



**MAGNET RELEASING,
BFI, FILM4 & FFILM CYMRU WALES
PRESENT**

A SILVER SALT FILMS PRODUCTION

IN ASSOCIATION WITH KODAK MOTION PICTURE & CINELAB LONDON

A MAGNET RELEASE

CENSOR

A film by Prano Bailey-Bond

84 minutes / UK

Official Selection

2021 Sundance Film Festival – World Premiere

FINAL PRESS NOTES

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SYNOPSIS

Film censor Enid takes pride in her meticulous work, guarding unsuspecting audiences from the deleterious effects of watching the gore-filled decapitations and eye-gougings she pores over. Her sense of duty to protect is amplified by guilt over her inability to recall details of the long-ago disappearance of her sister, recently declared dead in absentia. When Enid is assigned to review a disturbing film from the archive that echoes her hazy childhood memories, she begins to unravel how this eerie work might be tied to her past.

PRODUCTION STORY

CENSOR – THE INITIAL IDEA

PRANO BAILEY-BOND (CO-WRITER AND DIRECTOR)

I was on a plane reading this article about the Hammer Horror era, and one point jumped out at me. There was this comment that one of the things film censors looked out for at this time was blood on the breast, as they believed that seeing this would make men likely to commit rape. So any image of ‘blood on breast’ would be instantly cut from these films. That was the moment when I became really fascinated, maybe obsessed, with the job of film censors. They have to be both objective and subjective in their roles all at once, but what happens if the subjective element takes over?

The more I researched film censorship the more I was drawn to the world of video nasties. I’d grown up watching films like *The Evil Dead* and *The Texas Chainsaw Massacre*, but what went on around these films, socially and politically in the UK, is as fascinating to me as the films themselves.

In the early to mid 1980s when VHS first came about there was a boom in low-budget horror being created, as these films could now go direct to video and direct to the home. There was no form of censorship in place for video as it was a new piece of technology – the films being censored were those screening in cinemas. So, off the back of this there was an outburst of social hysteria and moral panic - people thought that these videos were going to corrupt society and give birth to the next generation of murderers and rapists.

At the same time, you have the backdrop of Thatcher, industrial collapse, job losses. I find it really interesting - you have this rise in crime being reported, probably because there was a lot of poverty, and then there’s VHS and violence in film – the easy scapegoat for what was going on politically. There’s a certain hypocrisy there that I find interesting.

It poses this idea that as humans we are so afraid of ourselves, like in some people’s minds we are just one step away from becoming a murderer, as though you could just watch a film and your moral compass is completely thrown out of the window. CENSOR was a way to dive into some of these ideas – the idea of the moral compass, and how that fear of ourselves can be the most dangerous thing of all.

DEVELOPING THE STORY AND FINDING PARTNERS

HELEN JONES (PRODUCER)

When I started my production company, Silver Salt Films, I was specifically focused on identifying and meeting with female filmmakers who had a strong, exciting, visionary body of work – and I remember several people in the industry at the time recommending Prano as a key filmmaker to watch. We met a couple of times and I attended a screening of her short ‘Nasty’, prior to her pitching me the idea for CENSOR. I found the premise incredibly compelling, it really struck me as an idea not yet explored on film and her knowledge already of that period, and the films within it, really shone through. We began to work together, along with co-writer Anthony Fletcher, on developing an initial treatment.

PRANO BAILEY-BOND (CO-WRITER AND DIRECTOR)

Anthony and I spoke with people at the BBFC and carried out research there, I re-watched many of the films from that period, though with a different eye, and discovered some new ones too. I also read a lot of original news articles from the period. We really honed in on who our protagonist, Enid, was and how she could be the conduit for this story.

I spoke to a few film censors and women who had worked as censors in the 80s. Understanding the job was really important to us, and really inspiring. Hearing about their experiences helped us to tune into Enid’s day-to-day.

In writing a character like Enid, you need her to have enough deep flaws there to begin with to enable her to go on the journey she’s going to go on. There was a lot of discussion in the development process about how cracked and how reliable she is to begin with, and where and when we start to see those little cracks emerging.

I needed something there from the start that really drove her work as a film censor. I remember reading somewhere that a film censor driven to protect society is the most dangerous type of censor of all. I think it might have been something David Cronenberg said.

HELEN JONES (PRODUCER)

While Prano and Anthony were focused on writing the initial treatment, I was thinking about the best financing partners who could help us to develop the script and then, ultimately, finance the film's production. I recall attending a Film Financing event that laid out the different criteria for all of the public funding bodies in the UK and remember that Ffilm Cymru Wales support Welsh filmmakers – whether or not they currently resided in the country. I also remember that they seemed genuinely focused on supporting female filmmakers, so when I learned that Prano had been born in Wales, it felt like a great match. I had an initial conversation with Kimberley Warner (who would eventually become an EP) who responded very positively to the initial pitch and invited us to apply for development funding, which proved successful. Shortly thereafter Creative England came on board to co-develop the script with us, which felt like an ideal pairing with Ffilm Cymru – with the film set in, and our team being based in, England.

During the film's development, two opportunities to meet with potential production financiers appeared in quite close succession. First, in late 2017 CENSOR was chosen to take part in Film London's annual Production Finance Market. Following this, in 2018, CENSOR was chosen to take part in the 'Frontieres Financing & Packaging Forum' in Amsterdam, NL. Through meeting and discussing CENSOR at Frontieres, Andy Starke (Rook Films) came on board as an Executive Producer. CENSOR was then presented at the Frontieres Marche du Film event in Cannes, and shortly thereafter, both the British Film Institute and Film4 came on board for the final stage of development, to then, along with Film Wales, support the production of the film in late 2019.

CASTING – AND FINDING – ENID

PRANO BAILEY-BOND (CO-WRITER AND DIRECTOR)

When we started the casting process with Nanw Rowlands (Casting Director), we felt that the casting of Enid would be key to the film's success - Enid is in almost every scene. I needed to find someone who could carry the story, who we can't take our eyes off.

It was interesting when Niamh's name came up as Niamh and I had actually met already, as we were both 'Screen Stars of Tomorrow' in 2018. It's quite funny looking back – I was writing the script at the time and didn't realise, when I met her, that this was the person who would eventually breathe life into 'Enid'.

NIAMH ALGAR (ENID BAINES)

I had met Prano at the ‘Screen Stars of Tomorrow’ event and I remember her telling me then about her short film ‘Nasty’ – so I pictured Prano in my head when I read the CENSOR script and knew that the film was going to be really special.

When I first read the script, when I got to the end I was laughing and crying – I thought “this is nuts”! At the start you think “OK, I think I know what this film is about” then you get to halfway and think “Oh my god, I have no idea!”. From where CENSOR starts - it’s like two different films – in the best possible sense! I was incredibly excited when I read the script and I thought “I need to be a part of this”.

PRANO BAILEY-BOND (CO-WRITER AND DIRECTOR)

When Niamh read, she just brought so much emotional sense and authenticity to the scenes. As a writer that’s really thrilling, to hear someone just tune into the character and emotions and the things that the character has been through, in a way that completely makes sense to you. Enid as a character is quite cold in a way – she’s very closed off. Niamh brought an empathy to the character that makes the audience lean into her, that makes you feel for her.

NIAMH ALGAR (ENID BAINES)

I was in Cape Town, filming RAISED BY WOLVES when it came to my last audition, so I did an hour-long Skype with Prano. We did all the research virtually, Prano sent me a watchlist of all these video nasties – she also put me in touch with a film censor who I spoke to about what the job entailed. Then when I returned to London, we found the character visually; for example, my hair was short blonde and we found this long, brunette wig for Enid.

Prano and I had a real shorthand as we had spent so much time on Skype and chatting on the phone. She’s very concise in her notes and quite close to set so you feel like she’s in the scene with you. I felt incredibly safe on that set. Prano I consider now a really good friend.

PRANO BAILEY-BOND (CO-WRITER AND DIRECTOR)

Niamh is completely electric on screen; you don't want to look away. She's so emotionally nimble, so as a director it's an absolute joy. It felt like we really understood one another too – we were on the same page and would be constantly talking, on and off set, about Enid.

NIAMH ALGAR (ENID BAINES)

Enid has an emotional journey throughout the film. She starts as someone that feels in complete control of her life and her work then by the end of the film she breaks through this psychological threshold into another world. It was an incredibly rewarding journey to go on, as this character.

I find it difficult to sum Enid up, she's so extraordinary and even she doesn't understand everything she's experiencing. And as an audience you are on that journey with her of self-exploration. As an actor it's a dream to be given a character that you think is one way but then changes completely.

CASTING THE SUPPORTING ROLES

PRANO BAILEY-BOND (CO-WRITER AND DIRECTOR)

Working with the cast was one of the highlights of the film for me, many of these actors I have admired for a really long time, people like Nicholas Burns, Felicity Montagu, Clare Holman, Michael Smiley - to get a chance to direct these actors was really exciting.

HELEN JONES (PRODUCER)

As an independent debut feature, we were incredibly lucky to get such a phenomenal supporting cast, which is testament to Prano and Anthony's writing, as well as Nanw's knowledge and ability as a Casting Director. One thing which Prano and I felt strongly about too, was to have a representative, diverse cast, that felt true of the world and the time.

BUILDING THE ‘CENSOR’ TEAM

PRANO BAILEY-BOND (CO-WRITER AND DIRECTOR)

When I was building my team of HOD's and key collaborators, one of the things I was really looking for was their focus on character and story. I think you're also seeking out people whose work you admire and who you trust, as there's a huge amount of trust required in the creative process.

Annika Summerson (Director of Photography) is a long-term collaborator – we've been working together since University. The thing I love about Annika is her taste – she has such an incredible eye and her approach to lighting is completely in tune with character and story. Also, as we've known one another for such a long time and worked together so much, the trust is there 100%.

I love to linger in atmosphere and Mark Towns (Editor) is incredibly tight with his edits and always keeps the story moving. I'd seen his work and thought – this is the person I'd like to work with to tell this story – he understands horror. Mark is also a huge video nasty fan, so being in the edit with someone who really understood the films from that period brought even more to our film than what we had already instilled in the script.

I remember the first time I met with Paulina Rzeszowska (Production Designer) I was really blown away with how focused she was on character in her design work. The way she talked about Enid so astutely and fed that into every little detail of the design was really exciting.

Saffron Cullane (Costume Designer) is wonderful in her approach to costume as she's really focused on character – she almost has a bit of 'method' in her approach, she thinks about who this character is, what their lifestyle is, and she's super detailed. She also really listens to the actors, so it feels like a true collaboration – between myself, the actor and the costume designer.

For the practical FX we worked with Dan Martin, who is brilliant and prolific. It was really fun designing some of these ideas. Dan has always been my go-to guy when I write some kind of death or violent scene and then go – ok, how the hell am I going to do this!? Dan always has so many clever ideas.

What I love about our composer Emilie Levienaise-Farrouch's approach is that she really focuses on performance and character, and she was so focused on delving into Enid's trauma and how to express that through the score. There's a version of this score that could be very Carpenter-esque, really 80s and synth-y, and while I love that style I always wanted the score to feel authentic to Enid's journey. I think that's what Emilie balanced really well, keeping to Enid's emotional truth and then finding ways to pull in references to the 'video nasties'.

DEVELOPING THE FILM'S 'LOOK'

PRANO BAILEY-BOND (CO-WRITER AND DIRECTOR)

In prep, I broke the film down into worlds, so we have Enid's reality, the video nasties she's watching, and then the dreams, which is where the video nasties and reality start to weave together. So throughout the film we fuse and weave props, colours, locations etc from one 'world' to the next. Even though we are going from one polar to another it was important that the journey felt fluid.

Key influences for the look of the film included photography from the 80's such as Martin Parr and Paul Graham. The Thatcher-era look of Britain – bleak and muted. Then on the other end of the spectrum, films like 'Suspiria' and 'The Evil Dead', also Lucio Fulci films like 'The Beyond' – really lurid/vibrant colours.

The censors' office in my mind was always an underground space. One of the inspirations, which might seem strange, is the rabbit warrens of 'Watership Down' with these whispering, haunting voices of other rabbits floating through the long tunnels. I wanted to create this underground "warren" of censors; a claustrophobic space, but rather than whispering voices coming down the corridors, it would be the screams from films playing in other rooms.

The forest really opened things up – I've always been drawn to forests in my work, perhaps as I grew up in Wales and was surrounded by them. I read once that in fairy-tales the forest represents the psyche, like we're moving through some sort of nightmare that's happening in the characters brain. Forests are also a very iconic setting in horror films, and I had a lot of fun playing with stuff like this in 'Censor', including the cabin in the woods.

SHOOTING CENSOR

HELEN JONES (PRODUCER)

Location was key to the film and we needed to find an area of the UK that could creatively satisfy all the locations required in the film – and the 1985 setting. We also required somewhere with experienced crew and suitable equipment and facilities. We settled on the Leeds-Bradford area that really ticked all of the boxes for us.

We shot for 25 days in the Leeds-Bradford area from late September to late October. We shot the first week and a half in a converted warehouse in Pudsey, where the bottom floor became the Censors offices and the top floor, our production offices. We then went on location – to finish up with a week's worth of night shoots – in a Bradford Forest.

The night shoots in the forest (exteriors) were very tough – the weather was bad and on our final night there were severe 'yellow' weather warnings which caused havoc for our cast, art department – and crew in general. Luckily everyone pulled together and got the job done – in some ways we were lucky that the worst night was our final night, to motivate everyone to get through it for one final push.

NIAMH ALGAR (ENID BAINES)

It was a really tough shoot in terms of having a lot to get through in a short space of time, but the crew was incredible. We did a week of night shoots outside in the forest, and there was some terrible weather.

There was a scene where me and Sophia (La Porta) were in a ravine – we rehearsed at the start of the evening there when it was dry then, by the time we went to shoot the scene, it was raining heavily and very wet. There was mud that we had to wade through – in nightdresses. There was one moment where I got stuck in the mud, my body had sort of suctioned in, and Sophia grabbed my hand and was trying to pull me out, it was nuts.

SHOOTING ON FILM AND VHS

PRANO BAILEY-BOND (CO-WRITER AND DIRECTOR)

The film is inspired by the reaction to the birth of VHS, so format was always at the heart of our discussions. Loads of these films were shot on film too, and you just get a totally different texture from these formats. It was really important to me to find an authentic

look for our film. When Annika (DOP) and I were first discussing the project, we looked at films from the time and contemporary films set in the 80's, and felt the ones that looked the most authentic from today were those shot on film. This was a really important choice for us.

We shot on Kodak 35mm, but there are also snippets of footage shot on Super 8mm and VHS too. Shooting on film can be nerve-wracking, as you can't always tell exactly what the results will look like, so you need a lot of trust in your DOP. Thinking about stock is an added stress too, which you don't have when shooting digital. But when you see the rushes, the texture and the light – there's something really beautiful about it to me.

We also went analogue in post-production with our VFX team at Technicolor dubbing some shots down to VHS, and our sound team at Aumeta going to tape. Every department lavished in the world of analogue and wanted it to look and sound as authentic as possible.

I love sound design – it's when you really start to pump atmosphere into the film. We've used some really interesting techniques on 'Censor' too, for example, Tim Harrison (Sound Designer) used a transducer to send sound from our film into a 50ft piano wire sculpture, then used a contact mic to re-record the sound, so you're using the object, the piano wire for example, as a processor for the sound. The results are very surreal.

THE ENDING – AND BEYOND

PRANO BAILEY-BOND (CO-WRITER AND DIRECTOR)

Film is the art form that most closely resembles our dreams. Cinema can transport us. I channelled some of my feelings about cinema and storytelling into the film's ending – the idea that watching and making films can be cathartic – that we can have a happy ending in films, even if that's not always the case in real life. I always wanted Enid to have her happy ending, and in her film she can. I hope that the audience want that for her too. I wanted to create something glorious, warm, everything Enid ever dreamt of, but underneath all this there's something really dark and painful.

NIAMH ALGAR (ENID BAINES)

When you're watching the film, you're laughing and crying at the same time – your emotions have been taken out, scrambled and thrown back in. You feel how Enid feels in that moment. Its psychological, dramatic; but peppered with comedy – nuggets of light relief.

Prano is an incredibly generous director and to think that this is her debut is unbelievable. It's so accomplished - it was very ambitious, a very complex story too. Her knowledge of cinema is incredible. She's cracked into a tone in filmmaking we haven't seen before. I think, the same way that Tarantino has his own style, in a few years' time, you're going to say that there is a Prano Bailey-Bond style of films.

FILMMAKER BIOGRAPHIES

PRANO BAILEY-BOND, DIRECTOR & CO-WRITER

Prano Bailey-Bond is a Welsh director and screenwriter. Her work invokes imaginative worlds, fusing a dark vocabulary with eerie allure, revealing how beauty resides in strange places. She was recently named a 2021 Variety 'Director to Watch' and was named a Screen International 'Star of Tomorrow' in 2018.

Prano's short-form work has screened at hundreds of festivals worldwide winning numerous awards in the process.

Her 2016 film *SHORTCUT*, commissioned by Film4 as part of their horror shorts strand 'Fright Bites', was broadcast on Channel 4 before playing at festivals internationally including Sitges.

Her short film *NASTY* (2015) screened at over 100 festivals worldwide, premiering at the BFI London Film Festival, winning many awards globally, including 'Best International Short' at Fantaspoa and the Women in Horror Film Festival. *NASTY* was voted one of the top horror shorts of 2016 by Horror Happens and Fright Meter Awards. Prano was one of 17 filmmakers selected for BFI NETWORK @ LFF 2017, the professional development programme which takes place annually at the BFI London Film Festival to support and inspire original new voices in film. Her music videos have picked up accolades including a UKMVA and Best Music Video at the European Independent Film Festival and London Short Film Festival.

Prano is represented by Anthony Mestriner at Casarotto Ramsay & Associates.

ANTHONY FLETCHER, CO-WRITER

Anthony Fletcher is a screenwriter and director, based in Montevideo and London. His first feature film as screenwriter was the psychological thriller *THE BOAT PEOPLE* (2007). He has written numerous prize-winning shorts including his first collaboration with Bailey-Bond *NASTY*, which screened at over 100 festivals worldwide and the BFI NETWORK funded short *TRUCK*, (d. Rob Curry), a pilot for the innovative disaster movie, currently in development.

His writing combines genre with a vivid international crossover vision, from the Latin American based cop series, GRIS, to the intimate UK drama, FOX AND BILLET, about the decline of the British pub.

As director, his feature documentary NOWHERE PLACE, a search for Utopia in Latin America, opened in Latin America in 2019. His indie thriller SEGUNDA GENERACION was released in Uruguay in 2017. Anthony also co-directed docu-drama TEMPEST (2012) a London-set modern reinterpretation of Shakespeare's last play.

His work as a theatre director in Montevideo includes his adaptation for the Comedia Nacional of Hudson's 'The Purple Land', as well 'Molly Sweeney' by Brian Friel & 'Harper Regan' by Simon Stephens. He has also directed plays by Pinter, Fosse and Dorfman, among others.

Anthony currently has several UK/ Latino film projects in development including the UK horror/thriller DENISE; a Franco-Peruvian time-bending thriller, THE THREE CROSSES, and FURY, an Anglo-Spanish post-Brexit drama.

HELEN JONES, PRODUCER, SILVER SALT FILMS

Helen Jones is co-founder of London based film and television production outfit Silver Salt Films. The company produces bold, authored work for an international audience, working predominantly with female filmmakers.

'Censor' is the company's first feature film, produced by Helen working with Executive Producer's Andy Starke (Rook Films), Ant Timpson (Timpson Films) and Kim Newman – along with financiers the BFI, Film4 and Ffilm Cymru Wales.

The company's first minority co-production, 'The Works and Days (of Tayoko Shiojiri in the Shiotani Basin)', won the Golden Bear for 'Best Film' in the Encounters competition at the 2020 Berlinale and has since screened at festivals worldwide and attracted theatrical distribution across multiple international territories including the USA, Canada, Japan and France. The film's production was led by the USA's General Asst. with partner producers hailing from Sweden, Hong Kong and China.

Prior to launching Silver Salt Films, Helen was Head of Acquisitions & Distribution at event cinema specialists CinemaLive, and prior to that she worked within theatrical International Post Production at Sony Pictures.

Raised in New Zealand, Helen has a slate of internationally diverse projects, both set in – and working with filmmakers from – the UK, Europe, Africa and Australasia.

ANNIKA SUMMERSON, DIRECTOR OF PHOTOGRAPHY

Born in Sweden, Annika Summerson worked on several Scandinavian productions before coming to the UK to study cinematography at the NFTS. Her graduation film, UNTIL THE RIVER RUNS RED directed by Paul Wright, won a BAFTA award in 2011.

After graduating, Annika built a solid career lensing commercials and music promos as well as multiple shorts. Amongst these were NASTY directed by Prano Bailey Bond, CAMPING WITH ADA by Ina Grevstad, and NOTHING EVER REALLY ENDS with Jakob Rørvik.

In 2016, Annika shot her first feature, AWAIT FURTHER INSTRUCTIONS, a horror directed by Johnny Kevorkian. The film was selected for several festivals, winning the Chicago Cinepocalypse Audience Award.

The following year, Annika returned to Scandinavia to shoot ONE NIGHT, a 10-episode drama series for HBO Norway, directed by Øystein Karlsen.

In 2018, Annika lensed POSTCARDS FROM LONDON directed by Steve McLean and funded with support from the BFI and The Bureau. The same year, Annika worked on VS, a film set around the UK rap battle scene, directed by Ed Lilly for producer Bennett McGhee and BBC Films.

Further television credits include CLIQUE 2 directed by Rob McKillop for Balloon Entertainment, and MUCH by director Nathaniel Martello-White for Big Talk Productions.

In 2019, Annika re-teamed with producer Bennett McGhee on MOGUL MOWGLI with Riz Ahmed and director Bassam Tariq, which won the FIPRESCI Prize at the Berlin International Film Festival.

In 2020 Annika has lensed Season 2 of the BBC/Sky/FX series BREEDERS. She has recently been nominated for a British Independent Film Award (BIFA) for Best Cinematography for MOGUL MOWGLI.

MARK TOWNS, EDITOR

Mark started his editorial career in television on programmes such as THE APPRENTICE, for which he won an RTS award. He then went on to cut many critically acclaimed documentaries, including the BAFTA winning THE PAEDOPHILE HUNTER, the BAFTA nominated TERROR AT THE MALL and THREE DAYS OF TERROR (both for HBO/BBC). Mark also won a BAFTA Craft Award for Best Factual Editor, for his work on the Emmy winning series EDUCATING YORKSHIRE

One of Mark's early feature credits was the BAFTA nominated *LILTING* by director Hong Khaou, which won the Dinard Film Festival Prix Coup De Coeur and was selected for the Sundance Film Festival. Mark has continued his collaboration with Hong Khaou by cutting his second film *MONSOON*, which in 2019 was selected for the BFI London Film Festival.

Further films include Stephen Fingleton's *THE SURVIVALIST*, which was selected for both the Tribeca Film Festival and the BFI London Film Festival; *THE RITUAL* a horror film directed by David Bruckner for The Imaginarium and Netflix; and William McGregor's first feature film *GWEN* for Endor Productions co-financed by the BFI, awarding funds from the National Lottery, and Ffilm Cymru Wales.

Mark has since edited two debut features, both for the BFI and Film4: the highly acclaimed *SAINT MAUD*, directed by Rose Glass, which won Best Film at the London Film Festival in 2019, and *CENSOR* for director Prano Bailey-Bond.

Mark is now cutting another film for Imaginarium and Netflix, *NO ONE GETS OUT ALIVE* with director Santiago Menghini.

Mark has recently been nominated for a 2020 British Independent Film Award (BIFA) for 'Best Editing' for *SAINT MAUD*.

EMILIE LEVIENAISE-FARROUCH, COMPOSER

Emilie Levienaise-Farrouch is a London-based, French composer and recording artist. In addition to scoring Prano Bailey-Bond's debut feature, *Censor*, Emilie has created the original scores for Harry Wootliff's 2018 BAFTA-nominated debut feature, *ONLY YOU*, WWII feature, *THE FORGOTTEN BATTLE* (dir. Matthijs van Heijningen Jr.) which will receive an international release on Netflix in 2021, and the critically acclaimed *ROCKS* directed by Sarah Gavron for which she has recently receive a British Independent Film Award nomination for 'Best Music'.

She has also worked on multiple projects in collaboration with visual artists Danica Dakic, Alice May Williams and Natasha Caruana, ranging from music for video installations exhibited at Jerwood Project Space, Speke Hall, The ODI, Arles Photo Festival; to VR installations for *HOUSE* Biennial.

As a live performer, she has played Tallinn Music Week, Brighton Festival and the Union Chapel. In 2017, she was commissioned by The London Contemporary Orchestra to write a piece for small string ensemble and live electronics, which received a premiere during the 2017 BBC Proms at The Tanks at Tate Modern.

Emilie's debut album, 'Like Water Through the Sand' was released on 130701 in November 2015, with her second album 'Epoques' following in Summer 2018. Emilie is currently working on her third album.

PAULINA RZESZOWSKA, PRODUCTION DESIGNER

Paulina Rzeszowska is a London-based Production Designer. After graduating from the Faculty of Stage Design in Academy of Fine Arts in Warsaw, Paulina began her career in theatre before making the shift towards film. Moving to the UK she collaborated with students at National Film and Television School, where she worked, among other projects, on BAFTA winning animation NINA GANTZ. During that time, she also worked as a production designer on award-winning short film BEVERLEY written and directed by Alexander Thomas and BAFTA-nominated short, THREE BROTHERS, directed by Aleem Khan.

Paulina's first feature film was the Ugandan-set IMPERIAL BLUE. Her second feature, Film4 and BFI backed SAINT MAUD, directed by Rose Glass and starring Morfydd Clarke and Jennifer Ehle, premiered at Toronto International Film Festival, before screening at London Film Festival in their main competition for which it received a special jury award.

Paulina has also designed multiple music video and commercials collaborating with artists such as Madonna, Dizzee Rascal, Skepta, Sevdaliza and Loyle Carner and has worked with acclaimed directors such as Ninian Doff, Emmanuel Adjei, Romain Chassaing, Weronika Tofiliska.

CAST BIOGRAPHIES

NIAMH ALGAR, ENID BAINES

In 2018 Niamh Algar was named one of Screen International's 'Screen Stars of Tomorrow' and in 2019 she was selected by BAFTA as one of their Breakthrough Brits, a highly coveted nod of support from the academy.

In December 2020, Niamh was nominated for two British Independent Film Awards for her work in Nick Rowland's film CALM WITH HORSES. Niamh is nominated in the 'Best Supporting Actress' and 'Most Promising Newcomer' categories. The awards ceremony will take place virtually in early-February 2021. Niamh recently won two IFTA awards for actress in a lead role in drama for her work in THE VIRTUES and actress in a supporting role in film for CALM WITH HORSES. She was also nominated for actress in a supporting role in drama and in the rising star category for her work.

Niamh stars with Barry Keoghan and Cosmo Jarvis in the independent film CALM WITH HORSES. The film saw its British, Irish, and US releases in 2020, with the US using the title THE SHADOW OF VIOLENCE. The drama is set in rural Ireland and follows Douglas, a former boxer turned enforcer for the drug-dealing Devers family, who juggles a difficult work life and the parenting of his autistic five-year old son he shares with 'Ursula' (Algar). The film premiered at Toronto Film Festival and received a wave of positive reviews, with Niamh being highlighted as the 'beating heart' of the film.

Niamh can currently be seen in Ridley Scott's TV directorial debut RAISED BY WOLVES which released on HBO Max summer 2020 and on SKY Atlantic in December 2020 in the UK. Niamh stars alongside Travis Fimmel, Amanda Collin and Abubakar Salim. The series centres around two 'androids' tasked with raising human children on a mysterious planet. Niamh plays 'Sue' a combat medic who comes to the new planet at the request of her husband despite her reservations.

Niamh has also filmed Guy Ritchie's latest project starring Jason Statham. The untitled film will be released by Paramount and sees Niamh as the lead female actress.

2019 was a breakout year for Niamh with leading roles in critically acclaimed projects across Channel 4 and the BBC. Niamh was seen in TV mini-series THE VIRTUES for Channel 4 from the multi-award-winning director Shane Meadows (This is England). The

drama follows Joseph (Stephen Graham), who returns to Ireland to face the demons of his past with his complicated family who are dogged by dark rumours. Niamh played Joseph's fiery sister-in-law 'Dinah', who is fiercely guarded and is also haunted by a deeply held secret of her own which further complicates Joseph's return. The series aired in May last year, receiving phenomenal critical acclaim.

Niamh also starred in Channel 4 series PURE with Charley Clive, Joe Cole and Anthony Welsh. The series centres on 'Marnie' who has Pure OCD, a condition which causes intrusive X-rated thoughts with no explanation. The series will release on HBO Max in the US later this year.

In March 2018 Niamh was also seen in MOTHERFATHERSON opposite Richard Gere for BBC 2. Niamh took the role of 'Orla', a former Irish soldier. The 8-part original drama is set within the systems of power in politics, media and the police and follows the relationship of a charismatic self-made American Businessman and his self-destructive son whose lifestyle spirals out of control with devastating consequences that threaten the future of the family.

Other projects include: Channel 4 mini-series THE BISEXUAL starring as Tania which premiered in October 2018, and THE DRUMMER AND THE KEEPER. The film premiered at last year's London Film Festival and follows an unlikely friendship between a bipolar drummer of a rock band and an institutionalised teen suffering from Asperger's syndrome.

MICHAEL SMILEY, DOUG SMART

Michael Smiley is a Northern Irish actor. His extensive filmography includes performances in ROGUE ONE, COME TO DADDY, RIALTO, THE NUN, JAWBONE, PERFUME: THE STORY OF A MURDERER, THE OTHER BOLEYN GIRL, THE WORLD'S END, BLACK SEA, GRASSLAND, ORTHODOX and THE LOBSTER.

Michael is perhaps best known for his acclaimed performance as 'Gal' in Ben Wheatley's KILL LIST (for which he won the best supporting actor award at the 2010 British Independent Film Awards) and has previously appeared in three more of Ben Wheatley's films; DOWN TERRANCE, A FIELD IN ENGLAND and FREE FIRE.

His television credits include SPACED, LUTHER, BLACK MIRROR, BLEAK HOUSE, RIPPER STREET, UTOPIA, WIRE IN THE BLOOD, THE ALIENS and DOCTOR WHO.

Michael recently played the lead role of 'Brock Blennerhasset' in TV series DEAD STILL and will soon be seen in BLOODLANDS for BBC 2 alongside James Nesbitt, as well as

starring in the upcoming independent feature GUNPOWDER MILKSHAKE alongside Lena Headey, Angela Bassett and Karen Gillan.

Michael has written & presented two series of his shows for BBC Northern Ireland, called SOMETHING TO RIDE HOME ABOUT, focusing on his love of cycling. Michael has recently written, directed and produced his 1st short film, LE PETITE MORT, which premiered at The Galway Film Fleadh.

He is currently putting the final touches to his 1st feature length screenplay.

SOPHIA LA PORTA, ALICE LEE

Sophia La Porta is an exciting British actress who continues to diversify and establish herself as ‘one to watch’ with each carefully chosen role.

Sophia recently finished filming on the second series of comedy-drama FLACK written by Oliver Lansley with Oliver and Stephen Moyer directing. FLACK is set against the backdrop of a PR agency, and their attempts to promote and protect their clients in the modern media landscape. Sophia stars opposite Anna Paquin as agency client ‘Roxy Baron’, a fiercely ambitious TV personality married to ‘Darren’, played by John Askew, who are both looking to establish ‘Brand Baron’. FLACK was broadcast on UK TV in 2020.

Sophia has also starred as ‘Zara’ in the television adaptation of Richard Curtis’s beloved feature FOUR WEDDINGS AND A FUNERAL. Based on the iconic 1994 British film of the same name, the series is created by Mindy Kaling and Matt Warburton with Richard Curtis, Tim Bevan and Eric Fellner acting as Executive producers. Sophia appeared alongside Nathalie Emmanuel, Nikesh Patel and Rebecca Rittenhouse – her character is in a relationship with ‘Craig’ played by Brandon Mychal Smith and their wedding is one of the four weddings. The series is available to stream on Hulu in the US and Starz in the UK.

In 2019, Sophia wrapped filming FOR YOU which is the third short film in Channel 4’s 4STORIES anthology series. 4STORIES is comprised of 3 x 30-minute contemporary films from emerging writers and directors. Directed by Stroma Cairns, Sophia plays the role of ‘Caitlin’ whose brother-in-law threatens to derail her wedding due to his severe battles with anxiety and depression. FOR YOU will TX in late 2020.

In 2018 Sophia starred in the romantic drama, BEEN SO LONG as ‘Willesden’ opposite Michaela Coel and Joe Dempsie. Directed by Tinge Krishnan, developed by the BFI with funding from the National Lottery, and co-financed by the BFI and Film4, BEEN SO LONG which can be streamed on Netflix. In July 2016 Sophia starred in the 10-episode drama THE FIVE for SKY One. The series, created by novelist Harlan Coben and with Danny Brocklehurst as lead writer, follows a group of friends who are haunted by the disappearance of a young child while he was in their care. Sophia plays ‘Britnay’ alongside Hannah Arterton and Tom Cullen.

Other notable roles include; 'Goldielocks' in the 2015 CBBC series A LONG LONG CRIME AGO, 'Juniper Kohl' in BBC One 2014 series RIPPER STREET, 'Rosie' in 2014 BBC One drama BIRDS OF A FEATHER, 'Tracy' in 2011 BBC series THE FADES, 'Brie Davies' in DOCTORS during 2013 and 'Jasmine' in BBC One drama HOLBY CITY in 2010.

Sophia trained at Arts Ed London.

ADRIAN SCHILLER, FREDERICK NORTH

Adrian Schiller is a theatre, television and film actor, best known for his television appearances in THE LAST KINGDOM, VICTORIA, BLACK EARTH RISING, GENIUS: PICASSO, DOCTOR WHO, SILK, BEING HUMAN and TERRY PRATTCHET'S GOING POSTAL.

Schiller has featured in many films including Monsieur D'Arque in BEAUTY AND THE BEAST (Disney), Rasmussen in THE DANISH GIRL (Pretty Pictures) and Lloyd George in SUFFRAGETTE (Ruby Films). He also featured in Alan Rickman's comedy drama A LITTLE CHAOS and Christopher Spencer's biblical drama SON OF GOD. Other notable film credits include TOLKIEN, CURE FOR WELLNESS, BRIGHTON ROCK, BRIGHT STAR and GOOD.

Schiller has been a prominent figure in the theatre for many years. He spent several years with the RSC and has appeared at the National Theatre in many productions, most notably Conor McPherson's THE VEIL. He has also appeared in THE CRUCIBLE at The Old Vic as Reverend Hale, THREE SISTERS at The Young Vic in the role of Kulygin, and HYSTERIA at Hampstead Theatre alongside Antony Sher. Schiller has also lent his vocal talents to several extremely popular video-game series, including FABLE III and the Assassin's Creed series, and was the face and the many voices of the award-winning 'Moment of Doubt' anti-drink driving campaign.

NICHOLAS BURNS, SANDERSON

Film includes: EMMA (Working Title); THE HOPE GAP (Immersiverse); THE LITTLE STRANGER (Potboiler Productions); GHOST STORIES (Warp Films); THE LADY IN THE VAN (BBC); WAR BOOK (Sixteen Films) and THE WORLD'S END (Working Title).

Television includes: SMALL AXE: RED, WHITE AND BLUE (BBC); LETHAL WHITE (BBC); HARLOTS (ITV); MANHUNT (Buffalo Pictures); WANNABE (Bullion Productions); NATHAN BARLEY (Talkback); THE

TUNNEL (Canal+); THE CROWN(Netflix); MARLEY'S GHOSTS (UKTV/Gold); DOCTOR WHO (BBC) and UNCLE (BBC).

Theatre includes: LOVE, LOVE, LOVE (Lyric Hammersmith); MEASURE FOR MEASURE (Donmar); YOUNG MARX (Bridge Theatre); MACBETH (Young Vic); THE VOTE (Donmar); BREEDERS (St. James'); KAFKA'S DICK (Bath); THE MAGISTRATE (National Theatre); THE RECRUITING OFFICER (Donmar); 66 BOOKS (Bush Theatre); THE VILLAGE BIKE (Royal Court); FAT PIG (West End); GHOST STORIES (Lyric Hammersmith); MUCH ADO ABOUT NOTHING (Sheffield Crucible); ARCADIA (Bristol Old Vic); A MIDSUMMER NIGHT'S DREAM, THE TWO GENTLEMEN OF VERONA (Regents Park) and THE TAMING OF THE SHREW (Nottingham Playhouse).

VINCENT FRANKLIN, FRASER

Film includes: YESTERDAY (Working Title Films); NATIVITY ROCKS! (Mirrorball Films); MR TURNER (Thin Man Films); THE RIOT CLUB (Pinewood Films); BRIGHT STAR (BBC Films); THE ILLUSIONIST (Bullseye Entertainment); CONFETTI (BBC Films); THE BOURNE IDENTITY (Universal Pictures); FROM HELL (20th Century Fox). Vincent has appeared in several films directed by Mike Leigh: PETERLOO (Film4 Productions), VERA DRAKE and TOPSY-TURVY (Thin Man Films).

Television includes: GENTLMAN JACK, BODYGUARD (BBC); DECLINE AND FALL (BBC); HAPPY VALLEY – Series 2 (Red Productions); CUCUMBER and BANANA (Channel 4); DOC MARTIN - Series 1-8 (ITV); TUBBY AND ENID (BBC), JONATHAN STRANGE & MR. NORRELL (Jonathan Strange Productions); THE THICK OF IT - Series 2-4 (BBC), TWENTY-TWELVE - Series 1-2 (BBC), GRANDMA'S HOUSE - Series 2 (Tiger Aspect Productions); THE WRONG MANS, NO HOLDS BARD, OLIVER TWIST and THE OFFICE (BBC).

Theatre includes: Burleigh in MARY STUART (Almeida Theatre) Charles Laughton in LAUGHTON (Stephen Joseph Theatre); Michael Cocks in the critically acclaimed THIS HOUSE (National Theatre); Tubby in THAT DAY WE SANG (Manchester International Festival); Henry Higgins in PYGMALION (Wolsey Theatre and Harrogate Theatre); Long John Silver in TREASURE ISLAND; Harold in COMMUNICATING DOORS (Swan Theatre); WAKY WAKY (Belgrade Theatre, Coventry); Frank Lubey in ALL MY SONS (Oxford Stage Company); Pinchwife in THE COUNTRY WIFE; Figaro in THE MARRIAGE OF FIGARO; Arthur in UP AND UNDER; De Flores in THE CHANGELING; Tony Lumpkin in SHE STOOPS TO CONQUER (Harrogate Theatre); Mike in AFTERS (Old Red Lion); THE WINTER'S TALE and CORIOLANUS (English Shakespeare Company).

Radio includes: THE HAUNTENING, ALL THOSE WOMEN, AN OPEN RETURN, THE LENTIL SORTERS, THE STUARTS and GILES WEMMBLEY HOGG GOES OFF, all for BBC Radio 4.

Vincent has directed his own adaptations of THE GOVERNMENT INSPECTOR and THE TURN OF THE SCREW, as well as SHIRLEY VALENTINE, all for Harrogate Theatre. His first book, MENUS THAT MADE HISTORY, is published by Octopus. He is the founder and creative director of the multi-award-winning communications agency, Quietroom.

Vincent trained at Bristol Old Vic Theatre School.

CREDITS

BFI, FILM4 & FFILM CYMRU WALES PRESENT

A SILVER SALT FILMS PRODUCTION

IN ASSOCIATION WITH KODAK MOTION PICTURE & CINELAB LONDON

Enid Baines	Niamh Algar
Doug Smart	Michael Smiley
Sanderson	Nicholas Burns
Fraser	Vincent Franklin
Alice Lee	Sophia La Porta
Frederick North	Adrian Schiller
June	Clare Holman
George	Andrew Havill
Valerie	Felicity Montagu
Perkins	Danny Lee Wynter
Anne	Clare Perkins
Beastman	Guillaume Delaunay
Gerald	Richard Glover
Casting	Nanw Rowlands
Sound Designer	Tim Harrison
Original Music by	Emilie Levienaise-Farrouch
Costume Designer	Saffron Cullane
Hair and Makeup Designer	Ruth Pease
Production Designer	Paulina Rzeszowska
Editor	Mark Towns
Director of Photography	Annika Summerson
Executive Producer	Andy Starke
Executive Producers	Ant Timpson, Kim Newman, Naomi Wright Lauren Dark, Ollie Madden, Daniel Battsek,
Executive Producers	Mary Burke, Kimberley Warner
Produced by	Helen Jones
Written by	Prano Bailey-Bond Anthony Fletcher
Directed by	Prano Bailey-Bond
Debbie	Erin Shanagher
Young Enid	Beau Gadsdon
Nina	Amelie Child-Villiers
Gordon	Matthew Earley
Frank	Richard Renton
Older Girl in Film	Bo Bragason
Younger Girl in Film	Amelia Craighill

Panicked Woman	Madeleine Hutchins
Tom	Robert Vernon
Neighbour on TV	Lucy Mizen
Woman in Video Nasty	Joanne Gale
Waitress	Clare Noy
Red Haired Woman	Louise Hadley
Girls on Night Out	Lisa Ronaghan
	Francesca Renée Reid
Boy	Albie Marber
Alf the Projectionist	Chris Dale
Journalist #1	Jacob Ward
Journalist #2	Guy Slocombe
Journalist #3	Jonathan Taylor
Journalist #4	Garry Molyneux
Arguing Man	Sean Buchanan
Arguing Woman	Emma Eckton
Man Reading Newspaper on Train	John Ward
Young Boy with Arguing Couple	Joe Walker
Man in Extreme Coda	Peter Pedrero
Woman in Extreme Coda	Alice Eadson
The Day The World Began	Steven O'Rourke
	Sam Goodland
Kids Outside Video Shop	Charlie Langridge
	Emile James
Woman in Video Shop	Sharon Taylor
Film Crew in Cabin	Mike Bargh
	Jean-Pascal Heynemand
Pedestrians Perfectly Dressed	Keith Senior, Asma Hussain, Tina Owens,
	John Roberts
	Imre Elekes, Pritpal Mattoo, Seema Morar,
	Anoo Snood, Denise McCormick, Robert
Restaurant Customers & Members of the Public	Norvill, Tony Perkins, Kieran Kelly, Alan Thomas
	Teresa Ghorbani, Bryan Hodges, Stuart
	Ashworth, Paul Cavendish, Darren Northfield,
	John Kavanagh, Jeff Slater, Simon Palframan,
	Graham Hipkiss-Hicks, Ian Preston, Keith
	Nahon, Steve Crawshaw, Millie Jackson,
Journalists	Ruth Telford, Nigel Wilcock

	Martin Lee, Melissa Makan, Roger Tully, Joginder Singh Jagpal, Michael Crone, Trish Cockram, Darryl Bradford, Jenny Allen, Babaferanmi Ogboye, Athina-Maria Grigoriadou, Georgina Langbridge, Daniel Foster, Alex Starkey, Jayne Pacitto, Harry Martin, Mark Fisher, Robert Elsey, Caitlin Reynolds, Damien Stewart, Steve Mackay, Christine Clarke, Barry Pearson, Adele Edwards, Nikki Marshall, Paolo Bafico, Lewis Powell, Kwok Wai Ng, David Soffe, Sarah Cahill, Daniel Blythin-Hammond, Andy Grayson, Djamila Zerara
Train Commuters	Sophia Kelly, Jason Offen, Keith Senior, Simon Mullington, Esme Milnes, Ian Austin, Suki Dunn, Grant Cookes, Athina-Maria Grigoriadou, Paul Eastwood
Hands Through the Bed	Severin Black, Nick Brimble, Haroun Butt, Evelyn Pelayo, Pippa Nixon, Emerald O'Hanrahan, Fiona Goldman, Alex Kassab, Richard Cotton, Bridie Tyler, Joe Murphy, Abigail Stokes, Joseph Henshaw, Jovan Earp
Crowd Actors	Prano Bailey-Bond
Bloodied Woman in Rejected Video Nasty	
Line Producer	Kristyna Sellnerova
Production Manager	Aimee Whelan Sarah Barker
Production Coordinator	Rachael Bone Holly Carrington
Production Assistants	Rebecca Richardson Shaunna O'Brien Marie Saunders Lily Vos Viola Moss
Production Runner	Charlotte Sigsworth
1st Assistant Director	Jeroen Bogaert
1st Assistant Director (additional)	Mike Hayes
2nd Assistant Director	Paul Morris
2nd Assistant Director (additional)	Liz Summers
3rd Assistant Director	Zak Harney
3rd Assistant Director (additional)	Dylan Nicholson
Floor Runners	Amelia Cox Dylan Nicholson
Dailies	Joe Lloyd, Nicole Forrest, Billy Mai Brooks
Director's Assistant	Meric Gonen
Production Accountant	Penelope Robinson
Accounts Assistant	Vaida Sceanoviene

Location Manager	Joe Gradwell
Assistant Location Manager	Andrew Edwards
Location Assistants	Seamus Fitzgerald Michael Krause Rebecca Wright
Additional Location Scout	Paul Coverdale
1st Assistant Camera	Jason Wingrove
2nd Assistant Camera	Martyn Culpan
Steadicam Operator	Emilio Schläppi
Camera Trainee	Jade Jenkins
Digital Imaging Technician	Christy Kail
Drone Operator	James Wilthew
Camera Dailies	Steve Aitchison Veronica Keszthelyi
Script Supervisor	Ciara McIntyre
Art Director	Philip A. Brown
Set Decorator	Bronwyn Franklin
Standby Art Director	Rachel Amanda Jones
Art Department Assistant	Natasha Singh
Prop Master	Paul Smith
Dressing Props	Sam Hunter
Standby Props	Christie Cheng Adrian Cahill, Elinor Birkenhead-Jones, Holly Badenoch
Dailies	Badenoch
Video Playback	Revolver
Playback Operator	Hannah Wilson
Playback Technicians	Paul Blakeman Craig Jenkins
Lead Graphic Designer	Video Mat
Graphic Designer	Mickey Ralph
Construction Manager	Liam O'Hara
Head Carpenter	Kevin Stanley Jason Smith, Tom Blamires, George Wright, Glenn Elsdon, Simon Nightingale, Robert Wright
Carpenters	Wright
Head Painter	Michael Cotton
Painters	Michael Bell, Jack Eills, Joe Piotrowski, Lee Goddard, Thomas Harwood, Alfie Goddard
Scenic Artist	Deb McShane
Scenic Painter	Jade Bove
Electrician	Richard Barker
Sound Recordist	David Mitchell
Boom Operator	Phil Cape
Sound Trainee	Andrew Illingworth
Sound Daily	Brian Gray

Assistant Costume Designer	Basia Kuznar
Principal Costume Standby	Mara Bueno
	Ali Toner, Claire Lilley, Paul Stanton, Julie Stanton, Ella Di Gregorio, Emily Newby, Julie Moxon, Jacob Ward, Lizzie Corkish, Sarah
Costume Dailies	Lillie Rose
Textile Artist	Jack Beagley
With special thanks to	Vintage Rose
	Blue Rinse Vintage
Hair & Makeup Supervisor	Bethany Lewis
Hair & Makeup Assistant	Hannah Belford
	Rachel McNulty, Chloe Louise Halligan Gorton, Stacey-Leanne Clarke, Alexandra Blythe Jackson, Rebecca Powell, Leanne Marie Charlston, Benjamaporn Kusita
Dailies	Ray Marston Wig Studio
Wigs provided by	Chantecaille
With special thanks to	Sukin
	Bumble & Bumble
	Schwarzkopf
	Queenie Organics
Special Makeup and Figurative effects by	13 Finger FX
Design by	Dan Martin
Workshop Supervisor	Roz Gomersall
Mechanical Effects	Thomas Tuohey
Hair Punching	Anna Cichon
Workshop Artist	Daniel Gomer
Workshop Assistant	Tony Clarke
Gaffer	Elliot Beach
Best Boy	Terry Maskell
	Ben Davies, Clare Brittain, Darren Campbell, Gabriel Jennings, Howard Roe, Matt Holloway, Mark Leeming, Jenni Suitiala, Jack Skipper, Jack Hutchinson, David Mitchell
Electricians	Darren Fielding
Rigger	
Grip	Sean Kelly
Grip Daily	Warwick Drucker
SFX provided by	Future Effects
SFX Supervisor	Ben Ashmore
SFX Technicians	Paul Chandler
	Connor Grove
Action Vehicles Coordinator	Carlos Perez

Action Vehicles Technician	Andrew Cornes
Low Loader provided by	Anglo American
Low Loader Technicians	Wayne Ridal Martin Meaney Neil McKay
Medic	Paul Johnson Adam Young Mark Furneaux
Health and Safety	Action Safety
Stunt Coordinator	Peter Pedrero
Casting Assistant	Chandra Ruegg
Supporting Artists provided by	LB Casting Universal Extras
Dialect Coach	Majella Hurley
Movement Director	James Berkery
Script Editor	Sarah Golding
Script Consultants	Ludo Smolski Liam Foley
Additional Material by	Joel Morris Jason Hazeley
Unit Publicist	Zoe Flower
Stills Photographer	Maria Lax
Additional Photography	Tim Walker
EPK	Naomi Wright Eilir Pierce
Catering provided by	Daru Film & TV Danny Janes
Head Chef	Danny Janes Jr.
Facilities provided by	Empire Facilities
Facilities Transport Captain	Stuart McNicholas
Unit Drivers	Dylan Newton
Rushes Runners	Kit Taylor Jake O'Brien-Adamson Josh Blewitt
Minibus Drivers	Jay McDavid Gary Boner Craig Connor
Swing Drivers	Lee Kynoch Adam Tomlinson Daniel Davies Trenton Wiggan
Pick up Drivers provided by	Nigel Launder
Security provided by	Capricorn Security

Traffic Management by Dalton Adams
Garry Robinson
Natalie Yehezkel
Amberon

The Locations Department Would Like to Thank Screen Yorkshire, Richard Knight, Richard Thwaites, Richard Barker, Ian Land, David Hoare, Rachael Jackson, Chris Hordley, Olivia Thomas, Jess Newbould, Phil Hirstle, Dr Hal John Strangeways, Dr. Aleck Brownjohn, Lesley and Gerry Cowell, Karen Fletcher, Jenny Swan, Andrea Barker, Simon Boswell, Victoria Alexander, Stephanie Pim, Keith Varley

Additional Photography – London Unit

Line Producer Ross Williams
Production Manager Alasdair Mitchell
Production Supervisor Matt Wilson
Production Assistant James May
1st Assistant Director Graham Drover
2nd Assistant Director Zoe Tough
Floor Runner Georgie Ward
Runner Jamie Sawdon
Standby Art Director Alannah Byrne
Standby Props Olita May
Dressing Props Samuel Michnik
Art Department Assistants Georgina Syborn
Playback Operator Kal Biggins
1st Assistant Camera Kate Molins
2nd Assistant Camera Cristina Cretu
Camera Trainee Camilla Brizio
Tracking Vehicle provided by Bickers
Tracking Vehicle Driver Brian Naunton
Digital Imaging Technician Martine Skogstad
Assistant Costume Designers Emily Newby
Alice Cox-Morton
Dailies Arantxa Bernal, Lapaz Copus
Hair & Makeup Designer Stefanie Kemp
Hair & Makeup Supervisor Olivia Jerrard
Hair & Makeup Assistant Emily Wilcox
Kari-Anne Habbershaw
Best Boy Aaron Szogi
Riggers Callum Clements
Billy Gibson

	Christian Hayes, Matt Markham, Junior Agyeman, Hamza Twomey, Akeel Fleary, Ryan Monteith, Jonathan Tomlin, Cade Conetta, Chris Stones, Paul Hill, Sunny Singh, Kit Wood, Oliver Poole, Kevin
Electricians	McFadden
Production Sound Recordist	Max Devere
Boom Operator	Jon Gibson
Location Manager	Jim Chambers
Unit Manager	Gary French
Location Assistant	Alex Zolghadriha
SFX	Scott MacIntyre
SFX Technicians	Eddy Popplewell Martin Jones
Covid-19 Supervisor	Uli Kress
Medic	Garry Marriot
Security	Location Security Jason Elwell Marlon Saint Clare
Minibus Drivers	John Richardson Stephen Green
Facilities provided by	FilmFlow
Facilities Manager	Karen Hayter
Catering provided by	Dinner Ladies
Catering Manager	Lilly Cai
Post Production Supervisor	Hashim Alsaraf
First Assistant and VFX Editor	Thora Woodward
Assistant Editors	Inigo Manby Thy Quach
Editing Equipment provided by	Salon
Digital Rushes processed by	The Other Planet
Music Supervisors	Jenna Fentimen Irma de Wind
Post Production Accountant	Kate Eldridge
Archive Consultant	David Ross
Archive Material courtesy of	Getty Images
Insurance	Tysers
Payroll Services by	MoneyPenny
UK Tax Auditor	Shipleys
Production Legal Services by	Johan Ewing, Nicki Parfitt and Poppy Evans of Lee & Thompson LLP
Production Bank	Coutts
Clearances	The Clearing House

	Ruth Halliday
Colourist	Vanessa Taylor
Picture Post Production	Dirty Looks
Head of Digital Intermediate	Tom Balkwill
Digital Intermediate Producer	Charlotte Llewelyn
Post Production Coordinator	David Lale
Online Editor	Gareth Bishop Lauren De Rigny
Title Design	Mark Towns
Visual Effects by	István V. Molnár Technicolor VFX
For Technicolor VFX	
VFX Supervisor	Gary Brown
VFX Executive Producer	Kate Warburton
VFX Line Producer	Danielle Dunster
VFX Editor	Conor O'Sullivan
VFX Artists	Miguel Algora Mark Epstein
Supervising Sound Editor	Tim Harrison
Supervising Dialogue Editor	Adele Fletcher
ADR Supervisor	Michele Woods
ADR Editor	Justin Dolby
ADR Mixer	Nick Baldock
Additional ADR Mixer	Baptiste Boiron
Assistant Dialogue Editor	Ruth Knight
Sound Effects Editor	Seb Bruen
Sound Effects Editor	Sam Mason
Sound Effects Artist	Chase Coley
Additional Effects	Richard Formby
Additional Effects	Simon Todkill
Assistant Sound Designer	Felix Waverley-Hudson
Atmos Recordist	Paul Richardson
2nd Atmos Recordist	Karl Sadler
Foley Mixer	Adam Mendez
Foley Artist	Oliver Ferris
Foley Artist	Sue Harding
Premix / Additional Sound Design	Pär Carlsson
Re-recording Mixer	Jamie Roden
Technical Manager- Point1Post	Adam Daniel
Analogue Transfer Operators	Robyn Leonard Brandon Mosquera Caicedo
Analogue Transfer Engineers	Michael Speers

	Jon Gordon
Sound Post Facility	Aumeta
ADR Studio	Art4Noise
Additional ADR Studio	Sonorise
Foley Stage	Twickenham Studios
Mix Theatre	Point1Post
The Sound Department Would Like to Thank	Anna Bertmark, Martin Pavey, Milo Taylor, Klaus Fried, Joanne Tyler, Jonathan Marks

Original score composed and performed by	Emilie Levienaise-Farrouch
Score mixed by	Adam Miller at The Mix Shop

Camera Equipment provided by	MovieTech Pixipixel
Lighting Equipment provided by	ProVision
Mobile Communications	Sitelink Communications

Props provided by	Stockyard North, Revival Props, Man Cave Antiques, Golden Age TV, Movie Cameras Inc
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For Silver Salt Films	
Co-Director & Producer	Helen Jones
Co-Director & Producer	Naomi Wright

For Kodak Motion Picture	
Director Sales EAMER	Sam Clark
Sales Support	Chloe Cooke
Production Coordinator	Linda Pedersen

For Cinelab London	
Head of Production	Roger Harlow John Gurney, Steve Sheridan, Luke Slatter,
Film Processing	Tony Puzas
Dailies Colourist	Paul Dean
Film Scanning	James Wren, Scott Liddle

For Film4	
Head of Development	Ben Coren
Head of Production	Tori Parry
Production Executive	Emily Leach
Production Manager	Emma Costello
Head of Business Affairs	Cassandra Carias
Legal & Business Affairs Executive	Jonathan Fransman
Marketing & Distribution Manager	Hannah Saunders
Press & Publicity Manager	Phil Cairns
Senior Finance Manager	Suby McCarthy
Assistant to Head of Creative	Alice Clenshaw
Executive Assistant	Yari Hernandez

For BFI

Production & Development Executives	Kristin Irving Emma Duffy
Head of Production	Fiona Morham
Production Finance	Katie Ellen
Business Affairs Manager	Vicky Skea
Production Manager	Iris Cohen

For Ffilm Cymru Wales

Chief Executive	Pauline Burt
Production Executive	Bizzy Day
Legal Services	Mary Brehony of Brehon & Co

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"Chernobyl"	Written by Benjamin John Power Performed by Blanck Mass Courtesy of Sacred Bones Records Published By BMG Rights Management (UK) Limited, a BMG Company
"Habatoli Souna"	Written by Oswald Antoine Marie D'Andrea Published by Berry Music Courtesy of Berry Music/Conroy 78
"Moonshine Rag"	Written by J.Hawksworth Performed by J.Hawksworth Courtesy of Rouge Music Ltd.
"Brainsplitters"	Written by Luigi Moreno Performed by Luigi Moreno Courtesy of Aumeta Ltd.
"Cabin Fever"	Written by Hairy Moth Performed by Is Torn Courtesy of Aumeta Ltd.
"Festival of Darkness"	Written by Frederick North and Ligeti Quartet Performed by Ligeti Quartet Courtesy of Aumeta Ltd.

"Kerosene Killer 3"	Written by Francis Silverlake Performed by Francis Silverlake Courtesy of Aumeta Ltd.
"Hyde"	Written by rhythm Performed by rhythm Courtesy of Aumeta Ltd.
"Oedipussy"	Written by Septoria Performed by The Black Light Roamers Courtesy of Aumeta Ltd.
"Prospero"	Written by recur Performed by recur Courtesy of Aumeta Ltd.
"Rabbit Skin"	Written by Hetty McPhlee Performed by Hetty McPhlee Courtesy of Aumeta Ltd.
"Run Like The Wind"	Written by Frederick North and Ligeti Quartet Performed by Ligeti Quartet Courtesy of Aumeta Ltd.
"The Driller Killer"	Directed by Abel Ferrara Courtesy of Vinegar Syndrome
"Frightmare"	Directed by Pete Walker Licensed by Screenbound International Pictures
"Frozen Scream"	Directed by Frank Roach Copyright 1980 Ciara Productions Courtesy of Vinegar Syndrome
"Nightmares in a Damaged Brain"	Directed by Romano Scavolini Licensed by Hypercube LLC
"Sendo Senshi"	Directed by Alan D Boyd and White Dolemite Courtesy of The Violent Movie Association & Little Sparta Productions
"The Soultangler"	Directed by Pat Bishow Courtesy of Patrick Bishow and the American Genre Film Archive

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Made with the support of the BFI's Film Fund

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