

THE THING WITH FEATHERS

Berlinale Film Festival 2025 | European Premiere



DIRECTED & WRITTEN BY

Dylan Southern

PRODUCED BY

Andrea Cornwell, Leah Clarke, Adam Ackland

STARRING

Benedict Cumberbatch, Richard Boxall, Henry Boxall, Eric Lampaert, Vinette Robinson, Sam Spruell

Film4 and the BFI (awarding National Lottery funding), in association with Align, Uncommon Creative Studio, MK2 and Rank and File, in co-production with Film I Vast and Filmgate Films. A Lobo Films & SunnyMarch Production.

FESTIVAL OFFICIAL ACTIVITY

Photocall: Tuesday 18 February | 15:45 | Grand Hyatt Hotel

Press Conference: Tuesday 18 February | 15:55 | Grand Hyatt Hotel

Premiere Public Screening: Tuesday 18 February | 21:00 | Uber Eats Music Hall

FESTIVAL SCREENINGS

Press Screening: Monday 17 February | 19:00 | CinemaxX 5-6

Press Screening: Monday 17 February | 21:00 | CinemaxX 5-6

Additional Screening: Wednesday 19 February | 15:45 | Uber Eats Music Hall

Additional Screening: Thursday 20 February | 21:30 | Zoo Palast 1

Additional Screening: Friday 21 February | 12:30 | Berlinale Palast

Additional Screening: Saturday 22 February | 10:00 | Urania

RUN TIME

98 minutes

Press Contacts:

feathers@premiercomms.com

Ellen Tinkler-Steers | Priyanka Gundecha | Nora Murray-Smith

Sales Contacts:

UTA | RonsonR@unitedtalent.com

mk2 Films | intlsales@mk2.com

SYNOPSIS

Left to raise two young sons after the unexpected death of his wife, DAD's life begins to unravel. Grief is messy and chaotic enough as it is, but when it takes the form of an unhinged and unwanted houseguest – CROW – taunting him from the shadows, things start to spiral out of control...but maybe that's exactly what Dad needs.

ABOUT THE FILM

The Thing with Feathers is writer/director Dylan Southern's fiction debut.

Dylan's previous work includes three acclaimed documentary features, and he has been celebrated for his ability to craft authentic, human-centred narratives. He is also a multi award-winning director of commercials and music videos.

The genesis of **The Thing With Feathers** began when Dylan was gifted a book; "Grief is the Thing With Feathers" by Max Porter. His deeply felt emotional connection to the novel meant he knew straight away he wanted to adapt it – and set about convincing Max that he was the right person to make the film.

Max Porter's poetic novella is a profoundly moving story told in three points of view: of a recently widowed father simply called "DAD"; and of his two young BOYS, and of a giant, shamanistic and unruly CROW, which seemingly comes to life out of the pages of Dad's work as a writer. The book has been celebrated as one of the most imaginative and distinct British novels of the last decade.

The book was adapted by Southern, in development with Film4. In adapting the book, the filmmakers wanted to honour the spirit, extraordinary playfulness and non-linear form of Porter's work – which creates a deep, intimate portrait of a family in extraordinary transition. The book is now regarded as a modern classic, and was included as one of the top 100 novels of the 21st century by *The Sunday Times*. It won the 2016 International Dylan Thomas Prize and shortlisted for *The Guardian's* First Book Award. It has been sold in 31 territories and adapted to stage in multiple countries.

The project required three extraordinary actors to carry the story, which Dylan found in two-time Academy award nominated Benedict Cumberbatch, working alongside the screen debut of twins Richard and Henry Boxall as Dad's two young sons, both seven years old at the time of shooting. The film also stars Eric Lampaert, Vinette Robinson, Sam Spruell and the voice of David Thewlis as 'Crow'. The film is produced by Andrea Cornwell of Lobo Films and Adam Ackland and Leah Clarke of SunnyMarch Productions.

STATEMENT BY DYLAN SOUTHERN - Writer & Director

The Thing with Feathers started when I read a book that profoundly moved me.

As a teenager I lost my best friend unexpectedly, then a year later another of my friends died. These deaths left me bewildered. I'm sure things have gotten better now, but at that point, as a young man, I had never been provided with the tools to deal with the overwhelming enormity of that kind of loss. I tucked it away. I carried it with me. I unknowingly allowed it to grow.

Reading Max Porter's novella "Grief is the thing with Feathers" years later was one of the most cathartic experiences of my life. It gave me an insight into feelings that men (and perhaps particularly British men of a certain age!) don't get taught to deal with. It gave me the language to discuss how unsubtle, messy, chaotic and persistent grief can be. Importantly, it did so in a way that was masterfully laced with the same brand of absurdism, gallows humour and honesty, the same avoidance of sentimentality with which I approached my own experience of loss.

The book is unapologetically un sentimental about death and loss, it's abrasive, tender, violent, soft... it's genuinely funny, kind, not to mention ridiculous in places. I was astounded by the way those disparate tones combined to allow access to genuine human truths in a way I hadn't experienced before.

We're so used to being shown grief as a "process". We're told in the language of self-help that it's something we must move through in five distinct stages, finally emerging on the other side, healed and whole. Here was a book that called bullshit on that kind of trite over-simplification. A story that didn't try to hide from messy reality, yet still managed to be hopeful, funny and hugely entertaining.

With this adaptation, my ambition and priority were to create a cinematic language that would honour the DNA of Max's book, whilst being its own thing - just as unconventional but accessible to audiences who might not be aware of its literary origins.

The film has moments inflected by genre; the opening act is full of deliciously and deliberately dislocating shards of horror that unsettle the nervous system and act as a tonal counterpoint to domestic reality (where the true horror of the family's situation lies).

I couldn't use structure in the exact same way Max's book does, but I knew I wanted to play with structure in a way that was analogous, and which reflected the temporal qualities of grief. I wanted to explore the way time can dilate, examine the inflection points loss creates between memory and the present, I wanted to span grief-time, rather than real-time.

And then there was the question of Crow, the possibly real, possibly imaginary but always compelling creature who guides the family through this tumultuous period in their lives.

Part demented Mary Poppins, part Tyler Durden, with shades of The Fall's spiky frontman Mark E Smith, the barely concealed volcanic violence of Sexy Beast's Don Logan, the gauche entitlement of Withnail - Crow is also a character unlike any we've seen before.

Crow's function in the story - forcing Dad, in increasingly inventive, sometimes cruel ways, to face up to the fact his wife is gone - felt to me like the remit of a character from a fairy tale or a Studio Ghibli movie. In fact, for a long time when anyone asked me what I was working on I'd describe it in those terms - a

sort of live action adult Studio Ghibli film. Mixing the domestic and every day with moments of fantasy and visual invention.

I'm an eighties kid; I'm a huge fan of monster movies and in camera effects. Budgetary limitations aside, my personal taste meant Crow was never going to be a CGI creation. He had to be tactile, organic, handmade. He had to have a touch of the Jim Henson about him. He had to be a real presence.

The trick was always going to be to embrace the bizarreness of the conceit with utter conviction. The audience has to believe in Crow as a character. For that to happen the actors had to believe in Crow on set and he had to be tangible to me as a filmmaker. We could have had the slickest CGI in the world, but I don't think the performances of the kids and Dad would have been as connected to Crow's presence.

As far as I was concerned the only person who could design Crow was sculptor Nicola Hicks whose work as a fine artist and sculptor I had long admired. And the only person who could voice him was David Thewlis (whose vitriolic diatribes from Mike Leigh's 'Naked' rang in my head as I read and wrote the character). He begins on the page in Dad's fevered drawings, for which we enlisted the services of the phenomenal graphic novelist Lucy Sullivan and is brought to life on screen by the brilliant physical performance of Eric Lampaert.

Benedict Cumberbatch embraced the role of Dad with a conviction and wild abandon that was mesmerising and transcendent to witness. First time actors Richard and Henry Boxall embodied the roles of his sons in a way that is impossible not to fall in love with. Max Porter came along for the ride as the most supportive ambassador and advocate for the film and even made it to the screen in a somewhat meta cameo!

I wanted the film to be a visceral document of a human experience; cathartic for those that have experienced the thing it depicts, illuminating for those that haven't. Wild. Chaotic. Messy. Funny.

This wasn't an obvious (or easy) book to adapt so I'm incredibly proud of the film we made together with a commitment to kindness, handmade craft and love.

I'm thankful for the time I spent with Crow and ultimately, I hope audiences are too. Because of him, this is a film that traverses tones; it's scary, it's violent, it's tender, it's silly, it can be heartbreaking; but ultimately, it's hopeful.

I want this to be a film that people leave feeling things they may not have expected to when they entered.

Just as I did when I first read Max's book.

STATEMENT BY MAX PORTER - Author

With collaborations I believe in a kind of instinctual trust economy. I don't seek control or ownership over the way my work is adapted or translated into other mediums and languages, but I do love being involved. I like being in the room. I like answering questions. From the first meeting with Dylan Southern I knew he cared, got it, and he wanted to protect my book's weird heart. It was clear that he would keep it bird-like. Dylan understands Crow. He needs him and likes him.

We've talked a lot over the years as he's been patiently building this special film. He shares his ideas. We talk about music, poetry, graphic novels, esoteric instruments, videos of birds, rants about parenting woes and sickly sweet hallmark cards mourning-industry bullshit. He asked me about important decisions and in almost every instance I really liked his hunch. He didn't want to slavishly illustrate the book, he wanted to let the book free into cinematic space. He's created a film that feels handmade and lived-in. There was a sincerity with everyone involved, an attention to detail because Dylan allowed everyone to bring a bespoke feeling to their corner of it. Literally every mark, every feather, every dropped sock, smashed cup, every built or lit or graded element represents a person's lived experience, their loss, their love. I cried after a set visit because the warmth and care in the room was so potent, so overwhelming, and it was amazing that it had sprung from my little book about the death of my dad, and it was amazing that it had nothing to do with that at all anymore. It had flown off to become everyone's.

I think he's made a film which will mean different things to different people. Crow is unfixed, unruly, he's yours to decide, wildly silly and deadly serious in the same breath. The boys are devastatingly real, he directs them with extraordinary tenderness and compassion and they repay him with some of the best child acting I've ever seen. Benedict's performance as Dad is a kind of wild analysis being done on the viewer, you're part of it, you're with him, you are him, there's none of the safe distance we're used to when watching acting. It's beyond virtuoso, it's miraculous.

The film is heart-breaking because it's about losing the person you love, but crucially it's also very funny, and very strange. In that respect, despite the 8 foot bird and the murderous demon, it feels profoundly real; it feels true to life.

- Max Porter, Author of Adapted Novel, "Grief is the Thing with Feathers"

STATEMENT BY BENEDICT CUMBERBATCH - Actor & Producer

Max's novel is an exceptional piece of prose. It's lyrical, damaged, salvational, majestic, mundane, domestic, real and surreal. It is an extraordinary prism through which to reflect grief – the structure and intimacy of it. When reading it, I had the most amazing film playing in my head. The nature of the source material challenges you into imagining it, how it touches on something deeply personal. It's difficult to adapt a book that is so complete in so many ways. You want to do something different with it, but you don't want to completely deconstruct the DNA of it. I wanted to keep Dad's humanity. I wanted, as an actor, to be able to bring across somebody who is very human in his failings – someone who is working through things moment by moment. I think everyone in the film, from Max through to us, knows that grief is a universal experience. It's also a very rare thing in culture to explore that through a male experience.

Dylan's passion for the project really drove me to wanting to make it. He is one of the most affable people that I have ever met as well as being super talented. He is driven by a very personal motive to make this film, how the book connected with him at the time of his life when he read it. I felt held by him. I felt heard by him. I felt able to go to places for him and be very honest. It's very exciting, as a producer, to find someone with such motivation to tell this story. He has a love of art – he doesn't stop being inspired by it and wanting to talk about it. He constantly surrounds himself with culture but he's not self-obsessed in any way.

Crow is everything to Dad. He's a provocateur. He's an angry harbinger of grief and inadequacy. He's the worst internal critic. He's a guardian angel. He's a protector. He's a mess of grief and it takes the form of this Crow. The relationship between Dad and Crow is wonderful – the suspicion, the discovery, the horror, the craziness, the embarrassment, the confrontation, the anger.

This film is important for any time, but I think it is particularly important now, because it is about the idea of male vulnerability and what it is to deal with grief and loss. It examines how we are these multifactorial strands of being, and what happens when we are blown apart by something as devastating as the loss of a significant other. The undoing that happens and how, from the ashes of that, something beautiful and honest can be rebuilt and reborn. We still live in a culture where dying, death and grief isn't talked about all that much. It's packed away. But, as we know, reality lives on, and it becomes a part of us. Love inevitably means loss because you can't love something without loss. Nothing lasts forever. This is the extraordinary, haunting, beautiful and profound way to explore loss.

ABOUT THE CAST

BENEDICT CUMBERBATCH | "Dad"

Academy Award nominee Benedict Cumberbatch has established himself as one of the most versatile actors of his generation with an array of emotionally searing and complex roles defining his body of work.

Cumberbatch was nominated for an Academy Award, BAFTA, SAG, Critics Choice and Golden Globe for his work in Jane Campion's Academy Award winning film *THE POWER OF THE DOG*. Cumberbatch also received Academy Award, Golden Globe, BAFTA and SAG Award nominations for his portrayal of 'Alan Turing' in Morten Tyldum's *THE IMITATION GAME*.

Upcoming projects include Jay Roach's *THE ROSES* opposite Olivia Colman; Guy Ritchie's *WIFE & DOG* alongside Rosamund Pike; Wes Anderson's *THE PHOENICIAN SCHEME* opposite Tom Hanks and Scarlett Johansson; and DC Moore's adaptation of Matt Haig's *HOW TO STOP TIME* for television.

Recently, Cumberbatch starred in Abi Morgan's mini-series *ERIC* for Netflix; Wes Anderson's Academy Award winning film *THE WONDERFUL STORY OF HENRY SUGAR*; and Marvel's *DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS*.

Additional film credits include Will Sharpe's *THE ELECTRICAL LIFE OF LOUIS WAIN*; Jon Watts' *SPIDER-MAN: NO WAY HOME*; Sam Mendes' BAFTA Award-winning *1917*; Steve McQueen's *12 YEARS A SLAVE*; Steven Spielberg's *WAR HORSE*; Joe Wright's *ATONEMENT*; Alfonso Gomez-Rejon's *THE CURRENT WAR*; Peter Jackson's *THE HOBBIT* Trilogy; JJ Abrams' blockbuster *STAR TREK: INTO DARKNESS*; Scott Cooper's *BLACK MASS*; John Wells' *AUGUST: OSAGE COUNTY*; Thomas Alfredson's *TINKER TAILOR SOLDIER SPY*; and Justin Chadwick's *THE OTHER BOLEYN GIRL*.

On television, Cumberbatch has starred in the Emmy and BAFTA TV Award-nominated *BREXIT: THE UNCIVIL WAR*; David Nicholls' *PATRICK MELROSE* for Showtime and SKY TV, for which he won a BAFTA TV Award and received Golden Globe and Emmy nominations; the critically acclaimed BBC series *SHERLOCK*, for which he won a Primetime Emmy Award in 2014 and received three Emmy nominations, three BAFTA TV Award nominations, two SAG Award nominations and three Critics Choice nominations; BBC's *THE HOLLOW CROWN*, which garnered him a BAFTA TV Award nomination in the category of 'Best Leading Actor'; BBC's highly acclaimed drama *HAWKING*; BBC's *SMALL ISLAND*; and BBC/HBO drama *PARADE'S END*.

In theatre, Cumberbatch starred in *HEDDA GABLER*, playing the role of 'George Tesman' at the Almeida Theatre. He reprised his role at the Duke of York's Theatre, marking his West End debut, receiving a Laurence Olivier Award nomination and winning the Ian Charleson Award. Cumberbatch also starred as 'Victor Frankenstein' in the Olivier National Theatre's *FRANKENSTEIN*, for which he received the Laurence

Olivier Award, the Evening Standard Award, and the Critics' Circle Theatre Award. Cumberbatch also led Shakespeare's HAMLET at the Barbican Theatre. For his portrayal of the titular character, he earned his third Laurence Olivier Award nomination.

In 2013, Cumberbatch established his production company SunnyMarch alongside producing partner Adam Ackland. Their recent and upcoming slate covers a variety of projects for television and film including WE LIVE IN TIME; THE ROSES; THE END WE START FROM; HOW TO STOP TIME; THE ELECTRICAL LIFE OF LOUIS WAIN; LONDONGRAD; WAR MAGICIAN; and THE 39 STEPS.

HENRY & RICHARD BOXALL | "Boys"

The Thing with Feathers is twins Richard and Henry Boxall's first experience acting professionally. They were seven at time of filming. Interests include Lego, monsters, Star Wars and playing pranks on giant crows.

ERIC LAMPAERT | "Crow"

Eric trained at Jacques Lecoq (Paris), Middlesex University Theatre Arts (London), UCB Improv School (Los Angeles). TV credits include: THIS WAY UP (Merman), THE LAST DRAGON SLAYER (Sky One), BOOMERS (BBC1), THE MIDNIGHT BEAST (E4), CARDINAL BURNS (Channel 4) and LIFE'S TOO SHORT (BBC2).

Feature Film credits include: THE SHOW (Lex Film), ANNA AND VALERIAN and THE CITY OF A THOUSAND PLANETS both directed by Lucy Besson (EuropaCorp/Lionsgate), LES PROFS EN VACANCES (Les Film Du 24), MOONWALKERS (Partizan Films), STONER EXPRESS (Propeller Artists), BURKE AND HARE (Ealing Studios)

Stage credits include: WHITE RABBIT RED RABBIT (Aurora Nova), KIM NOBLE WILL DIE (Brown Eyed Boy).

VINETTE ROBINSON | "Amanda"

Award winning actress, Vinette Robinson, is perhaps best known for her role as the lead in BOILING POINT for the BBC, a continuation of Philip Barantini's award winning feature film of the same name. Set six months after the events of the film, Vinette reprised her role as 'Carly' - now head chef at an upmarket London restaurant. Her performance in the film won Vinette 'Best Supporting Actress' at BIFA, and she returned to the project alongside Stephen Graham and Hannah Walters.

Vinette recently starred in THE GATHERING for Channel 4 and in SUSPECT S2, as well as INSIDE NO 9. Further onscreen roles include Sky's THE LAZARUS PROJECT, a sci-fi action drama series centred around a secret government agency that prevents mass extinction events with the technology to turn back time. With TV credits that include THE A WORD, SHERLOCK, CLOSE TO THE ENEMY, SIX FOUR and BLACK MIRROR - Vinette also has an established career onstage. Her previous theatre credits include EMILIA (THE GLOBE), ALBION (ALMEIDA THEATRE), HAMLET (YOUNG VIC), TENDER NAPALM (SOUTHWARK PLAYHOUSE) and WELCOME TO THEBES (NATIONAL THEATRE).

SAM SPURELL | "Paul"

British actor Sam Spruell has established himself as one of the most dynamic actors through his tremendous breath of work across film, television and stages.

Sam just wrapped on the film adaptation of H IS FOR HAWK playing opposite Claire Foy. The film is directed by Philippa Lowthorpe and is produced by Plan B. That followed filming the first season of HBO's drama series A KNIGHT OF THE SEVEN KINGDOMS, a prequel to Game of Thrones. Based

George R. R. Martin's novella *The Hedge Knight*, the series is set a century prior to the events of *Game of Thrones* following two unlikely heroes Ser Duncan the Tall and his squire Egg, the future King Aegon V Targaryen. Sam will portray Prince Maekar Targaryen, Egg's father. The series is written by Martin and Ira Parker (*House of the Dragon*) and set to premiere in late 2025.

Spruell recently wrapped production on the second season of BBC's drama series *THE GOLD* where he stars opposite Hugh Bonneville and Tom Cullen. The series is based on the true story of 1983 Brink's-Mat robbery, and the remarkable story that followed. Sam plays 'Charlie Miller' the accomplice to never-convicted goldsmith John Palmer (Cullen).

Most recently on television, Sam can be seen starring in the fifth season of FX's anthology series *FARGO* opposite Jon Hamm, Juno Temple and Jennifer Jason Leigh. Sam portrays 'Ole Munch', a mysterious assassin hired to abduct Dot (Temple). The series was nominated for a Primetime Emmy Award in the category of 'Outstanding Limited or Anthology Series'.

Spruell's previous film credits include *THE SETTLERS*, which won the FEPRESCI prize in *Un Certain Regard* at Cannes. Sam was also in Francesco Carrozzini's *THE HANGING SUN* opposite Alessandro Borghi and Jessica Brown Findlay which premiered at the Venice International Film Festival; Andrea Di Stefano's *THE INFORMER* opposite Joel Kinnaman, Ana de Armas and Rosamund Pike; David Mackenzie's *OUTLAW KING* opposite Chris Pine, Aaron Taylor-Johnson and Florence Pugh for Netflix; Nicholas Hytner's *THE LADY IN THE VAN* opposite Maggie Smith; Brian Helgeland's *LEGEND* opposite Tom Hardy; Olivier Megaton's *TAKEN 3*, the third installment of the *TAKEN* franchise; Henrik Ruben Genz's *GOOD PEOPLE*; Rupert Sanders' *SNOW WHITE & THE HUNTSMAN* opposite Charlize Theron, Kristen Stewart and Chris Hemsworth; Edward Zwick's *DEFIANCE* opposite Daniel Craig, Jamie Bell and Liev Schreiber; Kathryn Bigelow's Academy Award-winning feature *THE HURTLOCKER* and Kathryn Bigelow's *K-19: THE WIDOWMAKER*.

Previous television credits include: BBC's miniseries *THE NORTH WATER* opposite Colin Farrell and Jack O'Connell; Steve McQueen's BAFTA nominated series *SMALL AXE*; BBC drama series *DOCTOR WHO*; ITV series *LIAR*; *I AM NICOLA* for Channel 4; Kurt Sutter's mini-series *THE BASTARD EXECUTIONER* opposite Matthew Rhys for FX and BBC drama series *LUTHER* opposite Idris Elba and Steven Mackintosh.

On stage, Spruell has starred in John Shanley's *Doubt* opposite Monica Dolan. In Ellen McDougall's production of *OTHELLO* at Shakespeare's Globe; *SHOPPING & F**KING*, Sean Holmes' 20th anniversary revival of Mark Ravenhill's dark comedy lead by Spruell; Dominic Cooke's *CLYBOURNE PARK* at The Royal Court; Trafalgar Studios production of Harold Pinter's play *THE CARETAKER*; Sean Holmes' *PORNOGRAPHY* at the Tricycle Theatre; Gbolahan Obisesan's *SUS* at The Young Vic; Nicholas Hytner's *THE ALCHEMIST* at The National Theatre; Howard Davies' *LIFE OF GALILEO* at The National Theatre; Jonathan Kent's *EDWARD BOND'S LEAR* at The Sheffield Crucible and Braham Murray's *OTHELLO* at The Royal Exchange Manchester.

Spruell previously directed and produced short film *SPINNING* and executive produced and starred in Colin O'Toole's *COWBOY DAVE* which won a BAFTA Award for Best Short Film in 2017.

ABOUT THE FILMMAKERS

DYLAN SOUTHERN | DIRECTOR, WRITER

Dylan Southern is an acclaimed British filmmaker, celebrated for his ability to craft authentic, human-centered narratives.

Southern's work in documentary filmmaking has received significant acclaim. His Grammy- and Grierson-nominated *NO DISTANCE LEFT TO RUN* (2010) follows the band Blur; and *SHUT UP AND PLAY THE HITS* (2012), a chronicle of LCD Soundsystem's "last ever show," premiered at Sundance and is widely recognized as one of the defining music documentaries of its era. Most recently, his film *MEET ME IN THE BATHROOM* (2022), based on Lizzy Goodman's book chronicling the early 2000s New York music scene, premiered at Sundance and was released in theatres to critical acclaim.

ANDREA CORNWELL | PRODUCER

Andrea Cornwell runs London-based Lobo Films, producing both films and television. Her most recent film *LOVE LIES BLEEDING* received its world premiere at the 2024 Sundance Film Festival. Her second collaboration with director Rose Glass, the film stars Kristen Stewart, Ed Harris, Katy O'Brien, Dave Franco and Jena Malone and was released by A24 and Lionsgate in Spring.

She is currently in post-production on *WICKER*, starring Olivia Colman.

Recent productions include the limited series *THE ESSEX SERPENT* for AppleTV+, directed by Clio Barnard, starring Claire Danes and Tom Hiddleston, and films include the horror hit *SAINT MAUD*, directed by Rose Glass (also for A24 and Film4); *APOSTASY* directed by Daniel Kokotajlo; *SUITE FRANÇAISE*, starring Michelle Williams, Kristin Scott Thomas, Margot Robbie; and the sci-fi horror *THE LAST DAYS ON MARS* which premiered at Cannes Directors' Fortnight, starring Liev Schreiber. Feature documentaries include *SEAHORSE* directed by Jeanie Finlay and the multi award-winning *BRUCE LEE & THE OUTLAW* directed by Joost Vandebreg.

LEAH CLARKE | PRODUCER

Leah runs the Film and TV departments alongside both Adam Ackland and Benedict Cumberbatch at SunnyMarch, who founded the company in 2013. Together they have produced forthcoming *THE THING WITH FEATHERS*; forthcoming *THE ROSES* written by Tony McNamara, directed by Jay Roach, starring Olivia Colman and Benedict Cumberbatch; recently released *WE LIVE IN TIME*, John Crowley's contemporary romance written by Nick Payne, starring Andrew Garfield and Florence Pugh; Mahalia Belo's debut feature, *THE END WE START FROM*, starring Jodie Comer, Katherine Waterstone, Mark Strong and Joel Fry; the Golden Globe winning, BAFTA nominated Kevin Macdonald film *THE MAURITANIAN*, starring Jodie Foster, Tahar Rahim, Benedict Cumberbatch and Shailene Woodley; Will Sharpe's period piece *THE ELECTRICAL LIFE OF LOUIS WAIN*, starring Cumberbatch, Claire Foy, Toby Jones and Andrea Riseborough; and Executive Produced *THE COURIER*, a cold-war espionage drama directed by Dominic Cooke, starring Cumberbatch, Rachel Brosnahan, Merab Ninidze and Jessie Buckley.

On the TV side, SunnyMarch is developing *HOW TO STOP TIME*, DC Moore's adaptation of Matt Haig's bestseller with Sky and StudioCanal. They have also co-produced the Golden Globe, Emmy nominated and BAFTA winning limited series *PATRICK MELROSE* for Showtime and Sky, and an adaptation of Ian McEwan's *CHILD IN TIME* for BBC One.

Prior to SunnyMarch, Leah was at DNA and worked on a range of high-profile feature films including ANNIHILATION, T2: TRAINSPOTTING, FAR FROM THE MADDING CROWD and EX MACHINA, DREDD and 28 WEEKS LATER.

ADAM ACKLAND | PRODUCER

Producer Adam Ackland is the Managing Director of SunnyMarch, the independent Film & TV production company he founded with Benedict Cumberbatch in 2013. Since launching the banner, SunnyMarch have produced forthcoming THE THING WITH FEATHERS; forthcoming THE ROSES written by Tony McNamara, directed by Jay Roach, starring Olivia Colman and Benedict Cumberbatch; recently released WE LIVE IN TIME, John Crowley's contemporary romance written by Nick Payne, starring Andrew Garfield and Florence Pugh; Mahalia Belo's debut feature, THE END WE START FROM, starring Jodie Comer, Katherine Waterstone, Mark Strong and Joel Fry; the Golden Globe winning, BAFTA nominated Kevin Macdonald film THE MAURITANIAN, starring Jodie Foster, Tahar Rahim, Benedict Cumberbatch and Shailene Woodley; Will Sharpe's period piece THE ELECTRICAL LIFE OF LOUIS WAIN, starring Cumberbatch, Claire Foy, Toby Jones and Andrea Riseborough; and Executive Produced THE COURIER, a cold-war espionage drama directed by Dominic Cooke, starring Cumberbatch, Rachel Brosnahan, Merab Ninidze and Jessie Buckley.

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BEN FORDESMAN | DIRECTOR OF PHOTOGRAPHY

Ben Fordesman is a London based Cinematographer working internationally on a wide variety of feature films, TV Dramas and commercial projects.

His debut feature film SAINT MAUD premiered at the Toronto International Film Festival earning him a BIFA award for Best Cinematography. Ben also shot four episodes of the BAFTA nominated Netflix show, THE END OF THE F***KING WORLD. His A24 feature LOVE LIES BLEEDING starring Ed Harris and Kristen Stewart has just been released, earning him an award for BIFA award for Best Cinematography, and most recently Ben wrapped on the feature ANEMONE starring Daniel Day Lewis.

Ben entered the industry first as an electrician, working in the lighting department on feature films such as HUGO, THE DARK KNIGHT RISES and PROMETHEUS. Later, drawing on these experiences, he transitioned into cinematography, shooting music videos and commercials, earning him awards at the British Arrows, Creative Circle and Cannes Lions.

SUSIE DAVIES | PRODUCTION DESIGNER

OSCAR and Bafta nominated Suzie has an enthusiastic passion for design. She works with a huge energy and thoroughly enjoys the process of film making. Her designs compliment the storytelling process and with her clever use of the budget she produces interesting and versatile sets and spaces.

Suzie's latest features have included Emerald Fennell's SALT BURN (winning the Critic's Choice Award for Best Production Design) and the recently released CONCLAVE, directed by Edward Berger. CONCLAVE was a project wherein Davies takes us behind the veil into one of the most clandestine events in the world with her studio build replicas of the historic Vatican. Suzie has a collection of exciting projects coming down the line. She will also be returning to work with Emerald Fennell and LuckyChap for their much-anticipated film, WUTHERING HEIGHTS.

Suzie has worked closely with director Mike Leigh on several projects such as PETERLOO, HARD TRUTHS, and MR. TURNER, for which she received both a BAFTA and Oscar nomination for Best Production Design. In the realm of television, Suzie has worked on LIFE AFTER LIFE for BBC, directed by John Crowley. Prior, she designed the 3rd season of MAD DOGS, produced by Left Bank Picture

Starting off as a model maker and sculptor in the 90's, and then as an Art Director on and off camera, her route through the art department has given her fantastic opportunities and experience which enhance her vision as a Production Designer. Working in varied genres - drama to comedy and horror to dance, and for varying budgets any project is taken on with relish. At home or abroad Suzie enjoys working with crews from all over the world.

She has given talks and masterclasses at various Film Schools, has lectured at the National Gallery on the Depiction of Colour in Film and is a mentor for Production Design winners of the Watersprite Film Festival.

JESSICA LAWS | 1ST ASSISTANT DIRECTOR

Jessica Laws is a freelance filmmaker from London, who has worked on a wide variety of projects for both film and TV. A 1st AD for over 15 years, Laws' credits include Mike Leigh's latest film HARD TRUTHS (2024), Stephen Daldry's BAFTA Award winning lockdown film TOGETHER (2021), and Netflix's acclaimed sci-fi series BLACK MIRROR (2023). Her most recent work includes THE ROSES (2025) by renowned director Jay Roach for Searchlight Pictures, and she maintains a long standing relationship with anthology director Dominic Savage, with who she has completed seven projects, including six of the BAFTA Award winning I AM... films I AM NICOLA (2019), ...KIRSTY (2019), ...HANNAH (2019),...VICTORIA (2021), ...MARIA(2021) and ...RUTH (2022). Laws is known for working tirelessly with directors, producers, cast and crew to bring a vision to life, and is committed to her role in fulfilling its potential. She is well versed in multiple genres, and in embracing both traditional and unconventional methods to produce work of the highest quality. Her passion lies in drama, especially grounded in social impact, injustice or telling stories from less heard voices. Laws is also engaged in community outreach, delivering careers talks and workshops for young people and special needs communities.

SOPHIE O'NEILL | COSTUME DESIGNER

Costume Designer Sophie O'Neill grew up in London, graduating from the London College of Fashion in 2012 with a 1st Class Honours degree in Costume Design for Performance.

Sophie first established herself as a Costume Buyer, Assistant Costume Designer and Costume Supervisor, working on several internationally acclaimed and award-winning feature films such as JAWBONE for Thomas Napper, STAN AND OLLIE for Jon S. Baird and THE SELFISH GIANT, which marked her first collaboration with Clio Barnard.

After working as Assistant Costume Designer to Michele Clapton on THE KING'S MAN for Matthew Vaughn, THE SECRET GARDEN for Marc Munden and MAMMA MIA! HERE WE GO AGAIN for Ol Parker, Sophie designed her first feature ALI & AVA, collaborating once again with director Clio Barnard. Sophie has since designed THE OUTFIT for Graham Moore, starring Mark Rylance, Zoey Deutch, Dylan O'Brien and Johnny Flynn. This project gave Sophie the opportunity to work with Campbell Carey, head cutter and creative director of Huntsman Savile Row, to produce bespoke suits for Mark Rylance and Dylan O'Brien.

Sophie's passion for storytelling in independent film has led her to work with several outstanding directors. Most recently she has designed Moin Hussain's debut feature SKY PEALS and Rebecca Lenkiewicz's HOT MILK, starring Emma Mackey, Vicky Krieps and Fiona Shaw.

WAKANA YOSHIRO | HAIR AND MAKEUP DESIGNER

Wakana Yoshihara is a renowned Hair & Makeup and Prosthetic Designer based in London. Her impressive portfolio includes work on Kenneth Branagh's films A HAUNTING IN VENICE, DEATH ON THE NILE, as well as the BAFTA and Academy Award- winning film BELFAST. She also served as the Hair & Makeup Designer in Pablo Larraín's critically acclaimed SPENCER and THE ROSES for Jay Roach. Throughout her career, she has collaborated with exceptional talents, most recently including Olivia Colman, Benedict Cumberbatch, Wyatt Russell, Kristen Stewart, and recently with Jodie Comer in THE LAST DISTURBANCE OF MADELINE HYNDE.

GEORGE CRAGG | EDITOR

George Cragg is an award winning editor of both drama and documentary.

George has worked extensively in Europe and the UK on a wide range of productions from Savannah Leaf's BAFTA winning EARTH MAMA, to Alexander Nanau's double Oscar nominated COLLECTIVE. Recent projects include Chris Andrew's BIFA winning BRING THEM DOWN starring Barry Keoghan and Christopher Abbott for Mubi; and Janicza Bravo's THE LISTENERS for the BBC.

Other television credits include Clio Barnard's THE ESSEX SERPENT for Apple TV, starring Clare Danes and Tom Hiddleston and Måns Månsson's eight part series ESTONIA.

JOAKIM SUNDSTRÖM | SUPERVISING SOUND EDITOR

Joakim Sundström is a Swedish supervising sound editor, sound designer and musician. His credits include a number of Oscar, BIFA and BAFTA-winning films including Martin McDonagh's THE BANSHEES OF INISHERIN (2022), THREE BILLBOARDS OUTSIDE EBBING, MISSOURI (2017) and SEVEN PSYCHOPATHS (2012). Other notable projects include FISH TANK (2009), THE CONSTANT GARDENER (2006), TOUCHING THE VOID (2003) and THE BERBERIAN SOUND STUDIO (2012). He is a long-time collaborator of British director Michael Winterbottom's with credits on IN THIS WORLD (2002), A MIGHTY HEART (2007), THE ROAD TO GUANTANAMO (2006), 24 HOUR PARTY PEOPLE (2002), THE KILLER INSIDE ME (2010) and GREED (2019) among many others.

He also works regularly with Andrew Haigh with credits on 45 YEARS (2015), LEAN ON PETE (2017) and ALL OF US STRANGERS (2023). He has received two BIFA Awards for his work on Peter Strickland's THE BERBERIAN SOUND STUDIO (2012) and Brian Welsh's BEATS (2019). In 2014 he won the prestigious EFA Europe Sound Designer of the Year Award for his work on David Mackenzie's prison drama STARRED UP (2014). He has received a further three British Independent Film Award nominations for IN THIS WORLD (2002), NOTES ON BLINDNESS (2016) and THREE BILLBOARDS OUTSIDE EBBING, MISSOURI (2017) as well as a BAFTA nomination for THE CONSTANT GARDENER (2006), three MPSA Golden Reel nominations for TOUCHING THE VOID (2003), THE CONSTANT GARDENER (2006) and THREE BILLBOARDS OUTSIDE EBBING, MISSOURI (2017) and nominations for the International Press Academy Golden Satellite Award

ZEBEDEE C. BUDWORTH | COMPOSER

Zebedee C. Budworth is a composer, producer, and multi-instrumentalist with a distinct focus on creating compelling compositions for film and advertising.

In 2022, Zebedee scored the critically acclaimed feature-length music documentary MEET ME IN THE BATHROOM, an immersive archival exploration of early 2000s New York City’s explosive music scene. The film delves into the cultural, technological, and political shifts of the era through the lens of iconic bands like The Strokes, Yeah Yeah Yeahs, Interpol, and LCD Soundsystem. MEET ME IN THE BATHROOM was selected for prestigious screenings at both the Sundance and BFI Film Festival.

Zebedee is also a founding director of the Emergence Collective, a dynamic ensemble of over 30 members operating at the intersection of folk, improvisation, and minimalism. The collective has garnered critical acclaim from outlets such as The Quietus, Loud & Quiet, and Brooklyn Vegan.

Beyond his work with Emergence Collective, Zebedee is an active performer in the improvised folk duo Resonant Bodies, known for blending medieval music with minimalism, and in Slug Milk, a project that fuses processional drone with elements of folk horror and the occult. These innovative projects have released music on labels such as Folklore Tapes and Betwixt and Between. Zebedee’s music has been featured on BBC Radio 6 Music, BBC Radio 1, and NTS, and has appeared on television shows like SEX EDUCATION, MADE IN CHELSEA, and BT SPORT. His work has also been highlighted in Pitchfork and NME. He has performed at many major UK festivals such as End Of The Road and Kendal Calling, and has toured extensively across Europe and Japan.

END CREDITS

WRITTEN & DIRECTED BY
DYLAN SOUTHERN

THE THING WITH FEATHERS
BASED ON THE NOVEL

“GRIEF IS THE THING WITH FEATHERS”
BY
MAX PORTER

EXECUTIVE PRODUCERS
OLLIE MADDEN
BEN COREN
BENEDICT CUMBERBATCH

MORWIN SCHMOOKLER
PATRICIA LAWLEY
LEE BRODA
THOMAS R. BURKE

MIA BAYS
CHARLIE GATSKY SINCLAIR
NILS LEONARD
NATHANAËL & ELISHA KARMITZ
FIONNUALA JAMISON

ADRIAN POLITOWSKI

SIERRA GARCIA
NADIA KHAMLIHI
NESSA MCGILL

EXECUTIVE PRODUCER FILMGATE FILMS
SEAN WHEELAN

CO-PRODUCER FILM I VÄST
KRISTINA BÖRJESON

DIRECTOR OF PHOTOGRAPHY
BEN FORDESMAN BSC

PRODUCTION DESIGNER
SUZIE DAVIES

EDITOR
GEORGE CRAGG

COSTUME DESIGNER
SOPHIE O'NEILL

HAIR & MAKE-UP DESIGNER
WAKANA YOSHIHARA

MUSIC BY
ZEBEDEE C. BUDWORTH

SUPERVISING SOUND EDITOR
JOAKIM SUNDSTRÖM

CREATURE & MAKE-UP EFFECTS DESIGNER
CONOR O'SULLIVAN

DRAWINGS BY
LUCY SULLIVAN

CROW DESIGNED BY
NICOLA HICKS

CASTING DIRECTOR
SHAHEEN BAIG

Line Producer	EIMHEAR MCMAHON
Associate Producers	ELLEN SPENCE NAT BARING
First Assistant Director	JESSICA LAWS
Post Production Supervisor	MARIE FERNANDES

Music Supervisor CONNIE FARR

CAST
In order of appearance

Boy 2	HENRY BOXALL
Dad	BENEDICT CUMBERBATCH
Boy 1	RICHARD BOXALL
Teacher / Mrs. A	NANDI BHEBHE
Paul	SAM SPRUELL
School Mum	JESSIE CAVE
Unwelcoming Child 1 ANNIE	HALL SOUTHERN
Unwelcoming Child 2 LOU	HALL SOUTHERN
Voice of Crow	DAVID THEWLIS
Crow	ERIC LAMPAERT
Andy	TIM PLESTER
Dr. Bowden	LEO BILL
Mum	CLAIRE CARTWRIGHT
Younger Boy 1	CHARLIE HARMAN
Younger Boy 2	FREDDIE KIRBY
Amanda	VINETTE ROBINSON
Teacher / Mr. Mark	DWANE WALCOTT
Margaret	LESLEY MOLONY
Keith	GARRY COOPER
Simon Coleridge & Dan Graves	MATTHEW JOHN WRIGHT
Police Officer	STEVE PAGET
The Demon	ADAM BASIL
Demon Voice	KEVIN HOWARTH
Female Guest	RIMCA KARMAKAR
Handsome Man at Book Launch	MAX PORTER
Stunt Coordinator	PAUL HEASMAN
Dad Stunt Double	MATT DA SILVA

Crow Stunt Double	LIAM CAREY
Additional Line Producer	NELL GREEN
Production Manager	ELENA SANTAMARIA
Production Coordinator	LEA DETTLI
Assistant Production Coordinator	LAETITIA LEVEN
Production Assistant	PRATISH GURUNG
Green Production Assistant	MIQUEL SIERRA ALTARRIBA
Second Assistant Director	JOE PAYNE
Third Assistant Director	SOPHIE GRAHAM
Floor Runner	SASKIA GREENHALGH
Runner / Stand In	DARIO FEDDERSEN-DOYLE
Art Director	ELENA REAL-DAVIES
Assistant Art Director	EMILY BESWARICK
Standby Art Director	ZOE BETTS
Set Decorator	CHARLOTTE DIRICKX
Assistant Set Decorator	FABIANA RIZZI
Production Buyer	MICK PIRIE
Assistant Buyer	NATASHA SADIER
Graphic Designer	LAUREN DIX
Assistant Graphic Designer	FRANCES BENT
Trusty Buyer	IMOGEN BRADY
Property Master	DAVE 'SPRINGER' HERRILL
Prophands	STEVE PARNELL
GILES	'J' BROWN
Standby Props	BEAU VANCE
	MONIKA SALEH
Propmen	ANTONY PARNELL
	PAUL ROE
First Assistant Camera	PHILIP HERON

Second Assistant Camera	JACK FERRARI-PLUMRIDGE
Digital Imaging Technician	MICHAEL MCDUFFIE-FINLAY
Steadicam Operators	DOUG WALSHE ACO JAKE WHITEHOUSE
Drone Operator	BEN PLATTS
Drone Technician	LEO WHITFIELD
Camera Trainee	SHARAD PATEL
ScreenSkills Camera Trainee	LOUISA BABLIN
Script Supervisor	ALANA MARMION-WARR
Production Sound Mixer	RON BAILEY, AMPS, CAS
First Assistant Sound	STANLEY WHITE-STARKE
Second Assistant Sound	BEN CHRISTIAN
Gaffer	JONATHAN YATES
Best Boy	MICHAEL SMIT
Electricians	ALEX GIBBONS DEXTER LOVELY ELLIS GRIFFITHS PHIPPS TONY IARIA JIMMY BOLLINGER
Desk Operator	KARYN WILSON
Rigging Electricians	CALLUM CRISELL PETER TAYLOR
HOD Rigger	GRAHAM BAKER
Standby Rigger	LIAM DAY
Rigging Gaffer	DAVID NYE
Key Grip	LEE NAYLOR-VANE
Grip	NEIL BLAKESLEY
Grip Trainee	OLIVER FORRESTER
Assistant Costume Designer	FFION BOYESEN

Principal Costume Standby	SIMONE	CARLO TONIATO TOSO
Additional Costume Standby		SERGIO PEDRO
ScreenSkills Costume Trainee		ELLIE WEST
Costume Dailies		MARIANNA BOURMPOULA
		JOSEPH HURST
		ANYA JANE MAGEE
Hair & Make-up Supervisor		SHREYA PATEL
Hair & Make-up Artist		NATASHA MUTTI
		Creature Department
Fabrication Designer		TAHRA ZAFAR
Animatronic Designer		ADAM WRIGHT
Creature & Make-up		MARIA CORK
		HANNAH MARSHALL
		ROB TRENTON
Assistant Creature & Make-up		TILLY JEAN
		EL PICENA
Animatronics		GUY STEVENS
Puppeteer		ADAM WRIGHT
Creature Technicians		AMY DUDLEY
		REZA KAREM
		JAMES KERNOT
		ANDY HUNT
		GRACE MARIA
		JOHN SLATER
		COLIN SHULVER
		TOBY SAUNDERS
Mechanical Claws Design by		GARY FAY
Production Accountant		HABIB RAHMAN
First Assistant Accountant		HARRIETT CRISFIELD-MAGILL
Second Assistant Accountant		OLIVER WOOLLARD
ScreenSkills Accounts Trainee		SIMON CHAPPLE

Assistant to Mr. Southern	ADAM WALENTA
Assistant to Mr. Cumberbatch	FLYNN STUDHOLME
Casting Associate	GABBY KING
Casting Assistant	NAOMI JALIL
Acting Coach	TOBY CLARKE
Chaperone	JAMES BRADY
Tutor / Chaperone	GERARD BAILEY
Location Manager	DAVID KENNAWAY
Assistant Location Manager	EMILY MEYJES
Unit Manager	VINEY SHARMA
Location Assistant	BEN HELPS
Location Scout Daily	PETER-FRANK DEWULF
Location Marshalls	ELLIS HOSSACK
	MANUTE BOL
	ALEX EVANS
	GUY PEARSON
	ROB CROUCH
	MILES DARBY
Construction Manager	NICOLAS DILWORTH
Construction Coordinator	LUCY MOLES
Supervisor Carpenter	JO WATTS
Carpenters	EAMONN CONAGHAN
	THIBAUT MARTINEAU
Supervisor Painter	NIGEL KIRK
Painters	MIRCEA DRAGOMIRESCU
	LIZZIE WILKINSON
	ADRIAN MAGRYS
Stagehand	CASEY CONCANNON
Standby Carpenter	CHRISTOPHE ROQUAIS
Special Effects Provided by	HAYLEY WILLIAMS SPECIAL EFFECTS
Special Effects Supervisor	HAYLEY WILLIAMS

Special Effects Floor Supervisor	RUPERT MORENCY
Special Effects Senior Technician	ANDY RYAN
Special Effects Technicians	DAMIEN KIVLEHAN RICHARD SHARPLES
Special Effects Assistant Technician	MAX READER
Special Effects Trainee	SHANNON PHILLIPS
Crows Supplied by	BIRDS FOR FILM
Animal Handler	ANTHONY BLOOM
Action Vehicles	KYLE HALL STEVEN WASH
Conceptual Storyboard Artist	ADRIAN MARLER
Health & Safety Consultant	MICK HURRELL JHA SAFETY
First Aid & Ambulance	MARCEL RAMLAL
Unit Nurse	SHAZIA MAJEED
Medics	SABRINA BERTTAND BARRY STONE
Lead Security	TIM SMART
Catering by	FINE FOOD CATERING
Head Chef	SUE HUMPHREYS
Chefs	PHILIP HODGES JANETTE HICKS
Catering Assistant	CORIN HUMPHERYS DULSON
Barista Services	IAN REDMAN, THE MOBILE COFFEE BOX
Unit	Publicity PREMIER
Unit Publicist	ELLEN STEERS
Assistant Unit Publicist	CAITLIN LYONS
Stills Photographer	ANTHONY DICKENSON
EPK	HECTOR FILM & TV

EPK Producers	HUGO CURRIE JOHN COLLINS
EPK Camera	MATT CONWAY
Unit Driver	JULIAN CHAPMAN
Security & Cast #1 Driver	SIMON BAILEY
Minibus Drivers	MIKE WALKER KWAME AGUEMAN
Driver	DAVE COLE
Wellbeing Supervisor	LOU PLATT
Assistant Wellbeing Supervisor	NIKKI DISNEY
Post Production Consultant	VERITY WISLOCKI
Assembly Editor	MARTINA ZAMOLO
Post Production Accountants	JSM ACCOUNTANT LIMITED
Re-Recording Mixer	PER BOSTRÖM
Sound Effects Editor	CHRISTER MELÉN
Dialogue Editor	JORGE ALARCÓN
Assistant Dialogue Editors	MIGUEL CALVO DANEL ILLARAMENDI
ADR Editor	PAUL CONWAY
Foley Artists	JULIEN NAUDIN HEIKKI KOSSI
Foley Recordists	PATRICK GHISLAIN DENNIS LEONARD
Foley Editor	ANDER LUQUE
Foley Recorded at	MASÉ STUDIOS, GENÈVE SKYWALKER SOUND, MARINE COUNTY CA
ADR Recordists	NICK ROBERTS NICK KRAY
ADR Coordinator	MISIA PACZEK
ADR Recorded at	WARNER BROS. DE LAN LEA, LONDON

krADR, LONDON

Mixed at

MELLANSVENSKA MIXSTUDION, STOCKHOLM
NORDIC UNITED, TROLLHÄTTAN
BLEAT POST PRODUCTION, LONDON

Mix Techs

STEFANO CARNERA
GEORGE ELLIOTT

Visual Effects by

FILMGATE AB

Head of Production

FILIP KRUSE

Visual Effects Studio Supervisors

CALLE GRANSTRÖM
MARTIN MALMQVIST

On Set Supervisors

NEIL CUNNINGHAM
MARTIN MALMQVIST

Visual Effects Production Coordinators

PETRI ERKKILÄ
ANNA HÄGGLIN
BEATRICE VEZZOLI
CHRISTOPHER DA SILVA GUNNARSSON

In-House Post Production Supervisors

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CAIO SIMBULA

Lead Visual Effects Compositors

CHRISTIAN LINDHOLM
KRISTIAN TALAJIC
JANI TERÄVÄINEN

Visual Effects Compositors

AGNES ASPLUND
SONNY HAMBERG
PAUL HYETT
ESKIL KORHONEN
CARL PERSSON
AKI SÄRKINIEMI
KOLDO TORIBIO
SARA WILLERSHAUSEN

Lead CG Artists

MAGNUS OLSSON
LINA SKARP

CG Artist	JOSEFIN HOLM
Animators	CALLE HALDIN FREYA WHELAN
Matte Painters	ELIN KOTHE
Lead FX Technical Director	ALLDIN DAUTI
FX Artist	JOAKIM MATSSON
Paint & Clean Up	RHINESTONE VFX
Tracking	ROOT VFX
CTO	JOHAN ERLANDSSON
Pipeline Developer	HENRIK NORIN
Visual Effects by	TERMINAL FX
Visual Effects Producers	DARIA YASHCHENKO ANGELINA TURSKA
Visual Effects Supervisor	SERHII STOLYAROV
Project Manager	YULIA VOLOSCHUK
Pipeline Technical Director	ALEX SIROSHTAN
Quality Checker	VLADYSLAV RUBTSOV
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Colourist	SIMONE GRATTAROLA
Colour Assistants	TOM MATTHEWS AIDEN TOBIN
Data IO	CHRIS CHURCHER
Engineering Support	LIAM NAERGER ASA BEATTIE
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Digital Intermediate by	DIRTY LOOKS
Head of DI	TOM BALKWILL
Senior DI Producer	SARAH MOROWA
DI Producer	AGATHE BOLOUS
DI Coordinator	DAVID LALE
DI Operators	GREGORY ZLOTNIKOV JOE FISHER
Flame Artist	MARGO LAZARENKO

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End Titles by THE MORRISON STUDIO

Music Coordinator, ThinkSync Music GEORGIAMAE BROMLEY

Music Editor POPPY KAVANAGH

Score Recording Engineers DAVID GLOVER

CHRIS G. WILKINSON

JOHNNY KEATING

Mix Engineer JON BAILEY

Score Recorded at TESLA STUDIOS

BALCONY RECORDING COMPANY

YELLOW ARCH

HYBRID 3

Nykelharpa ROBERT BENTALL

Recorders JULIANA DAY

Cello LUCY REYES

Violin MORVÈN BRYCE

Double Bass PHILIPPE CLEGG

Vocals JEMMA FREESE

Guitar JIM GHEDI

Hurdy Gurdy QUENTIN BUDWORTH

Piano RICHARD BIRKIN

Gamelan SEKAR PETAK

Gamelan Consultant EIMEAR HURLEY

Guest Gamelan ANDREW WILDER

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Business Affairs LOUISE BRADLEY, WYVERN ENTERTAINMENT

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Production Supervisor GEMMA JONES

Development Executive LOUISA SKALLA

Creative Executive	RUTH SWEENEY
Producers' Assistants	MARNIE GORE JUAN HE

For ALIGN

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Coordinator	OLIVIA ROOS

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Finance Manager	MADDIE O'KEEFE
Executive Assistants to Ollie Madden	AMY HOPEWEL FIONA HEWLETT

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Production Executive	CHARLEY FOX
Production Coordinator	SARAH WESTBY
Production Inclusion Manager	LEON OTENG

Head of Production Finance	IAN KIRK
Director of Legal and Business Affairs	CLARE COULTER
Senior Sales and Distribution Executive	VICKI BROWN

For FILM I VÄST

Senior Executive International Co-Productions	ANTHONY MUIR
Business Affairs Executive	REBECCA BECKMAN

For FILMGATE FILMS

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Producers	NINA LAURIO JUPE LOUHELAINEN
Legals	PHIL RYMER LEWIS SILKIN LLP

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Design Director	MATT CURTIS

For mk2 FILMS

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Head of Legal & Business Affairs	STÉPHANIE BONMARCHAND
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International Marketing	ALYA BELGAROI-DEGALET LUCIE COTTET
Festival and Talent Manager	ANNE-LAURE BARBARIT
Head of Technical Department	MADELEINE LOURENCO
Special Thanks	OLIVIER BARBIER

For IRONSTONE PRODUCTIONS

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BFI Business Affairs Services Provided by	ALIYA YOUNG LITTLE ENTERTAINMENT
Uncommon Creative Studio Legal Services Provided by	CHRISTOS MICHAELS SARAH CUNDALL SAM SHIELDS LEE & THOMPSON LLP
Film i Väst Legal Services Provided by FilmGate Films AB Legal Services Provided by	REBECCA BECKMAN PHIL RYMER LEWIS SILKIN LLP
Production Insurance Provided by	MEDIA INSURANCE BROKERS JOHN O’SULLIVAN
UK Accountants and Tax Advisors	MALDE & CO SIRISH MALDE AASHISH GUDKA
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World Revenues Collected and Distributed by	FREEWAY CAM B.V.
Legal Delivery	PAPERPOST ALEXANDRA MONTGOMERY MICHAEL MONTGOMERY
Camera Equipment Supplied by	PANAVISION
Lighting Equipment Supplied by	PANALUX
Construction Company	DRS FILM SETS
Action Vehicles Supplied by	MOTORHOUSE HIRE
Facilities Supplied by	FACILITIES BY ADF
Radios Supplied	by WAVEVEND
Post Production Script	SO SPEEDY

R. S. THOMAS – “COMPARISONS”

From COLLECTED LATER POEMS: 1988-2000 (BLOODAXE BOOKS, 2004)

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ABIDE WITH ME (EVENTIDE)

Performed by the Choir of Cockpen & Carrington Parish Church, Midlothian

Written by Henry Francis Lyte and William Henry Monk

Courtesy of the Choir of Cockpen & Carrington Parish Church, Midlothian

INBETWEEN DAYS

Performed by The Cure

Written by Robert Smith

Published by Fiction Songs Limited

Courtesy of Elektra Entertainment Group

By arrangement with Warner Music Group Film & TV Licensing

Courtesy of Polydor UK Limited

Under licence from Universal Music Operations Limited

STRAND (GATHERING) FROM SONGS OF ASCENSION

Music by Meredith Monk

Performed by Allison Sniffin, Bruce Rameker, Ching Gonzalez, Ellen Fisher, Katie Geissinger, and Meredith Monk, voices

Recorded on ECM 2154

Published by Boosey & Hawkes Music Publishers Limited

Courtesy of Deutsche Grammophon ECM

Under licence from Universal Music Operations Limited

SUMMER VARIATION FROM SONGS OF ASCENSION

Music by Meredith Monk

Performed by Bohdan Hilash, bass clarinet; John Hollenbeck, percussion; Courtney Orlando and Todd Reynolds, violin; Nadia Sirota, viola; Ha-Yang Kim, cello; Bruce Rameker and Katie Geissinger, voices

Recorded on ECM 2154

Published by Boosey & Hawkes Music Publishers Limited

Courtesy of Deutsche Grammophon ECM

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I CALLED YOU BACK

Performed by Bonnie “Prince” Billy

Written by Will Oldham

Licensed courtesy of Domino Recording and Publishing Companies Limited

FEAST OF THE MAU MAU

Performed by Screamin’ Jay Hawkins

Written by Jay Hawkins

Published by Unichappell Music Inc. (BMI)

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Courtesy of Verve Records
Under licence from Universal Music Operations Limited

**THE NEARER THE FOUNTAIN, MORE PURE THE STREAM FLOWS
[INSTRUMENTAL]**

Performed by Damon Albarn
Written by Damon Albarn, Andre De Ridder and Simon Tong
Published by Sony Music Publishing
Transgressive Publishing Limited (PRS) (NS) and Warner Chappell Music Limited
(PRS)

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Chappell Music Publishing Limited

Licensed courtesy of Transgressive Records / [PIAS] IN THE BLEAK MIDWINTER
Performed by Raymond Johnston, Robert Stringer and the Worcester Cathedral Choir,
Conducted by Donald Hunt
Written by Gustav Holst, Christina Rossetti
Licensed courtesy of Naxos Music

FLIRTED WITH YOU ALL MY LIFE

Performed by Vic Chesnutt
Written by Vic Chesnutt
Published by BMG Rights Management (UK) Limited,
a BMG Company © 2016
Courtesy of Constellation MOSTLY CHIMES
Performed by Adrienne Lenker
Written by Adrienne Lenker
Licensed courtesy of Domino Songs Limited (PRS)
Licensed courtesy of 4AD Ltd
By arrangement with Beggars Group Media

WHO KNOWS WHERE THE TIME GOES?

Performed by Fairport Convention
Written by Sandy Denny
Published by Fairwood Music (UK) Limited
(c) 1968 The Estate of Sandy Denny
Courtesy of Island Records
Under licence from Universal Music Operations Limited

Country of Origin
UNITED KINGDOM