, *Judy*. “That was all painted bright, bright colors. It’s not the way you see it now because all the colors have faded back and you just see the wood, but it wasn’t like that.”

The filmmaking team sought inspiration by visiting Sir John Soane’s Museum in London, the institution devoted to one of the foremost architects of the Regency era. Soane was a professor of architecture at England’s Royal Academy and a dedicated collector of paintings, sculpture, architectural fragments and models, books, drawings and furniture. “It’s a time capsule of the period,” Quinn says. “Autumn was really influenced by going to this museum and seeing his use of color.”



One of the most daunting challenges was finding a location that could stand in as the Woodhouse residence, Hartfield, and one that could be decorated in keeping with the filmmakers' aims – no easy feat given that many historic properties are landmarks belonging to the National Trust and cannot be altered in any fashion. They landed at Firle Place, an East Sussex manor house. Although the structure was built in the 15<sup>th</sup> century, the exterior stone cladding of the residence is Georgian in style, which suited the production perfectly.

“What was amazing about Firle Place is that it is a Tudor house with a Georgian Baroque building added onto it,” Quinn explains. “Since that period, they haven’t really changed the house radically. There are no Victorian additions. It’s pretty much preserved as it was in the late 18<sup>th</sup> century. The family and the Trust that owns the house were very excited about us filming there. It was absolutely incredible what they allowed us to do to their beautiful building.”

Working very carefully to ensure that nothing was damaged, Quinn and her team added foam moldings in certain places and created painted panels that were applied to the walls of the central corridor: “Basically, we went from a white hallway to a paneled, ornately-decorated hallway,” she says.

“Quite often, when you work on location, you’re so limited by what you can paint and what you can wallpaper, and it’s full of precious furniture and there are certain things you can or can’t move,” adds set decorator Stella Fox. “We painted absolutely every single room. Every single pair of drapes was made for the house. We brought in all our own furniture, Autumn was always encouraging of a boldness throughout the entire film. Costume, design, set decoration, she really pushed everybody to go for a bolder but a really elegant look. It was like working in a doll’s house. Each room had its own color palette going on.”

Floral patterns also became an important part of the design – not only were they aesthetically pleasing, but they also helped the viewer track the changing seasons. “It really helps tell the story properly,” Fox says. “The book follows the farming season, so I think it is really integral to be able to play those seasons out. Flowers is one of the obvious ways to show that.”

For the local haberdashery, where several of the film’s key encounters take place, Quinn and her team brought the same colorful touches to the set, constructed inside the village

hall of a small English town. "It just was perfect, facing some houses on the other side of the river," the production designer says. "It was like this shop had a window on the whole village. Rather than doing drapery shop fittings that were dark, we wanted to make them bright and colorful, a little bit like a Georgian version of the shop from *Little House on the Prairie*."

To accurately capture the culture and customs of the village residents, director de Wilde chose to organize a two-week rehearsal period with the actors to allow them to familiarize themselves with the rules of etiquette that guided 19<sup>th</sup> century English life and to study movement with coach Alexandra Reynolds.

"I wasn't interested in modernizing the movement at all," explains de Wilde. "I wanted the actors to get comfortable with the way they needed to walk, the way they needed to hold their hands. The thing I was going to fall on my sword for in this film was sincerity. I was going to create this screwball comedy and a heightened sense of reality, but it all had to be based in sincerity. By practicing and rehearsing with these rules, by the time we started filming, it was second nature, so it didn't feel superficial. Also, there's something so sexy about how little people were allowed to touch each other. When Emma and Knightley touch hands for the first time, it should feel electric."

The young actors found the experience incredibly useful to help anchor their performances in the mores and attitudes of the time. "This is the first period movie that I've ever done, so it was a complete education for me in each arena of these people's lives," says Harriet actress Mia Goth. "We were very lucky to have those two weeks of rehearsals, not only because we had the opportunity to dive into key scenes, but we also had the etiquette trainer and a dialect coach and a movement coach. I've never been on a set where they've given us so many tools at our disposal. It was also a wonderful time for us to bond and break through the ice."

Once cameras began to roll, de Wilde found the experience of working with the actors on set nothing short of thrilling. "I love directing," she says. "I love finding a language for each actor to speak with them. That's why I loved being a photographer, the intimacy of that connection when you start speaking as one. Keeping the whole machine going, it's an adrenaline rush, and it's terrifying. And I think I'm addicted to all of it."

Adds Taylor-Joy: “Autumn is the perfect person for this movie, and going onto set every single day, she collected a group of people that all are so sensitive, so loving, so dedicated to their job, you really felt you can go in there and try anything and you’re going to have a safe environment. Autumn is completely and utterly unique, and the gentleness and the love, the beauty in everybody that she has brought to this – it’s unlike any film I’ve ever done before in my life.”

## PERIOD FINERY: STYLING EMMA.

Just as color was a huge focal point for the sets, so it was for the costumes, designed by Academy Award®-winner Alexandra Byrne (*Elizabeth: The Golden Age*). “Autumn and I discussed using color palettes for each season, influenced by nature and landscape,” Byrne says. “I worked with Autumn and Kave to achieve color and style to make Emma either at ease with her environment or at odds with it, to greater and lesser degrees, through her story arc.”

Although Byrne is no stranger to period costume design, she still undertook weeks of study to get a deeper understanding of the clothing worn by both men and women during the Regency era. “Every period and every script needs specific research,” she says. “I like to research a period as thoroughly as time allows to understand how everything should be. This enables me to make informed design decisions to support the story the director is choosing to tell. Many museums have original clothes for this period; the real garments helped me to understand the fashion plates – the weight of fabrics, home sewing techniques and adaptations of earlier dresses to meet the latest fashion.”

She first focused most of her attention on Taylor-Joy’s stylish, wealthy heroine who has ample resources and a taste for the latest trends. “Emma’s story is the backbone of the story,” Byrne says. “Women’s fashions were just starting to be published in journals, and Emma would have harvested this information. She is wealthy and indulged and has a dressmaker rather than relying on her own sewing speed and ability. Consequently, she has an extensive wardrobe for each season.”

The eye-catching hats Emma wears to complement her most fashionable looks became a key part of her wardrobe. “The hats and bonnets are all based on real pieces or fashion plates,” Byrne says. “Autumn loved the way that the actors changed the way they moved to make eye contact with each other in some of the more funnel-shaped bonnets.”

“I’ve never done a job before where I’ve been so aware of absolutely every single thing on my body and all of my surroundings as a way to tell the story,” Taylor-Joy offers. “If you’re wearing a coat that has an incredible back – and Emma, you know she knows it’s got an incredible back – all of a sudden, I’m delivering the line over my shoulder, showing the back of the coat. It’s a totally different layer to being able to tell a story.”

By contrast, Harriet's wardrobe is more modest, though she comes to adopt some of Emma's haute style. "Harriet is a boarder at Mrs. Goddard's school and has a small private allowance," Byrne says. "She is in quite an elevated position with the small world of the school but completely unworldly in the sphere of Emma. Emma opens Harriet's horizons, but with her own agenda. She happily gives Harriet her last season's clothes and influences her style to suit her own agenda."

For Goth, Byrne's costumes were integral to unlocking her character. "We had about four costume fittings before we ever stepped into a rehearsal room, so we kind of built the character together in many ways," Goth says. "She was instrumental in my understanding of Harriet, and who she is in that world, and how a young girl of that time would carry herself."

To dress the men in the film, Byrne based her designs on research and compiled mood boards and fabric samples before talking through choices with de Wilde and the actors. "I met with Bill and Autumn to discuss our thoughts for Mr. Woodhouse," Byrne says. "Bill and I then tried existing pieces of costume to get an idea of shape, proportion, silhouette, color, scale and developed his wardrobe. We decided on the restricted oatmeal palette as an expression of Mr. Woodhouse's obsessive and restrictive lifestyle."

For the younger gentleman, Byrne took inspiration from the novel's descriptions of both Knightley and Churchill and designed costumes that would visually match up with their personalities. "They are two very different men, and Jane Austen gives very clear information about them which informed the choices I made for them," Byrne says. "Callum Turner and Johnny Flynn are also very different actors – all these factors help to build character and style in clothes."

Marese Langan designed hairstyles for Emma and the other women in the story based on popular trends from 1815 and then embellished them with a bit of artistic license to complement Byrne's costumes. "I took inspiration from Alex's beautiful, delicate costume silhouettes and color palette," Langan says. "I wanted to create makeup and hairstyles that would also work in harmony with the necklines and bonnet shapes while expressing some of each character's personality."

Langan included seasonal flowers – both real and artificial – in the hairstyles to

reinforce the florals glimpsed elsewhere in the film and to again help track the progression of the seasons. "We were fortunate to have a florist working for the art department," Langan says. "They gave us fresh flowers that were accurate for the period, and we tried to correspond to the season changes. We also used additional silk, wax and paper flowers."

The time required to put on the styles of the period before shooting each day gave the actors an opportunity to prepare before cameras rolled. "Before you go to set, you're in hair and make up for a good two hours every day," Goth says. "While it can be sometimes a test of your patience, it's actually incredibly useful to have that time to process everything that you have to do. Knowing that's exactly what a girl of the Regency era would have had to have gone through each day, to get dressed to that extent, was a real bridge in my understanding of Harriet. Even just looking in the mirror, you're so far removed from who you see in your day-to-day life."

## SOUNDTRACK AND SCORE: THE MUSIC OF EMMA.

When it came time to make choices about the soundtrack for EMMA., de Wilde had a musical plan for the film that included traditional folk music, 18<sup>th</sup> and 19<sup>th</sup> century classical music as well as original score. In addition to this, de Wilde decided that opera could play an important role in poking fun at Emma's vanity as well as the repression and restrictions of middle class social life in Jane Austen's world. "At the opening of the film, I wanted the music to let the audience know that although we were going to fall in love with Emma's magical world – and misguided intentions – no one would be spared the sword of satire."

She knew that she wanted to find a composer who could create musical themes for each character, underscore the emotion in the story, heighten the comedic moments and connect the musical collage of all these influences, seamlessly. In the hunt for the right composer, de Wilde decided that she was looking for a distinctive musical whimsy in the score for EMMA. that could carry the audience through ridiculous comedic moments, terrible heartbreak and poetic romance. When she discovered composer, Isobel Waller-Bridge, de Wilde knew she had found the perfect collaborator for her vision.

"Isobel has a sparkling wit, intelligence and sense of humor to her work," de Wilde says. "She knew the book and all the characters in EMMA. from top to bottom. That, along with her talent and musical storytelling ability, bonded me to her immediately."

Waller-Bridge, who had applied a deft hand to her sister Phoebe Waller-Bridge's acclaimed series *Fleabag*, proved to be the perfect choice. For Waller-Bridge, the project represented an exciting creative opportunity. "When Autumn approached me to write the score for EMMA., her vision for the music was already very established," Waller-Bridge says. "Straight away, Autumn spoke to me about Prokofiev's symphonic work, 'Peter and the Wolf' for its illustrative use of instrumentation to personify characters. She also shared with me that *A Room With a View* was one of her favorite films, and much to do with its narrative use of music, specifically opera.

"For our EMMA. score, Autumn asked that we chose specific instruments for each character and illustrate the personality of these characters through the orchestration," Waller-Bridge continues. "Autumn and I spoke in depth about how she felt the music's presence should feel exaggerated, as if the conductor was reacting to the action in real time. Autumn's vision for the score was that the music should never feel background,

and as our process unfolded, Autumn named our orchestra ‘the misbehaving orchestra.’”

The filmmaker also discussed including specific recordings of pieces from the period with which she has a personal relationship. “Glenn Gould’s interpretation of the Beethoven Piano Concerto and Haydn’s Farewell Symphony are personally significant to Autumn, and the inclusion of these pieces from the period presented important information about how the score should be shaped and designed around them,” Waller-Bridge says.

Opera also played an important role. “From the beginning of our process, Autumn was already keen to explore the use of Italian opera, as a way to exaggerate Emma’s vanity, and privilege, from the very first moment we meet her,” Waller-Bridge says. “We then developed this idea of using the voice to illustrate Emma’s emotional journey as her story unfolds – her confidence, and her vulnerability. Going on from this, we began a process of choosing an instrument to thematically associate with each character.”

Emma’s instrument became the harp, Mr. Knightley’s instrument was the French horn, Harriet’s instrument was a folk violin, and Mr. Elton’s instrument became the bassoon. “On a broader level, Autumn spoke about how other instruments could be used to signal emotional events – for example, the flute signals excitement in the characters,” Waller-Bridge says. “We first hear an excited flute when we are introduced to Mr. Knightley, and we then hear a playfully fluttering flute for when Harriet is first forming her relationship with Emma, and when her matchmaking begins. Autumn had choreographed almost every scene as a dance, so there was already so much rhythm and musicality in the action.”

Waller-Bridge brought on the talented composer David Schweitzer to collaborate with her on the score. “David’s experience with writing music for animation was especially valuable in spotting the music specifically to the picture to support the choreography of the scenes,” she says.

“We are both based in London and, as it happened, Isobel’s studio was undergoing renovations when EMMA,” Schweitzer adds. “So we decided to work together out of the two rooms in my studio. We were also loaned a beautiful 1808 Broadwood pianoforte by the production – one of the three that are played by the cast in the film – so we were able to set it up in the studio and record it, and that was a fun way to start bouncing ideas around between each other.”



Says de Wilde: “Jane Austen herself owned a collection of more than 500 hand-copied pieces of music, many of which were folk songs she adored. This novel is a satire of the class system as well as a brilliant reconstruction of small-town life, and it was interesting to remind people of the important role folk music played not only in the drawing rooms of polite society but also in the heart of every village.”

This was a big reason why it was important to de Wilde to find an actress not only who could embody the role of Jane Fairfax but an actress who was an accomplished classical pianist as well. “Amber Anderson worked closely with me to develop Jane Fairfax’s musical repertoire,” de Wilde says. “Her talents as a musician really helped bring a musical comedy aspect to the piano battle scene, which outlines Emma’s hilarious jealous behavior.” Every live musical performance in the film was actually learned, played and sung by the actors. Anya Taylor-Joy, Johnny Flynn and Anderson dedicated many extra hours to preparing their musical performances in EMMA.

Flynn and de Wilde bonded early on their present and past lives in the music industry and their love of folk music. Already a fan of Flynn’s music, de Wilde would eventually ask him to write a song for the film – “Queen Bee” appears on the end credits. “Autumn and I had bonded over music and our mutual love of certain bands and sounds and scenes and people from both our pasts,” Flynn says. “When she asked me if I’d like to write a song for the film, I was thrilled. I felt like I intuitively knew what would work.”

“The idea for ‘Queen Bee’ came to me through the perspective of Mr. Knightley singing to Emma,” Flynn continues. “We’ve been in her perspective for the whole film, and you get to hear his take on things at the end. He holds her on a pedestal as his queen bee, but with tongue firmly in cheek as he teases her – in a loving way – as he has done throughout the story. But it should feel deeply romantic, too. Autumn sings on the recording, which we made over a few days at the end of last year. Almost one of the last pieces of the jigsaw in the film, she helped me shape the song and gave me ideas for how the tone could work and was intrinsic in its development. Her and Isobel were both such a joy to work with on the song, which I was so honored to be asked to write and sing.”

Flynn says his experience of talking with de Wilde on set about which songs might work for a given sequence helped him connect more deeply with the events unfolding in the story as he was playing Knightley. “We’d be on set or be out on location, and Autumn would come and find me at the end of the day and say, ‘I’ve had an idea about a folk song that might weave into the story,’” Flynn recalls. “Because I was living the

story, being totally immersed in it, and then listening to music and going, 'Oh, this is really right for this bit,' that was really cool.'"

The juxtaposition of something as heartfelt and soulful as traditional folk music against a rigid society with tightly proscribed behaviors – and consequences for breaking with those conventions – seemed to speak to the larger thematic concerns underpinning the film, and Austen's brilliant novel.

"We have all these society moments where all the rules apply about how people engage with each other at these dinners and balls, and the music is, for the most part, quite true to what these characters would hear in their grand parties and balls," Flynn says. "But then, the melodies might break down into something more indigenous and folk-inspired, which will hopefully represent their inner lives a bit more.

"The story is often about how people really feel, despite the way they have to behave," he adds. "The music can represent that through the breaking down of this very uptight, prim classical music – the melody might descend into something more heartfelt or organic."

## ABOUT THE CAST

**ANYA TAYLOR-JOY (Emma Woodhouse)** broke into the scene with her performance in A24's *The Witch*, which won her rave reviews when it premiered at the 2015 Sundance Film Festival. In his debut feature, writer-director Robert Eggers tells the story of a pilgrim family that is besieged by a supernatural force. She went on to win the Breakthrough Actor Award at The Gotham Awards and Best Female Newcomer Award at The Empires for her performance.

This spring, she will begin production on *The Northman*, Robert Eggers' Viking revenge saga set in Iceland at the turn of the 10<sup>th</sup> century, opposite Nicole Kidman for New Regency. Taylor-Joy most recently completed production on the Netflix limited series, *The Queen's Gambit*. Based on Walter Tevis's 1983 novel of the same name, the six-episode series will be set during the Cold War era and will follow orphan chess prodigy Beth Harmon (Taylor-Joy) from the age of eight to twenty-two, as she struggles with addiction in a quest to become the greatest chess player in the world. She will also star in Edgar Wright's psychological thriller, *Last Night in Soho*, which will be released in September 2020, produced by Focus Features and Working Title.

Taylor-Joy's extensive filmography includes *Split* and *Glass*, the second and final installments in M. Night Shyamalan's *Unbreakable* trilogy opposite James McAvoy, Focus Features' critically acclaimed *Thoroughbreds* with Olivia Cooke, the animated musical adventure comedy film, *Playmobil: The Movie* for StudioCanal, FOX's *Morgan*, FOX/Marvel's *The New Mutants* and Amazon's/Studiocanal's *Radioactive* opposite Rosamund Pike, which premiered at the Toronto International Film Festival.

On television, she starred in the BBC/PBS Masterpiece mini-series *The Miniaturist*, voiced the character of Brea in Netflix's critically acclaimed fantasy series, *The Dark Crystal: Age of Resistance*, and starred in the fifth season of the gangster period epic *Peaky Blinders*.

In 2017, Taylor-Joy was nominated for EE BAFTA's Rising Star Award.

**JOHNNY FLYNN (George Knightley)** is a multi award-winning British actor and musician. Flynn has been shooting the lead role in *Stardust* where he plays a young David Bowie during his first visit to the U.S. in 1971, a trip that inspired the invention of his iconic alter ego Ziggy Stardust.

Filming is currently underway on the Netflix UK World War II feature *The Dig*. Flynn is joined by cast members Lily James, Ben Chaplin and Ralph Fiennes. He also will star in the WWII drama *Operation Mincemeat* where he will play Ian Fleming, alongside Colin Firth, Matthew Macfadyen and Penelope Wilton.

In 2017, Flynn starred alongside Jessie Buckley in the BAFTA nominated film *Beast*, in a plot that followed a game of cat and mouse between their two characters. The British psychological thriller received widespread critical acclaim, lauding Flynn's breakthrough performance.

Flynn was nominated for a Critics Choice Award for Best Supporting Actor in 2017 for his portrayal of young Albert Einstein in National Geographic's anthology *Genius*. Other previous roles also include ITV drama *Vanity Fair* (2018) and the role of Félix Tholomyès in the 2018 BBC adaptation of Victor Hugo's classic novel *Les Misérables*. From 2014-2018, Johnny played the lead recurring role of Dylan in the British romantic comedy *Lovesick*, which follows Dylan's tribulations after an unfortunate medical diagnosis requires him to retrace his romantic life and notify all his former partners of his condition.

He will soon be seen in the UK thriller film *Cordelia* opposite Antonia Campbell-Hughes, currently in post-production.

Johnny's notable stage credits include leading role in the London West End production of Sam Shepard's *True West* (2018) opposite Kit Harington, as well as his performance in the revival of *Hangmen* (2018) on Broadway for which he won a Theatre World Award. In 2013, Flynn was nominated for the Ian Charleson Award for his performance in *Twelfth Night* at The Globe/Apollo Theatre and also won Best Supporting Actor at the 2012 Olivier Awards for his role in *Jerusalem*.

**JOSH O'CONNOR (Mr. Elton)** trained with the Bristol Old Vic Theatre School and has garnered critical acclaim for his roles across film, television and theater, being named a Screen International Star of Tomorrow in 2016 and a BAFTA Breakthrough Brit in 2018.

In 2019, O'Connor featured in critically acclaimed projects including *The Crown*, starring alongside Olivia Colman and Helena Bonham-Carter in the role of Prince Charles. The show has been nominated for Golden Globes and SAG Awards. O'Connor also starred in the feature film *Only You*, alongside Laia Costa, for which he won the British

Independent Film Award for Best Actor this year. He also was seen in the role of Marius in the BBC One adaptation of *Les Misérables*.

In 2017, O'Connor took the leading role in the critically acclaimed film *God's Own Country*, a bold love story heralded as "Britain's *Brokeback Mountain*," which earned him a nomination for EE BAFTA Rising Star and an award for Best Actor at the British Independent Film Awards, both in 2018. After appearing on TV in *Peaky Blinders* and *Ripper Street* in 2014, he undertook the role of Lawrence "Larry" Durrell in ITV's hugely successful *The Durrells*, the final season of which broadcast in 2019.

O'Connor made his feature film debut in Lone Scherfig's *The Riot Club* opposite Sam Claflin and Douglas Booth and roles soon followed working with Stephen Frears, both in *The Program* and in *Florence Foster Jenkins*, alongside Meryl Streep and Hugh Grant.

**MIA GOTH (Harriet Smith)** is an English actress who has established herself as a rising star over the past several years. In April 2019, Goth starred opposite Robert Pattinson and Juliette Binoche in *High Life*, the English-language debut film from director Claire Denis. A24 films acquired and released the film following its world premiere at the 2018 Toronto International Film Festival.

In November 2018, Goth starred in Luca Guadagnino's *Suspiria*, a remake of the Italian horror classic by Dario Argento. Also starring Dakota Johnson and Tilda Swinton, the film had its world premiere at the 2018 Venice Film Festival.

Earlier in 2018, Goth starred opposite George Mackay and Charlie Heaton in *Marrowbone* for director Sergio G. Sanchez. The film had its world premiere at the 2017 Toronto International Film Festival and was later released by Universal Pictures in Spain and Magnolia Pictures in the U.S. In February 2017, Goth starred in Gore Verbinski's *A Cure for Wellness*, opposite Dane DeHaan, which was released by 20<sup>th</sup> Century Fox.

In 2015, Goth starred as Milja in the science-fiction thriller *The Survivalist* alongside Martin McCann for director Stephen Fingleton. The film premiered at the 2015 Tribeca Film Festival and earned Goth a nomination for the "Most Promising Newcomer" at the 2015 British Independent Film Awards.

Goth's other credits include Lars Von Trier's *Nymphomaniac: Vol. II*, which marked her acting debut, opposite Charlotte Gainsbourg and Shia LeBeouf, and *Everest*, opposite Robin Wright, Jake Gyllenhaal and Josh Brolin. On the small screen, Goth guest-starred in the acclaimed PBS series *Wallender*, as well as *The Tunnel* for Sky network and Canal+ in the UK.

Goth was featured as one of the faces of Prada's La Femme fragrance campaign, along with Dane DeHaan, Mia Wasikowska and Ansel Elgort.

**BILL NIGHY (Mr. Woodhouse)** is an award-winning actor of the stage and screen whose extensive filmography illustrates an illustrious career. Among others, Nighy has received a BAFTA Award, a London Film Critics Circle Award, an Evening Standard British Film Award and a Golden Globe. He recently starred in the acclaimed animation *Pokemon Detective Pikachu*; detective fantasy/drama *Sometimes, Always, Never*; and can be seen in the romantic drama *Hope Gap*.

Nighy was seen in *The Kindness of Strangers*, co-produced, written and directed by Lone Scherfig, which follows the story of four people who connect during moments of hardship in their lives. The film opened the 2019 Berlin International Film Festival. He is also due to appear alongside Johnny Depp in redemptive thriller *Minimata*, which follows war photographer W. Eugene Smith as he travels to Japan and takes on a powerful corporation responsible for poisoning the people of Minamata, Japan, in 1971. Nighy will also star in *Buckley's Chance*, set in Western Australia, as the estranged grandfather of a family seeking reconnection after a family tragedy.

Nighy appeared in *The Bookshop* as reclusive book-lover Edmund Brundish, and in the TV mini-series adaptation of Agatha Christie's *Ordeal by Innocence*, in which he played the lead role of Leo Argyll. In September 2017, he was seen on screens in *The Limehouse Golem*, which premiered at the Toronto International Film Festival in 2016. Also featured during TIFF 2016 was *Their Finest*, which saw Nighy "in irresistible form" (*Daily Express*). His iconic turn as an aging rock star in Richard Curtis's 2003 hit *Love Actually* won him his Evening Standard British Film Award. He reprised the role in the charity special *Red Nose Day Actually* (2017).

In recent years, Nighy has lent his talent to *The Best Exotic Marigold Hotel* (2012) and its sequel, *The Second Best Exotic Marigold Hotel* (2015). 2014 saw Nighy star in *Pride*, which won Best British Independent Film at the 2014 BIFAs. In 2013, Nighy once again teamed up with Richard Curtis for time travelling romantic comedy *About Time*.

Nighy's incredible list of film credits also includes *Wild Target* (2010), *Pirate Radio* (2009, which reunited him with Richard Curtis), Bryan Singer's *Valkyrie* (2008), Richard Eyre's *Notes on a Scandal* (2006), Fernando Meirelles' *The Constant Gardener* (2005), *Lawless Heart* (2001) and *Still Crazy* (1998).

Nighy began his career on the stage and has since earned acclaim for his work in numerous plays, including David Hare's *Pravda* (1985), *Skylight* (1995) and *A Map of the World* (1983). He received an Olivier Award nomination in 2001 for Best Actor for his performance in Joe Penhall's *Blue/Orange*.

In 2012, Nighy earned a Golden Globe nomination for Best Actor for his performance in the BBC television movie *Page Eight*, directed by David Hare. He reunited with Hare in 2014 for the second and third installments of *The Worricker Trilogy*. On the small screen, HBO's *The Girl in the Café* (2005) brought Nighy a Golden Globe Award nomination for Best Actor in a Television Movie or Miniseries. Later in 2005, he won a Golden Globe in the same category for his performance in the 2005 telefilm *Gideon's Daughter*.

**RUPERT GRAVES (Mr. Weston)** is a gifted actor who has built an impressive career on stage and screen. His theatre credits include *Dumb Show* (Royal Court); *A Woman of No Importance* (Haymarket); *The Elephant Man* (Royale, Broadway); *The Caretaker* (Yvonne Arnaud, Guildford and Comedy); *Closer* (Music Box, Broadway); *The Iceman Cometh* (Almeida); *Hurlyburly* (Old Vic and Queen's); *Design for Living* (Gielgud); *A Midsummer Night's Dream* (Olivier); *The Pitchfork Disney* (Bush); *'Tis Pity She's a Whore* (Olivier); *The Killing of Mr Toad* (King's Head); *Torch Song Trilogy* (Albery).

He's been seen in such films as *Swimming with Men*, *Horrible Histories: The Movie*, *Made in Dagenham*, *Death at a Funeral*, *V for Vendetta*, *A Room With a View*, *Maurice*, *A Handful of Dust*, *The Madness of King George*, *Damages*, *Different for Girls* (Awarded Best Film at the Montreal World Film Festival), *Intimate Relations* (Awarded Best Actor at the Montreal World Film Festival) and *Mrs Dalloway*.

His television credits include *Riviera*, *Sherlock*, *The Family*, *Krypton*, *12 Monkey's*, *The Crimson Field*, *The White Queen*, *Doctor Who*, *Law & Order*, *Wallander*, *Marple: A Pocket Full of Rye*, *Waking the Dead* and *Ashes to Ashes*.

**GEMMA WHELAN (Mrs. Weston)** is known for her varied body of work. She is currently filming a role in the third series of the hugely successful and critically acclaimed *Killing Eve* for the BBC and can be seen in the real-life role of Ann Eaton in

the ITV drama *White House Farm* based on the real-life events of the White House Farm Murders. In the spring, Whelan will reprise her role of Kate opposite David Mitchell as Will Shakespeare for a stage version of Ben Elton's *Upstart Crow* in the West End's Gielgud Theatre.

The first season of *Gentleman Jack* for the BBC and HBO saw Whelan starring opposite Suranne Jones and Sophie Rundle and earned wide critical and audience acclaim. On the back of the show becoming BBC's biggest new drama launch of 2019, it has been confirmed that *Gentleman Jack* will be heading into a second series.

Previously, Whelan reprised her role of Yara Greyjoy in the final season of *Game of Thrones*, drawing huge audience figures across the globe. The show received a record-breaking 32 Emmy nominations for its final season. In 2016, Whelan was nominated for a Screen Actors Guild Award (SAG) with her fellow *Game of Thrones* cast members for Outstanding Performance by an Ensemble in a Drama Series. Earlier in the year, Whelan appeared on stage opposite John Heffernan in *A Slight Ache* as part of the Pinter 7 series at the Harold Pinter Theatre.

In early 2017, Whelan transformed for the role of Karen Matthews in BBC drama *The Moorside*, based on the true story of the disappearance of schoolgirl Shannon Matthews and the tight knit community in West Yorkshire's efforts to find her. Audiences saw Whelan opposite Jack Whitehall and David Suchet in the BBC's adaptation of Evelyn Waugh's novel *Decline and Fall*. She also reprised her role of Kate opposite David Mitchell in Ben Elton's *Upstart Crow*. Also in 2017, Whelan starred in a monologue in BBC 4's *Queers*, performed on stage at The Old Vic Theatre and shown as part of the BBC's Gay Britannia Season. She played DC Eunice Noon in the critically acclaimed dark comedy *The End of the F\*\*\*ing World* on Channel 4 and Netflix opposite Alex Lawther and Jessica Barden.

Whelan's additional television credits include *Uncle*, Morgana Robinson's *The Agency*, *Asylum*, *Mapp and Lucia*, *Hetty Feather*, *The Persuasionists* and *Murder in Successville*, as well as *Not Safe for Work*, *Siblings*, *Badults*, *The Harry & Paul Show* and *Threesome*.

As a comedian, Whelan has created and often performs as character Chastity Butterworth. She brought the character to series 3 of *Live at the Electric* for BBC 3 and in 2014 recorded a pilot chat show for BBC Radio 4 called *The Chastity Butterworth Show*.



This was followed up by an episode of the comedy chat show on BBC Radio 4 in 2017. In 2010, Whelan won a Funny Women Variety Award for her stand-up comedy.

On stage, Whelan has appeared as Gillian in *Radiant Vermin* and as Andrea in *Dark Vanilla Jungle* both at the Soho Theatre. Other theatre credits include Nicholas Hytner's *One Man Two Guvnors* at the Theatre Royal Haymarket and National Theatre, Chanel in *Stephen and the Sexy Partridge* at the Trafalgar Studios and *Shakespeare for Breakfast*.

In film, Whelan played the role of Len in Alice Lowe's *Prevenge* and appeared in Universal's *Gulliver's Travels* and *The Wolfman*.

**CALLUM TURNER (Frank Churchill)** was selected in 2014 as one of BAFTA's Breakthrough Brits, in addition to being named one of *Screen International's* Stars of Tomorrow. The London-born actor's earlier roles include ITV's three-part drama hit show *Leaving*, in which he starred opposite Helen McCrory; ITV's *The Town*, opposite Andrew Scott; and *The Borgias*, opposite Holliday Grainger and Jeremy Irons.

Turner is currently filming the romantic drama *The Last Letter from Your Lover* alongside Felicity Jones and Shailene Woodley, and directed by Augustine Frizzell (*Euphoria*). The film, which is based on the best-selling novel of the same name by Jojo Moyes, was recently acquired by Netflix. StudioCanal will release in the U.K., France, Germany, Australia and New Zealand. The release date is not yet determined.

Most recently, Turner starred in the critically-acclaimed six-part miniseries *The Capture*, which premiered on BBC One on September 3, 2019. Additionally, in November 2018, he appeared opposite Eddie Redmayne in the second installment of the *Fantastic Beasts* franchise for Warner Bros. He is set to reprise his role as Theseus Scamander in the third installment, which will begin filming in Spring 2020.

In 2017, Turner starred opposite Jeff Bridges in Marc Webb's *The Only Living Boy in New York*, which was released by Amazon. In 2016, Turner played the role of Anatole Kuragin in the BBC's miniseries *War & Peace*, an epic dramatization of Tolstoy's classic novel. He then played the lead role in Adam Leon's feature *Tramps*, set in New York City.

In 2015, Turner co-starred with James McAvoy and Daniel Radcliffe in Paul McGuigan's horror thriller *Frankenstein*, and appeared opposite Anton Yelchin, Imogen Poots and

Patrick Stewart in Jeremy Saulnier's horror film *Green Room*. Turner also starred in John Boorman's dramatic feature *Queen & Country*, which premiered at the 2014 Cannes Film Festival, and in Channel 4's highly acclaimed edgy thriller *Glue*.

Turner's additional credits include *Assassins Creed*, alongside Michael Fassbender, and the independent feature *Mobile Homes*, directed by Vladimir de Fontenay, which premiered at the 2017 Cannes Film Festival. Turner has also campaigned as the face of the Burberry brand with Edie Campbell as well as fronting their 2011 campaign photographed by Mario Testino.

**MIRANDA HART (Miss Bates)** is one of Britain's most popular comedians and actresses. Her hugely successful BBC sitcom *Miranda* ran for three series and two specials with an average of more than 9 million viewers. The show has won several awards including three Royal Television Society awards, four British Comedy Awards and four BAFTA nominations.

Hart herself has won four British Comedy Awards, two RTS Awards and four BAFTA nominations. Her status as a leading actress was consolidated when she played the role of Chummy in BBC One's phenomenally successful drama series *Call the Midwife*. She earned a BAFTA nomination, NTA Award and two TV Choice Awards for her performance in the show.

In 2014, Hart completed her first sell out stand-up arena tour, *My, What I Call, Live Show*, culminating in five shows at London's O2. The accompanying DVD was the second highest selling stand-up DVD of the year. In 2015, Hart made her Hollywood debut playing Nancy in Paul Feig's blockbuster movie *Spy* alongside Melissa McCarthy and Jude Law. In 2018, Hart appeared as the fairy Dewdrop in Disney's *The Nutcracker* alongside Keira Knightley, Morgan Freeman and Helen Mirren.

Past television credits include *Gangsta Granny*, *Not Going Out*, *Hyperdrive*, *Nighty Night*, *Vicar of Dibley*, *Absolutely Fabulous* and *Smack the Pony*. Theater credits include Alecky Blythe's first plays in *Come Out Eli* and *Cruising*.

Hart is also a best-selling author. Her first book, *Is It Just Me?*, was the biggest selling non-fiction hardback of 2013, staying at No. 1 for 13 weeks and also won Non-Fiction Book of the Year. In 2014, she published her second book, *The Best of Miranda*, to similar success. Her third book, *Peggy and Me*, was released in October 2016 and her latest book,

in support of Comic Relief, *Miranda's Daily Doses of Such Fun!*, was released in March 2017. Her first children's novel, *The Girl with the Lost Smile*, was published in October 2017.

Hart closed 2019 by returning to the BBC for a one-off anniversary special taking place at the London Palladium.

**AMBER ANDERSON (Jane Fairfax)** is a British actress, model and classically trained singer and musician. Anderson stars as Jennifer opposite Martin Donovan and Kacey Rohl in *White Lie*. The drama by writing-directing duo Calvin Thomas and Jonah Lewis (previously called *Baldy*) centers around a university major who fakes cancer and tries to conceal her deceit from those around her, including her girlfriend played by Anderson. The film had its World Premiere at the Toronto International Film Festival and will release this year.

Last year Anderson also shot the lead role in indie thriller *Skin Walker*. Her other film credits include leading roles in *Lotus Eaters* opposite Johnny Flynn and in Justin Edgar's *We are the Freaks* as well as roles in *Your Highness* and Lone Scherfig's *The Riot Club* adapted from Laura Wade's play *Posh*.

In 2017, Anderson was seen on screens in *Strike* opposite Tom Burke and Holliday Grainger. Adapted from J.K Rowling's books about Private Investigator Cormoran Strike, the BBC/HBO drama series aired to critical acclaim. Anderson starred as Ciara Porter in the first part of the series based on the book *The Cuckoo's Calling*. Previously, Anderson played Francine Latour in the feature-length ITV drama *Maigret's Dead Man* opposite Rowan Atkinson. She also featured in Charlie Brooker's acclaimed *Black Mirror* series for Channel 4.

In 2016, Anderson starred as She in *Mr Burberry*, a short film directed by Academy Award®-winning director Steve McQueen. The film for Burberry's latest fragrance was filmed on location in London and also featured Josh Whitehouse as He.

**TANYA REYNOLDS (Mrs. Elton)** is most well known for her role in the hit Netflix series *Sex Education*, as the clarinet-playing, alien fan fiction-writing teen Lily Iglehart. Viewed by 40 million people in the first month, *Sex Education* has been commissioned for a second series. She is also well-known for playing Teresa Benelli in Sky 1 TV series *Delicious* (2016-2019) alongside Dawn French and Emilia Fox.

Reynolds has several exciting projects ahead, with filming on Reynolds' upcoming role as Claire in *The Mallorca Files* set to finish this month. The BBC series will be a ten-part production following a British-German mismatched crime solving duo, played by Elen Rhys and Julian Looman respectively.

Reynolds will play the role of Maria in *Unergods*, a sci-fi film composed of a collection of darkly humorous, surrealist tales about failed societies and the ill-fated characters who inhabit them. Other upcoming roles include Lily in short film *Lily Meets Charlie*.

Reynolds has recently been cast in the theatrical production *Scenes with Girls* written by Miriam Batty. Directed by Royal Court Associate Director Lucy Morrison, the exposition of female friendship showed at the Jerwood Theatre in January and February 2020. In March 2019, Reynolds played the role of Alexa in the fairy-tale romance film *For Love or Money*, also starring Robert Kazinsky and Samantha Marks. Prior to that, she played a lead role Rebecca Henshaw in the feature film *Fanny Lye Deliver'd* (2017), the story of a woman's transcendence from an oppressive marriage.

After graduating from Oxford School of Drama in 2015, Reynolds first appeared on screen in the short film *Civilized People* by UK comedy duo In Cahoots, which was shown at the Edinburgh Festival Fringe in August 2015, followed by *The Jealous Boyfriend* and *Introducing Lucy*. She has also appeared in TV series "The Bisexual" (2018) as Jill, *Death in Paradise* (2018) as Pearl Marston, *Outlander* (2017) as Lady Isobel Dunsany and BBC thriller series *Reellic* (2017), which follows DCI Gabriel Markham and his team as they hunt a serial killer. She also appeared in short film *Introducing Lucy* (2014).

Theater credits include *Dottir* (The Courtyard Theatre), *Xmas Carol* (The Old Red Lion), *Ratchet*, *Julius Caesar* (The North Wall), *Three Sisters* (Oxford School of Drama), *Photograph – A One Woman Show* (Etcetera Theatre) and *Last Words You'll Hear* (Almeida Theatre).

**MYRA McFADYEN (Mrs. Bates)** is a gifted actress with numerous credits to her name. On stage, she's been seen in the National Theatre of Scotland productions of *I Am Thomas*; *Macbeth* (plus, Lincoln Center, New York); *Roman Bridge*; *The Missing*; *The House of Bernarda Alba*; *Elizabeth Gordon Quinn*; and *Home*. For the National Theatre, she's appeared in productions of *Glasgow Girls* (plus, Citizens Theatre and Stratford East);

*Out of a House Walked a Man* (plus Theatre de Complicite); *Macbeth*; *Square Rounds*; and *Le Bourgeois Gentilhomme*. For The Royal Shakespeare Company, she's been featured in *The Lion*, *The Witch and The Wardrobe*, *The Winter's Tale*, *Everyman* and *The Mysteries*.

McFayden's additional theater credits include *A Christmas Carol* (The Old Vic), *A Midsummer Night's Dream* (Regent's Open Air Park Theatre), *Rhinoceros* (Royal Lyceum Edinburgh/DOT Theatre/Edinburgh International Festival), *Hay Fever* (Citizen's Theatre), *The Choir* (CitizensTheatre), *The Cherry Orchard* (Royal Lyceum Edinburgh), *Interiors* (Vanishing Point), *Trojan Women* (Theatre Cryptic), *Mamma Mia* (Prince Edward Theatre, West End), *Splendour* (Paines Plough), *Happy Days* (Tramway, Traverse Theatre), *Tartuffe* (Royal Exchange Theatre), *The Rose Tattoo* (Theatre Clwyd), *The Cone Gatherers* (Communicado), *Bondagers*, *Ines de Castro* (Traverse Theatre), *A Winter's Tale* (Royal Exchange Manchester), *The Guild Sisters* (Tron Theatre), *As You Like It* (Royal Lyceum Edinburgh), *Anything for a Quiet Life* (Theatre de Complicite) and *Mary Queen of Scots Got Her Head Chopped Off* (Communicado).

McFayden has appeared in such films as *Our Ladies*, *The Kid Who Would Be King*, *Mamma Mia: Here We Go Again!*, *Mamma Mia!*, *Made of Honor* and *Rob Roy*. Her television credits include *Dracula*, *Wedding Belles*, *Rose and Maloney*, *Teachers*, *Monarch of the Glen*, *Jonathan Creek*, *Mr Charity*, *Inspector Rebus – Dead Souls*, *Kavanagh QC*, *The Ruth Rendell Mysteries*, *Ines De Castro*, *Anything for a Quiet Life*, *The Steamie*, *Blood Red Roses* and *You've Never Slept in Mine*.

**CHLOE PIRRIE (Isabella Knightley)** has garnered critical acclaim in her short career since catching the industry's attention with her breakout feature film debut in *Shell*, a performance for which she won the British Independent Film Award for Best Newcomer. Pirrie recently wrapped filming on director Joe Marcantonio's psychological thriller *Corvidae*, which tells the story of a mother-to-be and her mysterious hallucinations after the death of her boyfriend in a work accident, and dystopian drama *Look the Other Way and Run*, which follows two survivors after the collapses of UK society.

Pirrie has most recently been seen on television screens playing Karen in SKY original series *Temple*, alongside Mark Strong, Carice Van Houten and Daniel Mays and Dahlia in original Amazon Studio series *Carnival Row* opposite Orlando Bloom and Cara Delevingne. The series is set in a neo-Victorian city as it is overrun by mythical creatures fleeing their war-torn homeland. Pirrie also appeared in BBC One's four-part

legal thriller *The Victim* playing lawyer Ella Mackie alongside Kelly Macdonald and James Harkness.

In early 2018, Pirrie starred Andromache in the BBC/Netflix coproduction *Troy: Fall of a City* and was seen taking on the role of Eileen Parker in the second series of Netflix Original drama series *The Crown*. December 2016 saw Pirrie star as *Wuthering Heights* author Emily Bronte in BBC drama *To Walk Invisible*; two months earlier, she played the articulate and damaged Alex in the melancholic comedy *Burn Burn Burn*, directed by Chanya Button.

Her additional credits include Benjamin Cleary's Academy Award®-winning short film *Stutterer*; Paolo Sorrentino's Academy Award®-nominated comedy drama *Youth*; the BBC six-part production *War and Peace*; BBC One's adaptation of JB Priestley's detective thriller *An Inspector Calls*; BBC Two's espionage thriller series *The Game*; and Charlie Brooker's cult hit series *Black Mirror*, among other projects.

**CONNOR SWINDELLS (Robert Martin)** recently starred in "Sex Education," the coming-of-age comedy for Netflix, which drew viewing figures reaching an impressive 40 million in the first month of release; the show's second season is due in 2020. Prior to acting, Swindells was pursuing a professional boxing career, which ended following an injury.

Swindells starred in Ed Lilly's debut feature *VS*, a rap drama for BBC Films and Lorton Entertainment. *VS* sees Swindells play a teenager who has a difficult relationship with his mother in this urban rite of passage drama set in the hostile and exciting UK rap battle scene. He can also be seen in the psychological thriller *The Vanishing*, a 2018 feature film debut from director Kristoffer Nyholm for Cross Creek Pictures and Protagonist Pictures. Swindells starred alongside Gerard Butler and Peter Mullan, as one of three lighthouse keepers on an uninhabited island off the Scottish coast. Further credits include *Harlots* (2017) and *Jamestown* (2017).

In 2017, he was named Screen International Star of Tomorrow.

## ABOUT THE FILMMAKERS

**AUTUMN DE WILDE (Director)** makes her narrative feature film debut with *EMMA*. after a decades-long career of creating iconic images for artists through her portraits, music videos, commercials, books, and films. Through intimate collaboration with each of her subjects, de Wilde has defined the visual identity of an ever-expanding pool of notable talent, which includes Rodarte, Beck, Childish Gambino, Florence + The Machine, and so much more.

With *EMMA*., de Wilde harnesses her unparalleled understanding of visual identity as a vehicle for storytelling. By combining her contemporary pop style with a distinctly cinematic feel, de Wilde blurs the line between advertising and art to deliver a richly-realised reimagination of Jane Austen's beloved comedy.

de Wilde's distinct creative eye as a storyteller extends to fashion as well. Her photography has graced the covers of countless fashion and lifestyle magazines including *L'Uomo Vogue*, *BlackBook*, *New York Magazine*, *Flare*, *PAPER*, *Stylist*, *FILTER* and *L'Officiel Italia*. For 12 years, she has documented Kate and Laura Mulleavy, the design team behind the couture fashion brand Rodarte.

In addition to her work as a creator of visual identities and images, de Wilde has authored several books: [Elliott Smith](#), an in-depth look at the late artist through photographs and recorded conversations; *Under Great White Northern Lights*, documenting [the White Stripes](#) on the road during their final Canadian tour; and *Beck*, a chronicle of her 16-year friendship and creative partnership with musician Beck Hansen.

**ELEANOR CATTON (Writer)** Eleanor Catton is an award-winning novelist and screenwriter whose work has been published in more than 30 languages around the world. Her debut novel, *The Rehearsal*, won numerous awards including the Betty Trask Prize, the Amazon.ca First Novel Award and the NZSA Hubert Church Best First Book Award for Fiction, and was shortlisted for the Guardian First Book Award, among others. The novel has since been adapted for the screen by writer-director Alison Maclean and stars Alice Englert and Kerry Fox.

Her second novel *The Luminaries* won the Canadian Governor General's Award for Fiction, the New Zealand Post Award for Fiction, and the 2013 Man Booker Prize,

making her (at 28) the youngest-ever recipient of the prize. She has adapted the story for television herself, and the six-part miniseries, produced by Working Title for the BBC, is due out in 2020. It stars Eva Green and Eve Hewson.

Eleanor has a number of feature films in development, and is currently working on her anticipated third novel, *Birnam Wood*.

**TIM BEVAN** is Co-Chairman and Co-founder of Working Title Films, one of the world's leading production companies, which he partners with Co-Chairman Eric Fellner. Working Title, formed in 1984, has made over 100 films that have grossed over \$7.5 billion worldwide. Their films have won 14 Academy Awards® (for Joe Wright's *The Darkest Hour*, James Marsh's *The Theory of Everything*, Tom Hooper's *Les Misérables*, Joe Wright's *Anna Karenina*, Tim Robbins' *Dead Man Walking*; Joel and Ethan Coen's *Fargo*; Shekhar Kapur's *Elizabeth* and *Elizabeth: The Golden Age*; and Joe Wright's *Atonement*) and 40 BAFTA Awards and prestigious prizes at the Cannes and Berlin International Film Festivals.

Bevan and Fellner have been honored with the Producers Guild of America's David O. Selznick Achievement Award in Theatrical Motion Pictures, the PGA's highest honor for motion picture producers. They have been accorded two of the highest film awards given to British filmmakers; the Michael Balcon Award for Outstanding British Contribution to Cinema at the Orange British Academy Film [BAFTA] Awards and the Alexander Walker Film Award at the Evening Standard British Film Awards. They have also both been honored with CBEs (Commanders of the British Empire).

The company's commercial and critical hits include *The Interpreter*, *About a Boy*, *Notting Hill*, *Elizabeth*, *Fargo*, *Dead Man Walking*, *Bean*, *High Fidelity*, *Johnny English*, *Billy Elliot*, *Four Weddings and a Funeral*, *Bridget Jones's Diary*, *Bridget Jones: The Edge of Reason*, *O Brother, Where Art Thou?*, *Love Actually*, *Shaun of the Dead*, *Pride & Prejudice*, *Nanny McPhee*, *United 93*, *Mr. Bean's Holiday*, *Hot Fuzz*, *Elizabeth: The Golden Age*, *Burn After Reading*, *Frost/Nixon*, *Atonement*, *Senna*, *Tinker Tailor Soldier Spy*, *Anna Karenina*, *Les Misérables*, *I Give It A Year*, *About Time*, *Rush*, *Two Faces of January*, *Trash*, *The Theory of Everything*, *Legend*, *Everest*, *The Programme*, *The Danish Girl*, *Grimsby*, *Hail Caesar!* and *Bridget Jones's Baby*, *The Snowman*, *Victoria and Abdul*, *Baby Driver*, *Darkest Hour*, *King of Thieves*, *Mary Queen of Scots*, *Yesterday* and most recently *CATS*.

Working Title's upcoming slate includes *Radioactive*, directed by Marjane Satrapi starring Rosamund Pike and Sam Riley, *Covers* directed by Nisha Ganatra starring



Dakota Johnson and Tracee Ellis Ross and *Last Night in Soho* directed by Edgar Wright and starring Anya Taylor-Joy, and a new adaptation of Daphne du Maurier's *Rebecca*, directed by Ben Wheatley, starring Lily James, Kristin Scott-Thomas and Armie Hammer.

**ERIC FELLNER** is Co-Chairman of Working Title Films, one of the world's leading production companies, which he partners with Co-Chairman Tim Bevan. Working Title, formed in 1984, has made over 100 films that have grossed over \$7.5 billion worldwide. Their films have won 14 Academy Awards® (for Joe Wright's *The Darkest Hour*, James Marsh's *The Theory of Everything*, Tom Hooper's *Les Misérables*, Joe Wright's *Anna Karenina*, Tim Robbins' *Dead Man Walking*; Joel and Ethan Coen's *Fargo*; Shekhar Kapur's *Elizabeth* and *Elizabeth: The Golden Age*; and Joe Wright's *Atonement*) and 40 BAFTA Awards and prestigious prizes at the Cannes and Berlin International Film Festivals.

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directed by Ben Wheatley, starring Lily James, Kristin Scott-Thomas and Armie Hammer.

**GRAHAM BROADBENT (Producer)** formed Blueprint Pictures with Pete Czernin in 2005. They shot three films in 2019: Jane Austen's *EMMA*, written by Eleanor Catton (*The Luminaries*) and directed by Autumn de Wilde, starring Anya Taylor-Joy, Mia Goth, Callum Turner, Josh O'Connor, Johnny Flynn, Miranda Hart and Bill Nighy; *A Boy Called Christmas*, based on the best-selling children's book by Matt Haig, written and directed by Gil Kenan and co-written with Ol Parker (*Mamma Mia! Here We Go Again*), featuring a stand-out British cast including Jim Broadbent, Sally Hawkins, Toby Jones and Maggie Smith; and *The Last Letter from Your Lover*, the long-awaited film adaptation of Jojo Moyes' bestselling novel, starring Felicity Jones, Shailene Woodley, Callum Turner, Nabhaan Rizwan and Joe Alwyn, written by Nick Payne and Esta Spalding and directed by Augustine Frizzell.

Blueprint is best known for films including Martin McDonagh's multi award-winning *Three Billboards Outside Ebbing, Missouri*, which won five BAFTA awards including Best Film, four Golden Globes awards, including Best Motion Picture, Drama and two Academy Awards®, for Best Actress for Frances McDormand and Best Actor for Sam Rockwell; and *The Second Best Exotic Marigold Hotel* in 2015, which was the follow up to the 2012 BAFTA and Golden Globe -nominated *The Best Exotic Marigold Hotel*. *Three Billboards* was Blueprint's third collaboration with Martin McDonagh after the Academy Award®, BAFTA- and Golden Globe-nominated *In Bruges* and McDonagh's BAFTA-nominated *Seven Psychopaths*.

At Blueprint, Graham's other credits include Mike Newell's *The Guernsey Literary and Potato Peel Pie Society* starring Lily James, James Marsh's *The Mercy*, starring Colin Firth and Rachel Weisz, Julian Jarrold's *Becoming Jane* starring Anne Hathaway and James McAvoy and Lone Scherfig's *The Riot Club*. Prior to Blueprint, Graham's further credits include Danny Boyle's *Millions* and Michael Winterbottom's *Welcome to Sarajevo*.

**PETE CZERNIN (Producer)** formed Blueprint Pictures with Graham Broadbent in 2005. They shot three films in 2019: Jane Austen's *EMMA*, written by Eleanor Catton (*The Luminaries*) and directed by Autumn de Wilde, starring Anya Taylor-Joy, Mia Goth, Callum Turner, Josh O'Connor, Johnny Flynn, Miranda Hart and Bill Nighy; *A Boy Called Christmas*, based on the best-selling children's book by Matt Haig, written and directed by Gil Kenan and co-written with Ol Parker (*Mamma Mia! Here We Go Again*), featuring a stand-out British cast including Jim Broadbent, Sally Hawkins, Toby Jones

and Maggie Smith; and *The Last Letter from Your Lover*, the long-awaited film adaptation of Jojo Moyes' bestselling novel, starring Felicity Jones, Shailene Woodley, Callum Turner, Nabhaan Rizwan and Joe Alwyn, written by Nick Payne and Esta Spalding and directed by Augustine Frizzell.

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In May 2018, Czernin executive produced Blueprint Television's *A Very English Scandal*, which was broadcast on the BBC and Amazon, starring Hugh Grant and Ben Whishaw, and directed by Stephen Frears. It has won multiple awards including four BAFTAs, an Emmy, a Golden Globe and Critics Choice award. At Blueprint, Czernin's other credits include: Mike Newell's *The Guernsey Literary and Potato Peel Pie Society* starring Lily James, James Marsh's *The Mercy*, starring Colin Firth and Rachel Weisz and Lone Scherfig's *The Riot Club*. Previous to this, Czernin lived in Los Angeles for nearly 10 years working for a number of studios and production companies.

**CHRISTOPHER BLAUVELT (Cinematographer)** is a third-generation film craftsman who combines his extensive experience with a fresh creative eye. A protégé of Harris Savides, Blauvelt worked on films for directors Noah Baumbach and David Fincher and operated on Tom Ford's *A Single Man*, Spike Jonze's *Where the Wild Things Are* and Gus Van Sant's *Restless*. His work as a cinematographer includes Sofia Coppola's edgy commentary on spoiled youth, *The Bling Ring*, and *The Disappearance of Eleanor Rigby* with Jessica Chastain and James McAvoy for director Ned Benson, which premiered at the Cannes and Toronto Film Festivals.

Blauvelt also lensed Kelly Reichardt's *Meek's Cutoff* and *Night Moves*, starring Dakota Fanning, Peter Sarsgaard and Jesse Eisenberg, which premiered at the Venice and Toronto Film Festivals, and most recently *Certain Women* with Kristen Stewart, Michelle Williams and Laura Dern, which premiered at Sundance 2016. *Max Rose*, starring Jerry

Lewis, is another film Blauvelt shot that made its debut at Cannes in 2013 while Blauvelt was busy working on Jeff Preiss' directorial debut *Low Down* for producers Ron Yerxa and Albert Berger. The film, which premiered at Sundance in 2014, tells the story of the renowned but forgotten jazz pianist Joe Albany and stars John Hawkes and Elle Fanning and earned Blauvelt the festival's Best Cinematography prize that year.

He shot *I Am Michael* for director Justin Kelly, which premiered at Sundance in 2015, he lensed *Indignation*, the directorial debut of Focus Features veteran James Schamus, which premiered at Sundance in 2016. That same year, Blauvelt finished working on Meredith Danluck's directorial debut *State Like Sleep*, starring Michael Shannon and Katherine Waterston. In 2017, he was chosen by a lifelong mentor Gus Van Sant to shoot *Don't Worry He Won't Get Far on Foot*, based on the autobiography of the Portland, Oregon native, and quadriplegic cartoonist John Callahan played by Joaquin Phoenix, and starring Jonah Hill, Kim Gordon, Rooney Mara and Carrie Brownstein. He finished the year off with the directorial debut of his good friend Jonah Hill, *Mid90s*. In 2018, Blauvelt returned to work with Reichardt on *First Cow*, produced by Film Science.

Blauvelt also has been named by Variety and Indiewire as a "Top DP to Watch."

**KAVE QUINN (Production Designer)** has been working in film and television since the early nineties. Early in her career, the British-born Quinn designed Danny Boyle's directorial debut, *Shallow Grave*, which won Best British Film at the 1995 BAFTA Awards. Following the successful collaboration, Quinn went onto design Boyle's iconic feature, *Trainspotting*, which was part of Cannes Film Festival's Official Selection, won a BAFTA for Best Adapted Screenplay and was nominated for an Oscar in the same category. She went onto work with Boyle again on *A Life Less Ordinary*.

In 2005, Quinn designed *Layer Cake*, directed by Matthew Vaughn, for which Vaughn was nominated for a BAFTA for Best Newcomer. Quinn then worked on John Crowley's *Is Anybody There?* which was part of Toronto Film Festival's Official Selection. In 2009, Quinn then went on to work with director Daniel Barber on *Harry Brown* for Marv Films, which was also selected for Toronto Film Festival. Following that, she designed *The Woman in Black*, directed by James Watkins, *Broken*, directed by Rufus Norris, which was part of London Film Festival Official Selection in 2012, Cannes Film Festival Official Selection and won a BIFA for Best British Film.

Her other credits include *Diana*, directed by Oliver Hirschbiegel for Scott Free Productions, Thomas Vinterberg's *Far from the Madding Crowd*, starring Carey Mulligan, produced by Fox Searchlight and DNA Films; *The Brothers Grimsby* directed by Louis Leterrier for Sony Pictures and Big Talk as well as Jose Padilha's feature *7 Days in Entebbe* produced by Working Title Films and Studiocanal.

Quinn's most recent credits include and Max Minghella's directorial debut *Teen Spirit*, starring Elle Fanning and produced by Automatik Entertainment which had its premiere at the 2018 Toronto Film Festival. Following that, she designed *Judy* directed by Rupert Gould for Calamity Films and Pathé which saw her nominated for a BIFA Award for her work; and also the Hulu pilot *The Great* with director Matt Shankman starring Elle Fanning and Nicholas Hoult. She was both Production Designer and Costume Designer on BBC and DNA Productions' series *Black Narcissus*, directed by Charlotte Bruus Christensen.

**ALEXANDRA BYRNE (Costume Designer)** trained as an architect at Bristol University before studying Theatre Design on the Motley Course at the English National Opera under the legendary Margaret Harris. She has worked extensively in television and theater, both as a set and costume designer. Her television credits include Roger Michell's *Persuasion*, for which she received the BAFTA Award for Best Costume Design, and *The Buddha of Suburbia*, for which she received a BAFTA nomination and RTS award. In theater, Byrne received a Tony nomination for Best Set Design for *Some Americans Abroad*, which transferred from the Royal Shakespeare Company to the Lincoln Center in New York.

Following on from her work in theater, Byrne designed the costumes for Kenneth Branagh's *Hamlet*, for which she gained her first Academy Award® nomination. Other credits include *Phantom of the Opera*, *Sleuth* and *The Garden of Eden*. She received two further Academy Award® nominations for her costumes in *Elizabeth* and *Finding Neverland*. *Elizabeth*, *The Golden Age* finally won her the Academy Award®. Byrne worked with Kenneth Branagh again on *Thor*, her first production with Marvel, and won the Saturn Award. She then followed on to work with Joss Whedon on *Marvel's The Avengers*. After designing costumes for Warner's *300*, *Rise of an Empire*, Byrne returned to Marvel for James Gunn's *Guardians of the Galaxy*, and to work again with Joss Whedon on *Avengers: Age of Ultron* (Saturn Award) followed by *Doctor Strange* directed by Scott Derrickson which garnered a CDG Award and a Satellite Award nomination. She reunited with Kenneth Branagh for *Murder on the Orient*

*Express* (CDG Award nomination, Satellite Award nomination) and went on to collaborate with Josie Rourke on *Mary Queen of Scots* for which she received Academy Award®, BAFTA and CDG nominations.

More recently she designed *The Aeronauts* with Tom Harper and is now working on *Prisoner 760* with Kevin Macdonald, and Frederick Ashton's *Cinderella* for the Royal Ballet.

Byrne is married to the actor Simon Shepherd, and they have four children.

**MARESE LANGAN (Make Up and Hair Design)** worked as Make-up and Hair Artist on several independent British films including Peter Cattaneo's *The Full Monty*, Mike Leigh's *Career Girls* and Udayan Prasad's *My Son the Fanatic*, as well as big-budget major studio movies including Wolfgang Peterson's *Troy*, Gore Verbinski's *Pirates of the Caribbean: The Curse of the Black Pearl*; Ridley Scott's *Kingdom of Heaven* and Best Picture Academy Award®-winner *Gladiator*.

Langan's first credit as a Make-up and Hair Designer was on *Gloriana*, the International Emmy Award-winning telefilm directed by Phyllida Lloyd, with whom she would later reteam on *The Iron Lady*, which earned her a BAFTA Film Award.

She has been Chief Make-Up and Hair Designer for films as diverse as Michael Winterbottom's *Tristram Shandy: A Cock and Bull Story* and *A Mighty Heart*; Andrea Arnold's *Fish Tank*, starring Katie Jarvis and Michael Fassbender; Mark Herman's *The Boy in Striped Pajamas*; Armando Iannucci's *In the Loop*; Amma Asante's *Belle*; and two Kevin Macdonald films *How I Live Now* and *Black Sea*. More recent films include *A Monster Calls*, for which she won the GOYA Award for Best Make-up and Hair, *Denial*, *My Cousin Rachel* and *Disobedience*, all starring Rachel Weisz. Her most recent film is *The Two Popes*, directed by Fernando Meirelles.

**NICK EMERSON (Editor)** is the editor behind Autumn de Wilde's feature film *EMMA*, based on the Jane Austen novel with the same name. Emerson previously cut the soon to be released *Ordinary Love* starring Lesley Manville and Liam Neeson, directed by Lisa Barros D'Sa and Glenn Leyburn. Emerson reteamed with the directors after having worked together on the BAFTA-nominated *Good Vibrations*, as well as Emerson's first feature film *Cherrybomb*. Other credits include Neil Jordan's *Greta*, which won for Best Irish Film and nominated Emerson for Best Editing at the Dublin International Film

Festival; William Oldroyd's critically acclaimed period piece *Lady Macbeth*, which stars Florence Pugh; and David Mackenzie's multiple Scottish BAFTA winner *Starred Up*, starring Jack O'Connell, among many others. Emerson began his career editing television news and documentary films.

**ISOBEL WALLER-BRIDGE (Composer)** is an award-winning composer at the forefront of a new wave of emerging artists in film, television and theater. Her soundtracks include *Vanity Fair* (ITV & Amazon), *Vita & Virginia* (Protagonist Pictures), "Black Mirror" (Netflix), "ABC Murders" (BBC), "Fleabag" (BBC & Amazon), *Woyzeck* (Old Vic), *Knives in Hens* (Donmar Warehouse) and *Blood Wedding* (The Young Vic).

Lauded for her trademark electronic sound worlds and scoring sweeping melodies for large-scale orchestra, Waller-Bridge has created dramatic original scores for feature films, television drama and narrative-driven entertainment. Working in a wide range of musical genres, she moves seamlessly between orchestral music, electronic sound design, experimental and song writing.

She has received a number of prestigious awards, including Best Composer at Underwire Film Festival and winner of Best Sound Designer at Off West End Theatre Awards as well as being RTS and Lucile Nortel nominated. Her work has been performed across Europe, the U.S. and the UK in London's Royal Albert Hall, The Barbican and the Queen's Hall, Edinburgh. For theater, Waller-Bridge has written original music for productions from the West End to New York, in addition to the Royal Shakespeare Company, The Royal National Theatre, The Old Vic, Royal Exchange Theatre, The Young Vic and many more.

As a performer, Waller-Bridge has played concerts in venues across London, including the St. James Theatre and Union Chapel. In 2016, her music appeared on albums alongside composers Olafur Arnalds and Johann Johansson. She recently signed with Mercury KX for her debut album.

Waller-Bridge graduated with a First Class degree in Music from Edinburgh University and then received a Masters with Distinction from King's College London. She was subsequently awarded a scholarship to the Royal Academy of Music, where she received her diploma.

**David Schweitzer (Composer)** is an award-winning composer who has scored more than 100 film and television projects. These range from feature films, through animation, documentary and drama. He is just as comfortable writing a full orchestral

score as he is creating wild soundscapes on his ever-expanding modular synth setup. Being an accomplished multi-instrumentalist, Schweitzer is always keen to bring live performances and organic elements into his scores.

Schweitzer has always shown a high degree of musical eclecticism. As a sixteen-year-old, he wrote an hour-long *Requiem Mass* for choir and full orchestra while at the same time being the guitarist and songwriter in a pop band with a cult local following (fellow band member, Gabriel Prokofiev, is still a composer too). While studying music at New College, Oxford and then at the National Film & Television School, Schweitzer continued playing in bands and experimenting with the latest music technology.

Well known for his themes and scores for some of the most iconic animated shows of the last fifteen years (*Charlie & Lola*, *The Cat in the Hat Knows A Lot About That*, *Angry Birds*), Schweitzer has also scored a huge number of documentaries as well as drama. Prior to his latest collaboration with Isobel Waller-Bridge on EMMA., David also worked with her in 2018 on the series *Vanity Fair*. Other recent work includes writing music for Lauren Greenfield's latest film *The Kingmaker* (with Jocelyn Pook), *The White Princess* (with John Lunn), *Victoria* (with Ruth Barrett), and the latest series of *The Crown* (with Martin Phipps).

His work on *Charlie & Lola* earned him the Royal Television Society award for Best Original Score – the only time a children's series has won in the category. He has also been nominated for an Emmy and a BAFTA.

Under the moniker of In Analysis, and using his collection of vintage synthesizers, Schweitzer released a concept album of songs about mothers, based on stories people have written in anonymously. His studio in London is packed full of unusual instruments and has the capacity to record soloists and small ensembles. He is a relative of the four-times Oscar-nominated composer, Friedrich Hollaender, most famous for writing Marlene Dietrich's song *Falling in Love Again*.



FOCUS FEATURES presents  
in association with PERFECT WORLD PICTURES

a WORKING TITLE / BLUEPRIT PICTURES Production

## “ E M M A . ”

Directed by AUTUMN de WILDE

Based on the novel by JANE AUSTEN

Screenplay by ELEANOR CATTON

Produced by TIM BEVAN, ERIC FELLNER  
GRAHAM BROADBENT, PETE CZERNIN

Executive Producers AMELIA GRANGER, BEN KNIGHT

Co-Producer JO WALLETT

Director of Photography CHRISTOPHER BLAUVELT

Production Designer KAVE QUINN

Editor NICK EMERSON

Costume Designer ALEXANDRA BYRNE

Music by ISOBEL WALLER-BRIDGE, DAVID SCWEITZER

### Cast

in order of appearance

Emma Woodhouse	ANYA TAYLOR-JOY
Bartholomew	ANGUS IMRIE
Biddy	LETTY THOMAS
Miss Taylor / Mrs Weston	GEMMA WHELAN
Mr Woodhouse	BILL NIGHY
Hartfield Butler	AIDAN WHITE

Charles	EDWARD DAVIS
James, Hartfield Coachman	CHRIS WHITE
Mr Weston	RUPERT GRAVES
Miss Bates	MIRANDA HART
Mrs Bates	MYRA McFADYEN
Mrs Cox	ESTHER COLES
Miss Gilbert	SUZY BLOOM
Mrs Cole	SUZIE TOASE
Mr Cole	NICHOLAS BURNS
Mr Elton	JOSH O'CONNOR
Mr Knightley	JOHNNY FLYNN
Donwell Footman	CONNOR DALTON
Mrs Reynolds	LUCY BRIERS
Harriet Smith	MIA GOTH
Mrs Goddard	ANNA FRANCOLINI
Robert Martin	CONNOR SWINDELLS
Mr Perrie	CHRISTOPHER GODWIN
Catherine Martin	VANESSA OWEN
Elizabeth Martin	ISIS HAINSWORTH
Mrs Martin	HANNAH STOKELY
Mrs Ford	CHARLOTTE WESTON
Henry Knightley	MAX TOOVEY
Bella Knightley	CECILIA JACOB
John Knightley Jnr	CODY GIPSON
Emma Knightley	TABITHA COOP
	JUNO COOP
Isabella Knightley	CHLOE PIRRIE
John Knightley	OLIVER CHRIS
Hannah, Randalls Maid	ROSE SHALLOO
Jane Fairfax	AMBER ANDERSON
Frank Churchill	CALLUM TURNER
Mrs Elton	TANYA REYNOLDS

Dancers

JANINE CRAIG  
LEIGH DANIELS

CRIS PENFOLD  
ALASTAIR  
POSTLETHWAITE  
ZACHARY TREVITT

NIKE VAN SCHIE  
SHAUN WALTERS

Musicians

PHILIPPE BARNES · Flute  
ALEXIS BENNETT · Viola  
GILES LEWIN · Violin  
EDMUND GEORGE TAYLOR · Violin  
JOE ZEITLIN · Cello

Supervising Sound Designer   GLENN FREEMANTLE

Unit Production Manager   RACHEL NEALE  
First Assistant Director   DEBORAH SABAN  
Key Second Assistant Director   OLIVIA LLOYD  
Financial Controller   PAUL B. GIBBS  
Script Supervisor   ZOË MORGAN  
Post Production Supervisor   ANN LYNCH  
Post Production Accountant   TARN HARPER

For Working Title Films

Head of Production   SARAH-JANE ROBINSON  
Head of Business & Legal Affairs   SHEERAZ SHAH  
Head of Finance   SHEFALI GHOSH / SHARON MARTIN  
Senior Production Executive   KATHERINE POMFRET  
Senior Counsel, Business & Legal Affairs   BEATRICE GIBSON  
Financial Controller   ZSUZSA GRUNDY / KATIE JACKMAN  
Creative Executive   THEA PAULETT  
Production Co-ordinator   ANGELA MONEKE  
Legal Co-ordinator   SASHA GREWAL  
Junior Management Accountant   DEJAUN BEST  
Development Assistant   JOE BARKER  
Assistant to Head of Finance   LUCY BAAH-DANSO  
Production Assistant   EMILY EYRE  
Assistant to Tim Bevan   LILY DONNELLY  
Assistants to Eric Fellner   CATHERINE GOBERT-JONES  
STEPHANIE GILLETT

For Blueprint Pictures

Chief Executive   DIARMUID McKEOWN  
Head of Production   EMMA MAGER  
Head of Development   JAYA CAMPBELL  
Assistant to Graham Broadbent   LIONELLE GALLOPPA

Supervising Art Director	ANDREA MATHESON
Standby Art Director	MARY BURI
Art Directors	MARK LAVIS ALICE SUTTON
Assistant Art Directors	AISLINN TUDHOPE CHARLOTTE HUTCHINGS
Draughtsperson	ALICE BIDDLE
Junior Draughtsperson	EWA GALAK
Concept Artist	ELO SOODE
Art Department Co-ordinator	ERIN SMITH
Graphic Designer	FRANCES BENNETT
Assistant Graphic Designer	JOSIE KEALY
Graphic Assistants	BETTY WOODHOUSE RUTA DAUBURE
Scenic Artists	STEVE MITCHEL ROHAN HARRIS
Researcher	NICOLA BARNES
Prop Maker	RICHARD SYMONS
Set Decorator	STELLA FOX
Production Buyer	SUE CLAYBYN
Action Props Buyer	SARAH PAGE
Lead Assistant Set Decorator	LETTIE GRUMBAR
Assistant Set Decorator	ANNIE SMITH
Florist	TAMSIN SCOTT
Assistant Buyers	POLINA KALENTSITS JONAS BETHGE
Scenic Painters	SARA KNIGHT ALICE CAREY
Food Stylist	KATHARINE TIDY
Drapes	FRANK HOWE
Property Master	OWEN HARRISON
Storeman	ERIC SAIN
Supervising Standby Prop	GARY GREENHAM
Standby Props	PAUL GREENHAM MELISSA STRONG
Chargehand Dressing Prop	PETER WOOD

Dressing Props	ARTHUR FULLALOVE JOE GALLAGHER JAMES GIBSON STUART HEADLEY-READ JASON VAKHARIA
Assistant Storeman	DANIEL WOODARD
B Camera / Steadicam Operator	IAIN MACKAY, ACO
A Camera First Assistants	LEWIS HUME TOMMY HOLMAN
B Camera First Assistant	SACHA JONES
A Camera Second Assistants	ARCHIE MÜLLER ELLIOT PURVIS
B Camera Second Assistant	SAM IRWIN
Additional Camera Operator	RODRIGO GUTIERREZ, ACO
Additional Camera / Steadicam Operator	PAUL EDWARDS, ACO
Additional Camera Second Assistants	NICK POOLE BEN GADSDEN
Digital Imaging Technician	JACOB ROBINSON
Digital Imaging Assistants	ALEX BRADFORD LEWIS WILLIAMS RYAN MARCH
Video Operators	RICHARD SHEAN ADAM McGRADY
Video Assistant	JONATHAN FENECH
Gaffer	PAUL McGEACHAN
Best Boy	STEVE ROBERTS
Electricians	STEVE WALSH THOMAS TANN LUKE POCHETTY DANNY McGEE REECE BELLOTTI
Standby Electrical Rigger	GARY LAMBERT
Practical Electrician	JOE McGEE
Rigging Gaffer	WILL KENDAL
Electrical Chargehand	SEAN DAVIS
Rigging Electricians	JULIAN GUEST CHRIS PARKER KEV ROBERTS

Department Head Electrical Rigger	GUY COPE
Key Grip	ALEX MOTT
Best Boy Grip	MICHAEL WACKER
B Camera Grip	DANNY BRENNAN
Standby Carpenter	STEVE CARLING
Standby Rigger	JUSTIN BURR
Standby Painter	JAY SOTHERAN
Production Sound Mixer	JOHN CASALI, AMPS
First Assistant Sound	CHRIS MURPHY
Second Assistant Sound	JAKE CHILCOTT
Special Effects Supervisor	NEAL CHAMPION
Senior Special Effects Technician	MATT ROBERTS
Special Effects Technicians	JORDAN WASHINGTON
	LOUISE CHAMPION
Special Effects Co-ordinator	EMMA CHAMPION
Costume Supervisor	GILES GALE
Assistant Costume Designers	ANNA CAVALIERE
	SALLY TURNER
	LAURA SMITH
Costume Co-ordinator	ALICE BAMBRIDGE
Costume Buyer	IZZY STAFFORD
Costume Production Assistant	DAISY CURTIS
Senior Key Set Costumier	HELEN O'DONNELL
Key Set Costumiers	MARCO DE MAGALHAES
	JACQUELINE HARKIN
Principal Truck Junior	GRACE JAMES
Crowd Costume Master	PAUL YEOWELL
Crowd Costume Mistress	CARIN HOFF
Crowd Costume Assistant	CONNOR DALTON
Crowd Costume Junior	GRACE HANDS
Costume Cutters	ANDREW CARTWRIGHT
	DOMINIC YOUNG
	SOIZIC QUENTIN DE COUPIGNY
Assistant Costume Cutter	ALICE HASSALL
Senior Costume Makers	EMMA O'CONNOR
	MARCIA SMITH

Costume Makers	EGSI LOLIMAR ÁLVAREZ SARAH FERDINANDO JOSIE HUNT ROSIE SMITH EDWINA JAMES
Embroiderer	HARRIET MCGILL
Knitting and Crochet Specialist	LIRIA PRISTINE
Jewellery Maker	HELEN CHRISTIE
Milliner	SOPHIE LAMBE
Textile Designer	STEVEN GELL
Senior Textile Artists	MICHAEL McNAMARA MOHAMED ELFATA
Textile Artist	LYDIA GRIFFITHS
Costume Assistants	TIFFANY RUSSELL ANNE LAVENDER-JONES SAM BROOK TAYLOR DEE CHURCHFIELD
Make-up and Hair Crowd Supervisor	LAURA ALLEN
Make-up and Hair Artists	CLAUDIA STOLZE DENISE STOCKER TÜNDE KISS-BENKE
Make-up and Hair Crowd Junior	EMMA TRACHTENBERG
Make-up and Hair Assistants	GIORGIO GALLIERO RACHEL BUXTON LAURA POLLOCK GARY MACHIN SHARON O'BRIEN DEBBIE ORMROD FIONA ROGERS DIANNE ST JAMES
Wig Maker	CAMPBELL YOUNG ASSOCIATES
Supervising Location Manager	HELENE LENSZNER
Location Managers	CHRIS JOHNSTON JOANNA WARNE
Assistant Location Managers	FREDERIK TYSON-BROWN TABITHA DENNY-NORTHOVER ANNE MOULI CASTILLO
Unit Manager	CHRIS BREWER

Assistant Unit Manager	WILLIAM HANNAN
Location Assistants	DILLON BEAGLEY MIKE PAPAL
Location Marshall / Assistant Unit Manager	NATHALIE PAGE
Location Marshall/Assistant Location Manager	LUCY ILIFFE
Location Marshalls	JACOB AMOS OLIVER DENNY-NORTHOVER JODIE PAYNE
Production Co-ordinator	JANNIKA ÖBERG
Assistant Production Co-ordinators	CHELSEA BULLOCH SHANA BAH
Production Secretary	SALLY HILL
Key Production Assistant	SOPHIE ROBERTS
Production Assistant	LINDANI NDABANDABA
Assistants to Autumn de Wilde	ALIA WILHELM PASHA TONG
Asset Management / Greens Consultant	CLAIRE SCOTT
Crowd Second Assistant Director	ADAM FOSTER
Third Assistant Director	BARNEY SHAKESPEARE
Base Runner	CHARLOTTE ELLIS
Set Production Assistants	STEFAN MAILE MOLLY VINCENT
Stand-Ins	GRACE JAMES CHRIS GRUNDY AMY IRVINE RACHEL RYBA
First Assistant Editor	CHARLIE THORNE
Second Assistant Editor	EDWARD JOHNS
Post Production Co-ordinators	SOPHIA VAS-JONES LOUISE SINCLAIR
Production Accountant	SAMANTHA WARHAM
Key AP Accountant	AARON WARHAM
Assistant AP Accountant	DAVID HOLDEN
Crew Payroll Accountant	KAREN FOOTE
Dailies Payroll Accountant	FABIAN RAMIREZ



Accounts Assistant	STEFANIE DUFFELL
Cashier	ZITA VAITS
Accounting Clerk	ANDREW DURBIN
Post Production Accounting Assistant	TINA ELLIS
Construction Manager	DAN MARSDEN
Construction Co-ordinator	MILLY WEBSTER
Department Head Painter	CLARE HOLLAND
Supervising Carpenter	GARY JOBBER
Chargehand Painters	JET HILLS
	TERESA KELLY
Carpenters	TOM MACKEN
	TERRY WALKER
	SCOTT WEBSTER
Painters	LISA COLLINS
	KRIS SZYDLOWSKI
	DONNA TURNER
Casting Associate	CHRISTOPHER WORRALL
Extras Casting	UNIVERSAL EXTRAS
Unit Publicist	STACY MANN
Still Photographer	LIAM DANIEL
EPK Photography	PMA FILM AND TELEVISION
	MEG LAVENDER
Clearances	For JEVA FILMS
	CASSANDRA SIGSGAARD
	PHIL BALL
Legal Advisors	For WIGGIN LLP
	GRÁINNE McKENNA
	CHARLENE McQUILLAN
	NATALIE BRUNSDON
	BRIANA YARDE
Dialect Coach	JAMIE MATTHEWMAN
Co-Choreographers	MICHAEL NUNN
	WILLIAM TREVITT
Movement Choreographer	ALEXANDRA REYNOLDS
Etiquette Advisor	MARIA CLARKE
Historical Researcher	DR ELIZABETH FOYSTER

Piano Teachers	LIDIA AMORELLI MARK BOUSIE
Piano Tuner	LUCY COAD CEZAR HERNANDEZ
Singing Teacher	VICTORIA COUPER
Vocal Coach	MELANIE PAPPENHEIM
Horses	THE DEVIL'S HORSEMEN
Horsemasters	CHRIS DE CLERK CAMILLA NAPROUS
Animals	STUNT DOGS, GILL RADDINGS
Catering Managers	MATT HUSBAND VALENTINA WILLS-PACKER
Head Chef	ASHLEY GORDON
Chefs	JOHN BENNET RAHEEM MOHAMMED JONJO KYLES
Kitchen Porter	SANDY CLACK
Craft Service	FOXHALL & FLOUR NATASHA KORCZAK
Unit Medic	LISA WARD
Health and Safety Advisor	MICK HURRELL
Transportation Captain	OLLIE BIRMINGHAM
Driver to Autumn de Wilde	STUART CLARKE
Facilities Captains	ADAM VINES DANIEL BROWN
Basemen	DAN TODEAN ROB BOURNE
Security	ABOVE THE LINE SECURITY
Camera Equipment	ARRI RENTAL
Lighting Equipment	PANALUX
Grip Equipment	PANAVISION
Editing Systems & Support	HIREWORKS
Post Production Script	PIXELOGIC
Dolby Consultant	RICHARD STOCKDALE
Sound Designer	BEN BARKER

Sound Effects Editors DANNY FREEMANTLE  
ROB MALONE  
NICK FREEMANTLE  
DAYO JAMES  
Supervising Dialogue Editor EMILIE O'CONNOR  
Dialogue Editor JAMES WICHALL  
Sound Design SOUND 24

Sound Re-recorded at Pinewood Studios

Re-recording Mixers IAN TAPP, CAS  
ANDREW CALLER  
Foley Artists ZOE FREED  
PETE BURGIS  
Foley Mixer JEMMA RILEY-TOLCH, CAS  
Foley Editor ADAM OAKLEY  
Mix Technician ALEX ROBSON  
Crowd Casting SYNC OR SWIM, PHOEBE SCHOLFIELD

Visual Effects by Union

Visual Effects Supervisor DILLAN NICHOLS  
Visual Effects Producer ZAFAR JANJUA  
Visual Effects Executive Producer TIM CAPLAN  
Visual Effects On-Set Supervisor TASKIN KENAN  
Visual Effects Co-ordinator ELLIOT MANDER  
DMP/Environment Artist JASMINE SARAIS  
Matchmove Artists ALEX HA  
DOM MAIDLOW  
VICKY STUART  
Compositors ANDREA ACETO  
VADIM DAVIDOFF  
DAN VICTOIRE  
JAKE GREEN  
JOANNA BARCIKOWSKA  
LINDSEY LO PRESTI  
CALLUM MCNULTY  
CRISTINA VOZIAN  
CRISTINA SERRELI  
SERENA LEE  
Roto Artists CAITLIN TWIST

Visual Effects Editorial CAMERON BUTLER  
CONNOR TONG  
DELARAM MIRNAGHIBI  
EVELYN MINANGO  
JACK QUIBEN

Digital Dailies by Mission  
Digital Dailies Lab Operators NIALL TODD  
PACO RAMOS  
NEIL GRAY  
Business Manager DANIEL KRAUS  
Digital Production Manager KYLIE STANTON  
Workflow Supervisor JOSH UNWIN

Digital Intermediate Provided by Goldcrest Post Production

Colourist ROB PIZZEY  
Digital On-Line Editors GEORGINA CRANMER  
DANIEL TOMLINSON  
CHLOE WARNER-HARRIS  
RUSSELL WHITE  
Digital Intermediate Producer SUHAILA MAHMOUD  
Digital Intermediate Assistant Producers EMMA LIU  
JOHNNY PERCIVAL  
Head of Production ROB FARRIS  
Digital Intermediate Assistant Colourists SARA BUXTON  
FINLAY REID  
Digital Intermediate Technical Supervisor LAWRENCE HOOK  
Digital Intermediate Assistant ALEXANDER PHILLIPS  
Digital Film Bureau SOPHIE BILLINGTON  
ZOE COUSINS  
TIMOTHY P JONES  
CHRISTOPHER POOLE  
GORDON PRATT  
DOUGLAS RUSSEL-FISHER  
EVANGELINE WHITE  
Head of Extraction and Delivery TOM CORBETT  
Senior Digital Intermediate Administrator NEIL HARRISON  
Technical Manager PHILLIP TAYLOR  
Head of Department PATRICK MALONE  
Commercial Manager MARTIN POULTNEY

Digital Intermediate Technologist	LAURENT TREHERNE
Titles and Typography	THUNDERWING
Music Supervisor	BECKY BENTHAM
Music Consultants	WILLIAM LYONS ZACH COWIE
Music Editor	MARK WILLSSHER
Orchestrations and Conductor	ALISTAIR KING
Additional Orchestrations	ALEC ROBERTS
Orchestra	CHAMBER ORCHESTRA OF LONDON
Orchestra Contractor	GARETH GRIFFITHS
Score Co-ordinator	DARRELL ALEXANDER
Solo Soprano	SARA DAVEY
Solo Tenor	BENEDICT HYMAS
Violin Soloists	JANICE GRAHAM NATHANIEL A-FRANK
Cello Soloist	DAVID COHEN
Music Recorded and Mixed at	AIR STUDIOS
Music Mixer	JAKE JACKSON
Music Recordists	TOM BAILEY JAKE JACKSON
Digital Recordist	ALEX FERGUSON
Music Preparation	SIMON WHITESIDE
Music Playback	TOM JENKINS

## SONGS

### **Minuet & Trio in G-Major**

Wolfgang Amadeus Mozart  
*Performed by Anya Taylor-Joy*

Country Life  
Traditional

Performed by The Watersons  
Courtesy of Fernie Court Management Limited

How Firm A Foundation  
Traditional  
Performed by Maddy Prior & The Carnival Band  
Courtesy of Saydisc Records

Hark! Hark What News  
Traditional  
Performed by Maddy Prior & The Carnival Band  
Courtesy of Park Records / Park Promotions Ltd

O waly waly  
Traditional  
Performed by The Cambridge Singers, directed by John Rutter  
Courtesy of Collegium Records

*Sonata in F KV 332 (Allegro Assai)*  
Wolfgang Amadeus Mozart  
Performed by Amber Anderson

String Quartet No. 20 in D major, Op. 17, No. 6, Hob.III:30: III. Largo  
Performed by The Tatrai Quartet  
Composed by Joseph Haydn  
Courtesy of Naxos Music UK on behalf of Hungaroton

*Symphony in F Sharp Minor, H.I No.45 – “Farewell” - Adagio*  
Performed by Orpheus Chamber Orchestra  
Composed by Joseph Haydn  
Courtesy of Deutsche Grammophon GmbH  
*Under license from Universal Music Operations Ltd*

*“II. Andante con moto” from Piano Concerto No. 4 in G Major, Op. 58*  
Performed by Glenn Gould, Leonard Bernstein and The New York Philharmonic  
Orchestra  
Courtesy of Sony Classical by arrangement with Sony Music Entertainment

*Sonata No. 23 ‘Appassionata’ II Movement*  
Ludwig van Beethoven  
Performed by Amber Anderson

The Game of Cards

Traditional  
Performed by Madelaine Prior & June Tabor  
Courtesy of Chrysalis Records Ltd

Queen Bee  
Written and performed by Johnny Flynn  
Courtesy of Johnny Flynn and Transgressive Management Ltd

Traditional Music Arranged by William Lyons

**The Last Rose of Summer**

Performed by Anya Taylor-Joy

**Drink to Me Only with Thine Eyes**

Performed by Johnny Flynn & Amber Anderson

*The Weymouth Dance*

**Nova Scotia/Lanquenet**

**Mr. Turner's Waltz**

Soundtrack on Back Lot Music

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Crystals Courtesy of Swarovski

American Humane monitored the animal action. No animals were harmed®.  
(AHD 09303)



This motion picture used sustainability strategies to reduce its carbon emissions and environmental impact.



Filmed on location in England

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