



TRANSMISSION

SUFFRAGETTE

PRESS KIT

Directed by Sarah Gavron

Written by Abi Morgan

Produced by Faye Ward and Alison Owen

Starring

Carey Mulligan

Helena Bonham Carter

Brendan Gleeson

Anne-Marie Duff

Ben Whishaw

and

Meryl Streep

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TM PUBLICITY

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SHORT SYNOPSIS

SUFFRAGETTE is an intense drama that tracks the story of the foot soldiers of the early feminist movement, women who were forced underground to pursue a dangerous game of cat and mouse with an increasingly brutal State. Fighting for the right to vote, these women were not only from the genteel educated classes, there were working women among them who had seen peaceful protest achieve nothing. Radicalised and turning to violence as the only route to change, they were willing to lose everything in their fight for equality - their jobs, their homes, their children and their lives. MAUD was one such foot soldier. The story of her fight for dignity is both heart-breaking and inspirational.

LONG SYNOPSIS

MAUD (Carey Mulligan) is a young woman from the East End of London who has worked since she was seven in a damp, dangerous laundry where injury and disease are rife. Though constantly under threat of abuse from her boss TAYLOR (Geoff Bell), she's found some security by marrying a fellow laundry worker SONNY (Ben Whishaw). Life is harsh but they just about manage, and Maud dotes on their young son GEORGE (Adam Michael Dodd).

When Maud is sent out to deliver a parcel, she finds herself in the middle of a riot in Central London. The Suffragettes are smashing the windows of the department stores in their first militant protest at having their decades-old request for the vote ignored by successive governments. Both shaken and quietly inspired by the protest, Maud is stunned to see a fellow laundry worker VIOLET (Anne-Marie Duff) in the crowd of militants. Sensing her interest, Violet, an outspoken campaigner, tries to convince an initially reluctant Maud that she should join the fight and become one of the foot soldiers of the Suffragette movement. Though frightened by the risk it entails, Maud gradually begins to recognize that without the vote there's little hope of a better future. She's further drawn into the struggle when she's introduced to the inspirational EDITH (Helena Bonham Carter), a local chemist who together with her husband operates a covert base for the Suffragettes in the back room of their shop.

But it's when upper class campaigner ALICE (Romola Garai) invites women from the laundry to Parliament to give testimony about their working conditions that Maud begins to embrace the cause. Violet has been scheduled to speak but, having been brutally beaten by her husband, she cannot. Maud has to speak in her stead, giving DAVID LLOYD GEORGE (Adrian Schiller) an honest and poignant account of her working life. Lloyd George is visibly touched and promises to take her testimony into consideration at the upcoming Parliamentary debate on whether to give

women the vote. For Maud, it's a thrilling moment – for the first time in her life, she feels that she's been heard.

She is therefore stunned some months later when it is announced to a throng of optimistic Suffragettes waiting outside the House of Commons that a change in the law to grant women the vote has not been passed. As a clamour of protest rises from the crowd, police move in, violently beating and arresting the women, including Maud, in shocking and unprovoked attacks.

Imprisoned for a week, Maud is traumatized by the experience. The Suffragettes she meets there – including EMILY WILDING DAVISON (Natalie Press) – show a level of commitment to the cause that frightens her.

But when she emerges from prison, Maud finds Sonny unmoved by her ordeal. He's furious that he's been left on his own to care for their son, and publicly shamed by Maud's arrest. He makes it clear that he'll leave her if it ever happens again. Shaken, Maud tries to distance herself from the movement, but she finds that now she has a voice it is too hard to accept the status quo.

She joins Violet and Edith in attending a clandestine speech given to a gathering of women by the inspirational leader of the Suffragette movement, EMMELINE PANKHURST (Meryl Streep), who has been forced into hiding by the police. Mrs. Pankhurst tells the crowd that women have been ignored too long, that it is time for militant action. Maud is inspired by Mrs. Pankhurst's words. But the police break up the gathering and whilst Mrs. Pankhurst escapes, Maud is again picked up by the police.

Furious at Maud's continuing activism, Sonny throws her out of the house and bans her – as is his legal right – from ever seeing her son. A dejected Maud is forced to take refuge in a cheap boarding house, supported by donations from her fellow Suffragettes.

Throughout her political awakening, Maud has been studied closely by INSPECTOR STEED (Brendan Gleeson), the officer in charge of the Metropolitan Police's covert surveillance operation. The Government takes the militant threat from the Suffragettes very seriously - indeed the campaign against the Suffragettes is the first time that the State has used undercover photography to secure criminal convictions. Steed believes that Maud – now isolated and vulnerable - is someone he will be able to turn as an informant.

When Steed leaks photos of the militant Suffragettes, including one of Maud, to the press, Taylor immediately dismisses Maud from the laundry. Finally exploding at the injustice, Maud slams an iron down on Taylor's hand and resigns herself to criminal charges. It is now that she is without home or income and facing prosecution that Steed approaches her, believing she will crack and help him. He says he will press no charges in the expectation that Maud will help him infiltrate the movement and inform on her cell's activity.

Maud briefly wavers, but a growing sense of mission empowers her to reject Steed's overtures. She joins Edith and Violet in devising a series of attacks on lines of communication – cutting telegraph wires, putting fire-bombs in post boxes – all geared towards raising public awareness. But the Establishment manages to restrict press coverage and support starts to ebb as some Suffragettes – including a newly-pregnant Violet – protest that militant action has gone too far. Violet drops out of the cell, too scared of the consequences. Maud feels no such compunction, her sense of the need for change having been rendered even more urgent by being forced to stand by powerless as Sonny gives up their son for adoption. She joins Edith and Emily in a daring venture to bomb the holiday home of Lloyd George. But still the Establishment manages to minimize the press coverage and the public is hardly aware of their actions.

Maud is again arrested and this time she, like so many Suffragettes before her, goes on hunger strike. After 5 days she is brutally force-fed. It is a practice that even Steed recoils from, and one he knows can be fatal. He also knows that if any of the Suffragettes die at the hands of their jailers, the movement will have its martyr and the media interest will be uncontrollable.

But Maud survives with passion undimmed and as soon as she, Emily and Edith are released, they embark on their most audacious plan yet to bring their demands to public attention. With Edith too weak from force-feeding to take part, Maud and Emily travel to Epsom, home of the Derby, where the King's horse is to run and the world's media will be present. Steed discovers their plan and pursues them to Epsom, fearful that Maud will do something reckless. He arrives too late to stop Emily's fatal attempt to interrupt the race and pin the Suffragette colours to the King's horse. Steed realizes the movement will now have its martyr and that even if the Establishment wins more battles, it is losing the war of public opinion.

Maud joins Edith and Violet and the rest of the Suffragettes at Emily's funeral. The atmosphere is not one of misery but of hope – the funeral is front page news and the winds of change are blowing. Maud may have been stripped of everything – her family, her job, her home – but she has found a new family, a sisterhood, and most importantly she has found a voice.

“Every daughter should know this history, every son write it on his heart.”

Meryl Streep, Actress

100 YEARS AND COUNTING

Director Sarah Gavron had long cherished an ambition to make a film about the Suffragette movement: “The term “suffragette” was coined as a term of derision by the British press for activists in the movement for women’s suffrage. The term was then appropriated by the movement itself. The Suffragettes disrupted communications by cutting telegraph wires, blowing up post boxes and otherwise attacked property, they went to prison and on hunger strike to draw attention to their fight for equality against an increasingly brutal state. I was amazed that this extraordinary and powerful story had never been told. We were a team of women film-makers and were immediately drawn to the material.” When Gavron made her much-admired feature debut *Brick Lane* in 2007, she found kindred spirits in that film’s producers - Alison Owen and Faye Ward – and in its writer, Abi Morgan. Alison Owen says “I was talking with a friend about movies featuring women - and how few great lead roles there were, or even if there was a great lead, she was always surrounded by men. We wondered why no-one had ever made a movie about the Suffragettes. The Suffragette movement in the UK didn't have the prissy image that it did in the US, where it was closely allied with the Temperance movement. Here it was much more kick-ass, more like a guerilla movement. That would be a subject to tackle!

Finding that Sarah Gavron, with whom I'd made BRICK LANE, shared the passion for the subject was a gift from heaven. We moved forward to develop a script with the backing of Film4, Focus Features and BFI.”

“This hugely important yet largely untold part of our recent history, combined with Abi, Sarah, Faye and Alison’s ambition and passion for telling it, meant there was no hesitation in us coming on board. The story that evolved was urgent, moving and shocking in equal measure – and one that regrettably continues to have widespread resonance over 100 years on,” says Rose Garnett, Head of Creative at Film4.

Ben Roberts, Director of the BFI’s Film Fund says: “Once in a while a project like *Suffragette* comes to us, and all of the pieces fit together beautifully. This is such an important story about social action and political change, but one that is never overwhelmed by the weight of its 'issues'. Instead Abi framed it in her script with a great deal of tension, emotion and a wealth of thrilling moments. Sarah, Faye and Alison’s ambition gave us the confidence that this could have the cinematic scale to be a major feature film, and the cast that they gathered is a testament to that. *Suffragette* is a great example of our ambition for supporting British film, to support talented filmmakers and diverse stories that will have a powerful impact on audiences, and sometimes be a real force for good.”

It took several years to find the core story of *SUFFRAGETTE*, the script taking its final shape when Pathe came on board as financier and distributor in 2014, also introducing Ingenious as a co-investor. “What immediately attracted me to the project was its visceral urgency” says Cameron McCracken, Executive Producer and Managing Director of Pathe UK. “This is not a nostalgic period drama, quietly celebrating how far women have come, but a shocking reminder of the sacrifices made and how far women still have to go in their fight for equality”.

Gavron explains of the team’s creative aspirations “We were interested in telling the story of an ordinary working woman in 1912. We did extensive research – poring over unpublished diaries and memoirs, police records and

academic texts. We then created this composite, fictional character of Maud, who participates in real events as her path crosses with some of the key historic characters, such as Emmeline Pankhurst, Emily Wilding Davison and David Lloyd George.”

The idea of one woman walking through a particular moment in history appealed to Morgan who had just finished writing two films based on historical figures: *The Iron Lady* (a profile of Margaret Thatcher) and *The Invisible Woman* (a love story involving Charles Dickens).

“I really didn’t want to write a biopic of a public figure,” Morgan admits. “But I thought, how can you explore the Suffragette movement without having Emmeline and Christabel and Sylvia Pankhurst at the heart of it? Then I decided that the most interesting approach would be to consider the movement through the eyes of an ordinary uncelebrated woman, to explore how injustice can radicalise, how people can be drawn towards fundamentalism and be willing to sacrifice everything in pursuit of an ideal.”

But it took some time for Morgan to find Maud’s story. “Most good filmmaking is about what you leave out and you do have to kill your darlings,” Morgan reveals, “particularly with a subject as vast as this. The research was fascinating and I was constantly doing detours. The first draft of the script was actually mostly about Alice, an upper class woman played by Romola Garai. Although she was a really fascinating character, it did feel removed from the real working women. It was Sarah who very cleverly steered me back and said, ‘actually I think the more interesting character is Maud’.”

Maud, a young, married woman who works long, grim, days in a Bethnal Green laundry under the lascivious eye of laundry owner Taylor (Geoff Bell), gave the filmmakers the ability to forge a compelling narrative arc that was not rigidly beholden to actual events.

“It meant we could make something we hoped would be very accessible to an audience,” says Gavron. “Here is a character going through emotions and experiences that we can all understand.”

“Abi reviewed a mountain of research from which she crafted an authentic portrait of a woman of her time whose political consciousness is woken.”

Maud, played by Carey Mulligan, is, at first a reluctant convert to the Suffragette cause. She is frightened of standing out from the crowd, of jeopardising her job and the peace of her home. But slowly and agonisingly she is moved to participate in the brave and dangerous struggle for the right to vote and for equality with men. For Maud, as for many of the Suffragettes, such participation came at a terrible personal price.

The sense that this is a time in history about which few stories have been told, least of all on film, and of which we know very little, galvanised the filmmakers.

“We were struck by how ahead of their time these women were,” says Gavron. “They were breaking all the taboos and conventions of that society. We realised how little of it is in the public consciousness. Somehow it’s been buried. I wasn’t taught about it at school and there seems to be not much awareness of the lengths to which the Suffragettes went: the bombing and attacks on property or the brutality of the police response, whether beating up women or force-feeding them. It felt very much like an untold story.”

Echoes Carey Mulligan: “It was a war that was fought on our behalf and we reap its rewards today but so few know about it.”

“It was imperative to us that our film would speak to a wide audience,” says Faye Ward, one of the film’s producers, “that its relevance to today should overcome any sense of it being a story locked in the past.”

THE SUFFRAGETTES FIND THEIR VOICES

Mulligan, who won a BAFTA and was nominated for an Academy Award® for her breakthrough role in *An Education* in 2010, has become one of the most acclaimed actresses of her generation. She was always at the top of the filmmakers’ wish list to play Maud. Abi Morgan had worked with Mulligan on *Shame*, the 2012 drama also starring Michael Fassbender that was directed by Steve McQueen (*12 Years A Slave*). She knew what Mulligan was capable of: “She is one of a handful of actors who can convey absolute authenticity and truth in their performance no matter how little they have been given in terms of dialogue,” says Morgan.

“Carey has an incredible ability to inhabit a role,” echoes Gavron. “She’s so truthful, she’s so watchable and has such an extraordinary presence on camera. Not only did she immerse herself in research for the role, but she had many wonderful ideas during rehearsals and the shoot itself. We wanted to make this film very real, not heightened and she truly understood that aspiration.”

Mulligan had recently finished filming the role of another strong female character, Bathsheba Everdene, in *Far From The Madding Crowd* for Danish director Thomas Vinterberg, and relished the chance to discover more about the Suffragettes. She was dismayed by just how much she didn’t know.

“Nobody I know is aware of hunger striking or the more extreme attacks some of the women made on public art galleries and buildings. I didn’t know any of this stuff before coming onto this project and learning about it,” admits Mulligan. “I had heard the sanitised school version - images of women in hats with sashes marching round singing, quite jolly and drinking tea. I didn’t have any idea of the reality of what the women went through.”

The cast were brought in some weeks before filming began to involve them in the research process. “I found an autobiography called ‘The Hard Way Up’ by Hannah Mitchell who was a working class girl with a fortnight of formal education,” says Mulligan. “She ended up as a key figure in the Suffragette movement and in the Labour Party. Her discovery of the suffrage movement, through meeting women, middle class women and upper class women, was a lot like Maud in a way. Her eyes were opened to a lot of things and people inspired her. Ultimately she found her own voice. I kept the book on set with me.”

Working with casting director Fiona Weir, Gavron and Ward built the rest of the cast around Mulligan. “We had this rare opportunity to cast an ensemble of women,” says Gavron. “I was excited about finding an eclectic group of great British actresses for those central women: Maud, Violet and Edith.”

Acclaimed film, TV and stage actress Anne-Marie Duff plays Violet, Maud’s co-worker at the laundry who first opens Maud’s eyes to the struggle of the Suffragettes. “She’s a bit of a fiery character, she’s quite an exciting and dangerous individual.” says Duff of what attracted her to the role.

“I loved Anne-Marie’s work on screen and in the theatre and knew she would bring a rawness and energy to Violet.” Gavron observes.

Helena Bonham Carter was cast as Edith, a middle-class chemist, forced to allow her much-loved, but less qualified husband to front their business. Her husband's shop is also the place where the local group of Suffragettes covertly meet.

“Edith is an amalgam of various people,” reveals Bonham Carter, who has been nominated multiple times for Academy Awards®, Golden Globes and BAFTAs, winning a BAFTA for her best supporting role in *The King's Speech* in 2011.

“There was an amazing woman called Edith Garrud, who was 4'11, Welsh, and taught jujitsu to all the suffragettes, to help them defend themselves against the police. She taught the group called The Bodyguard, who surrounded and protected Emmeline Pankhurst. I changed my character's name from Caroline to Edith in honour of Edith Garrud.”

In real life, Bonham Carter's great-grandfather was Lord Herbert H Asquith, the Prime Minister at the time of the events depicted in the filming and in many ways the nemesis of the Suffragette movement.

“It was quite gutsy to ask Helena to do the role because of that,” says Ward, who had worked with Bonham Carter previously on the TV movie *Toast* and very much wanted her in the film. “She talked a lot about her grandmother Violet, Asquith's daughter, who was very vocal about disliking the Suffragettes. Helena suggested Violet Asquith was an independent woman who already had what she wanted and couldn't understand the Suffragette's struggle: “This was really interesting to me and allowed me to see the other perspective. It seemed that it was because Violet was already a powerful independent woman, so didn't experience the constraints felt by others, so possibly didn't understand the Suffragette fight.”

“I met Emmeline’s granddaughter, Helen Pankhurst, and I said, ‘I’m really sorry!’” says Bonham Carter. “Violet was an amazing woman and really indomitable, and I just thought why wasn’t she telling her father to listen and how could she have been anti-suffrage? My mum’s explanation is that Violet was treated like a man anyway, so she never experienced any personal discrimination. And Asquith was surrounded by all of these strong women and all of his main relationships and confidantes were women.”

Bonham Carter suspects that one of Asquith’s main objections to the Suffragettes was the violent aspect of their campaign. By 1912, after decades of peaceful protests in which their struggle had been met with disdain and ridicule in Parliament, in the press and in society, the women had become more combative. It was, however, of major importance to them not to injure human life but solely to attack property.

“I think the militancy came out of a fundamental necessity, out of a fury,” says Morgan. “The movement had found a leader in Emmeline Pankhurst, who was educated, articulate, well-connected and a great public speaker. She was somebody who could carry the iconography and the ethos of the movement. She was a charismatic leader who saw that the only way women’s rights were going to be recognised was if they engaged in the tactics of war and of men. The whole film challenges the audience to consider how far they would go to defend their rights.”

Emmeline Pankhurst is played by triple Academy Award[®]-winner Meryl Streep. The filmmakers wanted an icon to play an icon, to convey the power and importance of her leadership to women who might only ever come across her fleetingly in the pages of a newspaper or from a distance at some public event.

“Meryl was Carey’s idea,” explains Ward. “The first thing Carey asked me was, ‘Who’s going to play Emmeline Pankhurst?’ We needed somebody

who had the power to explain who this woman is, in almost metaphorical terms, in one brief scene. Meryl is that person.”

“It was a dream come true,” says Gavron, picking up the story. “Meryl responded very quickly and positively. We had a wonderful few days filming with her in London.”

Streep was scheduled for just two days but stayed a third: “She felt she should be there when we shot the reverses of the scene, of the crowd she is addressing,” Gavron explains. “She did a whole night of just being a voice off-camera, so the crowd had her to respond to. It summed up her incredibly generous attitude to us and to the project.”

Another real life person portrayed in the film is Emily Wilding Davison, (played by Natalie Press) the woman fatally injured by King George V’s horse Anmer at the Epsom Derby on June 4, 1913. Maud meets Emily through Violet and Edith and travels with her to Epsom, seemingly to help her drape the Suffragette flag over the King’s horse in a desperate attempt to grab press attention for their fight. Whether Davison meant to commit suicide – she died from her injuries four days later on June 8, 1913 – or was simply carried away by the moment is not known, and that ambiguity is preserved by the filmmakers.

“We’ll never really know and we’re not trying to say,” says Press. “A space has been left for people to wonder and for people to call her crazy if they want, or for people to really admire her if they want.”

But whatever her motivation, the movement now had a martyr – it proved to be one of the seminal moments in shifting public opinion in favour of the Suffragettes.

The revelation of the impact of such public acts was one of the things that the actresses responded to when reading the script – it is so rare for women to play parts that are engaged with “deeds not words”.

Says Mulligan. “There’s a lot of movement in the film, it’s not a film strictly about politics or about sitting in a room and hashing out issues, it’s about action and that was the point of the militant movement. They were going to get stuff done through deeds and being heard and being louder than everybody else.”

WHAT ABOUT THE MEN?

The difficult task of depicting the complexity of how a man might have reacted to his wife’s growing involvement in the Suffragette movement is taken on by Ben Whishaw, who plays Sonny, Maud’s husband. For Sonny, like many men of the time, the notion of men and women being equal was an alien one and his wife’s association with the cause was something shameful. Inhabiting a deeply conservative and tight-knit working-class community, Sonny is incredibly fearful of being rejected by that community. Whishaw wanted to ensure Sonny was a nuanced, complex character, in a way as trapped in the constraints of the time as Maud.

“It was very important for me that I played the character from a loving perspective,” Whishaw explains. “He loves his wife. He sincerely thinks that it’s for the best that she not get entangled with the Suffragettes. I didn’t want to judge him at all, or to judge him by our modern ideas. I think a lot of what he does arises from fear. He’s completely overwhelmed by the possibility of all this change. It’s very unsettling and frightening. It’s the old order being overturned. We can look back on that now and know it was all for the best, but people living through it simply didn’t know that.”

The actor's sensitive portrayal of Sonny was exactly what Gavron was looking for. "Ben Whishaw is an actor I've always wanted to work with," she reveals. "Sonny could have been a stereotype, but he's not. He's someone caught in the conventions of his time. There are things he feels he has to do even if he finds them emotionally devastating."

Whishaw found he had empathy for Sonny. "The men are trapped in a form of masculinity that is dying out, they have no role models for what comes next."

"I wrote down in my notebook, 'pretend the film is about Sonny, that the whole film is about Sonny's journey.' It would be very easy for us to look at him and simply condemn his actions but it would be wrong to do so."

There were of course men who were very supportive of the Suffragettes. They are represented in the film most prominently by Finbar Lynch as Hugh, Edith's husband. "It was important to have Hugh in our film," says Ward. "There were men who were real sympathisers, who were key to the organisation of the cause and worked tirelessly in the background."

The other key male role in the film is that of Arthur Steed, the Irish policeman drafted to London to deploy the same ruthless counter-terrorism tactics against the Suffragette movement as he had employed against the Fenians. Steed, a historically accurate composite of a number of Southern Irish policemen who worked against the Suffragettes, is the man responsible for Scotland Yard investing in state-of-the-art equipment (Wigmore Model 2 reflex cameras and 11-inch-long Ross Telecentric lenses) in order to implement a ground-breaking photographic surveillance strategy. This was the first time in history that such covert photographic surveillance had been undertaken by the State against its citizens.

Steed is played by Irish actor Brendan Gleeson. His take on Steed is that he is a fundamentally decent man who believes the law represents order and that if a law - just or unjust - is broken, that must be bad.

“Even if it appears severe, the only pillar against mayhem is the law. He is intent on upholding it. If that means breaking up unlawful activity of whatever nature, in whatever way; he’s going to do it,” muses Gleeson of Steed. “But he does experience a kind of about-face, he does learn through the story that protecting a law that of itself is unjust, is maybe not the best idea.”

To ensure the transformation was credible, Gleeson worked with Gavron, Morgan and Ward to give Steed real intricacies and depth.

“Steed is Catholic, Southern Irish and a policeman,” says the actor. “I had to give him a set of convictions and try to figure out exactly what they were. Otherwise, it would just become a man doing his job without care for the consequences or for what he was actually trying to achieve.”

“What is interesting about Steed is that he comes to have some sort of understanding of what these women are fighting for,” Gavron adds. “By keeping them under surveillance he gets to know them in a peculiarly intimate way. Brendan gave a really nuanced performance that captured all that.”

PURPLE, WHITE AND GREEN

The colours of the Suffragette movement - purple, white and green - are interwoven throughout the film. The Suffragettes were quick to realise the power of the then nascent art of advertising and established their ‘brand’ as a valuable propaganda tool.

Production designer Alice Normington explains, “We used a faded palette of purple and green in the female worlds of the film. The WSPU (Women’s Social and Political Union), the chemist’s, even Maud’s house, are worlds which are inhabited by the Suffragettes, and we tried to have a slightly warmer tone to them. Sarah and I got quite conceptual about it and said these are the colours of bruises and these are bruised women. So a bruised colour palette became our theme.

“In contrast, in the worlds dominated by men - the laundry, the prison and the police station - I tried to take the warmth out and to make them steely and grey.”

The team was adamant that *SUFFRAGETTE* should not have the look and feel of a traditional period drama. They wanted to put the events of 1912 and 1913 into a modern context. Spanish cinematographer Edu Grau, who lit Tom Ford’s *A Single Man* (and had to overcome an intense dislike of the colour green!) shot on Super 16 using up to four handheld cameras at a time.

“The actors never quite knew when the camera was on them,” Gavron explains. “This created a naturalism in the performances and an energy to the *mise-en-scène*. The film has got a lot of action in it. It’s not what you expect and on every level I wanted to subvert expectations and reflect the way these women were ahead of their time.”

This extended to the locations in which the film shot. “Aesthetically, with some period films the “period-ness” of it is a character. It’s very much at the forefront,” says Ward. “Sarah and I really wanted it simply to be the world in which our characters live. That meant trying to find locations in London that allowed life to ‘be’ rather than impose the background onto the action.”

However, finding authentic East End locations in London was a challenge. The slums are long gone, destroyed by the Luftwaffe during the Second World

War, whilst the 21st century developers have transformed most of the remaining buildings into swanky loft apartments and offices. The team scoured the country to find a Regency terrace to stand in for a Central London street, for the opening scene of window smashing.

“It takes days to dress a big action sequence so initially I thought the best thing to do was to find somewhere where we could close a street and have total control,” says Ward. “We ended up coming back to the best place creatively for the scene, which was Cornhill in the City of London, bang in the middle of town, with limited control. So we had to shoot the whole thing in a day. The art department worked all Saturday night, we shot all Sunday and then packed up. It was a big task.”

The dramatic Derby scene was shot over three days at Royal Windsor Racecourse with around 350 extras and 15 racehorses. “As a producer, sometimes it’s better to think quite practically, and break the task down into the nuts and bolts rather than step back and realise the impossible scale of the undertaking. That could freeze you in your tracks.”

The team found their cavernous East End laundry in Harpenden, Hertfordshire. The laundry is a pivotal location in the film, an oppressive, hostile environment.

“When you look at photographs of laundries from that time, it’s all about repression,” the film’s screenwriter Abi Morgan observes. “It’s about women who on the surface are very neat and very together and in control, smoothing things out and cleaning and ironing and getting rid of the stains of life, but actually what is going on underneath is a kind of slavery. The fact the women weren’t paid the same as the men and were working incredible hours in a desperately unhealthy environment felt like a really great backdrop to our story. The laundry was a place where women swapped the servitude of home life for the servitude of the workplace.”

“The first thing you read in the script is the laundry sequence,” Normington explains. “Visually and evocatively, the laundry had me right from the start, I almost didn’t need to read the rest of the script to decide I wanted to do this. Also, I’ve never seen a massive steam laundry on film before. We knew we’d have to build the washing machines because they don’t exist. Luckily, Barbara Herman-Skelding, my set decorator, did *Philomena* and she had built washing tubs for that.”

Working from a large body of reference photographs, Normington found a disused warehouse where the production could have complete creative control. After the production wrapped, the building’s owners intend to develop it into a skate park. A mezzanine, metal walkway, and raised office platform were constructed and the machinery brought in.

The production then scored a very big coup in being the first film to ever have access to the House of Commons at the Palace of Westminster. This was thanks to both the tenacity of Location Manager Harriet Lawrence and remarkably good timing as the House of Commons had just opened its doors to commercial filming in Spring 2014.

Gavron comments. “We went in there as the first ever film crew and we staged an enormous riot in the central courtyard with hundreds of supporting artists and horses and stunts. It felt extraordinary to be there, recreating a moment in history in the very place it happened.”

From the working class world of the East End to the beating heart of the British Establishment in the Palace of Westminster, via the Regency grandeur of the West End, Gavron’s core creative team knew what she was trying to achieve. “We wanted to create something that felt very real, that wasn’t stylised,” the director explains. “I wanted it to be visceral and to

connect with people now, almost feel modern in its aesthetic, but have all the period detail.”

NO ORDINARY COSTUME DRAMA

The characters’ hair, make-up and clothes reflect Gavron’s desire for authenticity but they posed an interesting challenge for Hair and Make-up Designer, Sian Grigg.

“We didn’t have any pressure to make the girls look beautiful. We just had pressure to make them look ‘correct’,” explains Grigg, who had worked with Mulligan on *Far From The Madding Crowd*. “But Carey looks beautiful without a scrap of makeup and we had to work to try to make her look *less good*. What’s difficult is to be brave enough to do it. You worry about the audience being able to sit and watch people not looking so great. But Edu’s lighting is so beautiful and soft that he puts make-up on them in a way. He takes off the rough edges.”

Costume Designer Jane Petrie sourced original garments as much as possible. “Everything had to be functional and realistic,” says Mulligan of Maud’s wardrobe. “All her clothes would have been second, third or even fourth hand. Looking “fashionable” would not have crossed her mind.”

In order to dress over 300 extras as well as the principals, Petrie went to costume houses in London and Paris. “We took as much original stock as we could lay our hands on and then we recycled it like crazy,” she explains. “For example all the hats were recycled 4 times to cover the bigger set pieces like the funeral, the Derby and for Westminster.”

Petrie and Grigg also worked together to subtly underline the class differences between the women in the film.

“We wanted to show that some women were poor and others were living more comfortably. For example, Helena Bonham Carter’s make-up looks better as Edith works in a chemist’s,” Grigg points out.

“All the girls who live in the tenements and work in the laundry look rough and downtrodden, have bags under their eyes, red raw hands and their hair hasn’t been washed for months,” Grigg continues. “Everything looks so real because the actresses have put in the effort and have been brave enough to not want anything done to them to cover their imperfections.”

Petrie had to make some clothes for Bonham Carter’s character Edith. “The journey Edith goes on meant we needed some stunt costumes,” she explains. “Edith is so much fun because she’s part of the militant side of the movement and we wanted trousers for her. She wears her husband’s britches when they go off on the bombing excursion. She teaches jujitsu and she’s obviously well-travelled and has a whole load of other interesting traits that, as a costume designer, are irresistible to explore. We wanted to show them but we didn’t want to do it in a heightened manner.”

Edith’s look contrasts with the stiffer, Edwardian style of Meryl Streep as Emmeline Pankhurst. “When you look at Pankhurst, she looks very Edwardian, but she’s also influenced by the Arts and Crafts movement,” explains Petrie. “There’s a whole lot of extra embroidery, there’s always something “hanging off”! Of course I had to contain it to a certain extent because I didn’t want it to be distracting from the speech. We wanted the femininity and we wanted the softness, and we went with the silhouette, the big sleeves that she wears, that’s all taken from reference but we slightly pared it down. We just tidied it up a bit around the edges.”

As Maud becomes more involved in the movement, her wardrobe expands as she wears clothes she is given or borrows from her new friends who traverse the class spectrum.

“There was no real social mixing until the militant movement,” explains Mulligan. “It was really the first time different classes of women had mixed properly and it was done with a real spirit of community and generosity. That education was reflected through the clothes. She becomes a woman in a way and she becomes somebody who has her own voice and can speak for herself.” Until the Suffragettes, upper and middle class women had largely dominated the suffrage movement. But they realised they needed to mobilise women in society at large - they needed foot soldiers, regardless of social standing or level of education.

Says Mulligan. “Working class women started leading rallies and speaking and being heard for the first time. Lots of rules were being broken.”

Grigg and Petrie ensured there was always a smattering of androgynous-looking, modern-seeming women in every crowd scene.

“The Suffragettes covered so many classes and types of people and the unifying factor was that they were all women,” says Grigg. “Helena’s character wouldn’t have been friends with Carey’s character were they not brought together by this common cause.”

“I cried when I read the script,” she continues. “I felt proud, I felt so many emotions just reading it. I was so unaware of how hard these women fought for us and how much they sacrificed a hundred years ago. It’s unbelievable. No wonder we don’t know about them because of course the press didn’t report about them very much at the time. Nobody was meant to realise how badly these women were treated.”

THE ONGOING STRUGGLE

“This film is about women. Wanting a voice, fighting for a voice, gaining a voice,” says producer Faye Ward. “But of course its relevance is to everyone – male and female - who has any interest in social justice and equality and the need for every human being to feel valued.”

“I think feminism became such a dirty word for a long time and had become so uncool, when it shouldn’t have,” comments Morgan. “I feel this film is really about embracing our inner feminism and our inner suffragette and pulling her to the forefront. For all the women involved in the making of the film, it re-connected us with the long, female lineage in our own families.”

For Morgan, one of the hardest things she found to express was the crushing sense of inequality for the women she portrayed.

“It made me realise how empowered my generation of women were and perhaps in many ways we were the first generation to be empowered,” she says, “but I am also aware that inequality and sexism is still present - less obvious in the Western world, but still there. And it is certainly there in other parts of the world such as Nigeria and Pakistan and the Middle East.

“In the UK, we also know there is a need for more women to engage with politics and to vote. That too became really pertinent when I was writing the movie.”

As Mulligan puts it: “Our film isn’t meant to be the story of a time that is no longer relevant to us. It’s not about a historic event, it’s about a general movement and one that is on-going.”

SUFFRAGETTE CITY

By 1900 women had been campaigning for the right to vote in parliamentary elections for over half a century. Fifty years of peaceful protest had, however, failed to arouse enough interest in the suffrage movement to provoke reform and women, along with prisoners, the insane and the poorest men continued to be excluded from the parliamentary process.

In 1903 the 'votes for women' campaign was energised by the creation of the Women's Social and Political Union. Founded in Manchester by Emmeline Pankhurst and her daughters the WSPU aimed to 'wake up the nation' to the cause of women's suffrage through 'Deeds not Words'. The decision to relocate the headquarters of the WSPU to London in 1906 transformed the suffrage movement and, for the next eight years, the fight to win the vote became a highly public and, at times, violent struggle played out against the backdrop of Edwardian London.

The WSPU burst onto the streets of London at a time when women played little part in public life, their role in society being firmly centred on the home and family life. The Pankhursts stimulated in their supporters a 'spirit of revolt' that directly challenged this male dominated society by bringing women to the forefront of public life.

By taking their campaign to the streets the Suffragettes attracted maximum publicity for their cause. Identifiable by their purple white and green colour scheme they became a familiar sight in central London. Street processions were announced by brass bands playing Suffragette marching songs and meetings and events were publicised by poster parades and pavement chalking parties. The move to the political heart of the nation enabled the Suffragettes to maintain a constant presence in Whitehall, petitioning Downing Street, heckling MPs and chaining themselves to government buildings.

A London base also raised the international profile of the campaign and provided opportunities for staging visually spectacular set-piece demonstrations that aimed to convince the government this was a mass movement with mass support. Women's Sunday, the first 'monster meeting' to be held by the WSPU, in June 1908 brought Suffragettes into the capital from all over the country to march in seven different processions through central London to Hyde Park. Demonstrators arrived on specially chartered trains from over seventy towns and, on reaching Hyde Park, were addressed by over eighty speakers. The highly choreographed demonstration attracted a crowd of up to 300,000 drawn by the colourful spectacle of the delegates dressed in the Suffragette tricolour and carrying over seven hundred embroidered banners. 'Never', reported the Daily Chronicle, has so vast a throng gathered in London to witness a parade of political forces'.

The Coronation of George V three years later inspired the WSPU to organise its own spectacular coronation pageant in an attempt to engage the support of the new King. The four-mile Suffragette Coronation Procession through

central London culminated in a rally at the Royal Albert Hall and involved over 60,000 delegates from both regional and international suffrage groups dressed in national and historical costume.

The Suffragette campaign was masterminded from WSPU headquarters, initially established at 4 Clement's Inn, The Strand and, from 1912, at Lincoln's Inn, Kingsway. Both salaried and volunteer office staff organised fund-raising events, public meetings and demonstrations and produced the weekly newspaper *Votes for Women* which, by 1909, had a circulation of 22,000. The WSPU established ninety branches throughout the UK but London remained the chief area of support with a total of thirty-four local offices. Branch members held regular meetings, organised fund raising events and supported the work of the national headquarters by participating in demonstrations and processions.

In 1910 the publishing arm of the Union, *The Woman's Press*, moved to 156 Charing Cross Road. The premises were chosen for their proximity to Oxford Street and included a shop selling a range of Suffragette merchandise including badges, books, postcards and stationery. The commercial success of the business led to the opening of nineteen similar shops in the London area from Chelsea and Kensington in the west to Streatham and Wandsworth in the south, Mile End and Limehouse in the east and Hampstead and Kilburn in the north.

The WSPU was a broad movement but its most active and militant members were young, single women with few domestic responsibilities. Such women had more time to dedicate to the campaign as well as the courage and spirit necessary to undertake actions that might lead to arrest. Over one thousand Suffragettes, including Emmeline Pankhurst and her daughters Christabel, Sylvia and Adela received prison sentences for their militancy. Many were sent to Holloway jail in north London where they protested against prison conditions by enduring hunger strike and force feeding.

From 1912 the WSPU shifted the focus of their campaign to attacks on property and the disruption of London's public life. An organised window-smashing campaign by 150 Suffragettes in May 1912 devastated London's shopping district and caused Emmeline Pankhurst to remark that the hour long protest 'will long be remembered in London'. Suffragette attacks on works of art, including the slashing of the Rokeby Venus at the National Gallery, resulted in the closure of many London art galleries and museums to female visitors. Militancy often provoked confrontation with the police and members of the public resulting in undignified street fights and scuffles.

For many opposed to the campaign Suffragette militancy was regarded as a threat to the balanced social and sexual order where men and women inhabited separate spheres.

Suffragettes were often condemned as shrieking, hysterical females responsible for actually physically distorting the face and shape of the ideal, pure and feminine woman as mother. Captured in the national press being arrested, shouting, chaining themselves to railings and delivering political, rousing speeches in public they were also satirised in popular culture as ugly harridans wearing masculine clothing.

The outbreak of the First World War brought an immediate suspension of militant action as the Suffragettes threw themselves into supporting the war effort. By taking their fight to the streets and making London the focus of their campaign, the Pankhursts had invigorated the suffrage movement and inspired, in their supporters, a confidence and independence that enabled them to challenge the male dominated society in which they lived. Their work eased the way for women to take a more active and public role in society during the war. Their contribution to the war effort proved women were vital not only to victory but also to the long term economic success of the country –

this value acknowledged with the granting of the parliamentary vote to propertied women over the age of thirty in 1918.

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ABOUT THE CAST

Carey Mulligan (Maud)

Academy Award[®] nominated actress Carey Mulligan is widely known for her role in Lone Scherfig's *An Education* that garnered her an Academy Award[®] nomination, a nomination at the Golden Globes and Screen Actors Guild Awards and for which she won an award at the BAFTA Film Awards.

Carey has been most recently seen in Thomas Vinterberg's *Far From The Madding Crowd*; *Inside Llewyn Davis* directed by Joel and Ethan Coen; Baz Luhrmann's *The Great Gatsby*; *Shame*, directed by Steve McQueen and Nicolas Winding Refn's *Drive* for which Carey received a Best Supporting Actress nomination for her role at the 2011 BIFAs.

Mulligan's other previous film credits include Oliver Stone's *Wall Street: Money Never Sleeps*, Mark Romanek's *Never Let Me Go*, Jim Sheridan's *Brothers*, Michael Mann's *Public Enemies*, Shana Feste's *The Greatest*, Anand Tucker's *And When Did You Last See Your Father?* and Joe Wright's *Pride & Prejudice*.

Her television credits include Brian Kirk's *My Boy Jack*, BBC's *Doctor Who*, Jon Jones' *Northanger Abbey*, Sally Wainwright's *The Amazing Mrs Pritchard*, BBC's *Waking The Dead*, *Miss Marple*, BBC's *Bleak House* and *Trial & Retribution*.

Carey recently made her West End debut in a revival of David Hare's Olivier Award winning play, *Skylight*. In 2015 *Skylight* transferred to Broadway and Carey was nominated for a Tony Award for her performance.

Helena Bonham Carter (Edith Ellyn)

Helena Bonham Carter is a two-time Academy Award® nominee. She earned her latest Oscar® nod for her performance in 2010's *The King's Speech*, directed by Tom Hooper. Her role also brought her Golden Globe and Screen Actors Guild (SAG) Award® nominations, and won her BAFTA and British Independent Film Awards. Additionally, the stars of *The King's Speech* won a SAG Award® for Outstanding Motion Picture Cast.

She was honoured with her first Oscar® nod, as well as Golden Globe, BAFTA Award and SAG Award® nominations for her work in Iain Softley's *The Wings of the Dove*. For her performance in that film, she also won Best Actress Awards from a number of critics' organizations, including the Los Angeles Film Critics, Broadcast Film Critics, National Board of Review and London Film Critics' Circle.

Helena also garnered a Golden Globe nomination and won an Evening Standard British Film Award for Best Actress for her performance in Tim Burton's *Sweeney Todd: The Demon Barber of Fleet Street*. In 2010, she re-teamed with Burton for the fantastical adventure hit *Alice in Wonderland*. Most recently Helena earned a SAG, BAFTA and Emmy nomination for her portrayal of Elizabeth Taylor in *Burton and Taylor*.

Helena has most recently appeared in the *Harry Potter* blockbusters and has starred in Tom Hooper's Academy Award®-nominated big-screen adaptation of the musical *Les Miserables*; Gore Verbinski's *The Lone Ranger* and in Jean-Pierre Jeunet's *The Young And Prodigious T.S Spivet*.

Bonham Carter made her feature film debut in 1986 in the title role of Trevor Nunn's historical biopic *Lady Jane*. She immediately followed that with roles in director James Ivory's *A Room with a View*, based on the book by E.M. Forster. She went on to receive acclaim in two more screen adaptations of Forster novels: Charles Sturridge's *Where Angels Fear to Tread* and James Ivory's *Howard's End*, for which she earned her first BAFTA Award nomination. Her early film work also includes Franco Zeffirelli's *Hamlet*; *Mary Shelley's Frankenstein*, directed by Kenneth Branagh; Woody Allen's *Mighty Aphrodite*; and *Twelfth Night*, reuniting her with Trevor Nunn.

She went on to star in David Fincher's *Fight Club*; the Tim Burton-directed films *Big Fish*, *Planet of the Apes* and *Charlie and the Chocolate Factory*; and the actioner *Terminator Salvation*, directed by McG. In addition, she has starred in such independent features as David Atkins' *Novocaine*, Thaddeus O'Sullivan's *The Heart of Me*, Michael Petroni's *Till Human Voices Wake Us* and Hans Canosa's *Conversations with Other Women*. She also lent her voice to the animated features *Carnivale*; Tim Burton's *Corpse Bride* and Nick Park's Oscar[®]-winning *Wallace & Gromit in The Curse of the Were-Rabbit*.

On the small screen, Helena earned both Emmy and Golden Globe Award nominations for her performances in Mick Jackson's *Live from Baghdad* and NBC's miniseries *Merlin*, and a Golden Globe nomination for her role in the miniseries *Fatal Deception: Mrs. Lee Harvey Oswald*. She also starred in the British miniseries *Henry VIII*, in the BBC's *Magnificent 7*, in the adaptation of Nigel Slater's autobiography *Toast* and in the BBC biopic *Enid*. More recently Helena has appeared in David Hare's political thriller *Turks and Cacos* which was followed by *Salting The Battlefields*.

Helena has most recently been seen in Kenneth Branagh's *Cinderella* and is currently reprising her role as the Red Queen in James Bobin's *Alice In Wonderland: Through the Looking Glass*.

In 2012 Miss Bonham Carter was honoured with a CBE from Buckingham Palace. She also received a BFI fellowship. In January 2013 The Critics Circle honoured her with The Dilys Powell Award for Excellence in Film.

Brendan Gleeson (Inspector Arthur Steed)

Brendan Gleeson is an internationally acclaimed actor winning fans and awards all over the world. Brendan has recently completed films both big and small, including; *Eliza Graves* directed by Brad Anderson; *The Grand Seduction* directed by Don McKellar; *Edge of Tomorrow*, directed by Doug Liman; Ron Howard's *In the Heart of the Sea*; and *Calvary*, with writer/director

John Michael McDonagh. The film premiered to rave reviews at the 2014 Sundance Film Festival followed by the Berlin Film Festival.

A former teacher, Brendan's rise to fame began when he appeared in Jim Sheridan's *The Field* and Jonathan Lewis' *The Treaty*, followed by a number of small roles in such films as Ron Howard's *Far and Away* and Mike Newell's *Into The West*. It was his role in Mel Gibson's *Braveheart* that brought him to the attention of Hollywood.

He landed his first starring role in Paddy Breathnach's *I Went Down*, which was followed by his acclaimed role as gang leader 'Martin Cahill' in John Boorman's *The General*. His performance gained him Best Actor awards from the 1998 Boston Society of Film Critics, London Film Critics and 1999 Irish Film & Television Awards.

In 2009, Brendan was nominated for Golden Globe and BAFTA awards for his role in Martin McDonagh's *In Bruges*. In the same year he won both an Emmy Award and an IFTA for Best Actor in a Lead Role in Television for his portrayal of 'Winston Churchill' in the HBO movie "Into The Storm" directed by Thaddeus O'Sullivan. He was also nominated for a Golden Globe and a BAFTA for Leading Actor for this performance.

Mr. Gleeson is perhaps best known for his role in the Harry Potter films, as well as his role in John Michael McDonagh's *The Guard*. Other recent notable films include: *The Company You Keep* directed by Robert Redford; *The Smurfs 2* for Sony Animation; *Safe House* directed by Daniel Espinoza; *Albert Nobbs*, directed by Rodrigo García; *Cold Mountain* directed by Anthony Minghella; Ridley Scott's *Kingdom of Heaven*; *Breakfast on Pluto* directed by Neil Jordan; Wolfgang Peterson's *Troy*; *Beowulf* directed by Robert Zemeckis; John Woo's *Mission: Impossible II*; Steven Spielberg's *AI*; John Boorman's *Tailor of Panama*; Danny Boyle's *28 Days Later*; Martin Scorsese's *Gangs of New York*; and *Green Zone* directed by Paul Greengrass.

Brendan is also the voice of 'Abbott Ceallach' in the Oscar® nominated animated feature *The Secret of Kells* directed by Tomm Moore and Nora Twomey; the 'Pirate with Gout' in *The Pirates! Band of Misfits* directed by Peter Lord and Jeff Newitt; the narrator of the Irish-language documentary

Seachtar na Cásca, as well as the voice of 'Conor' in Cartoon Saloon's *Song of the Sea*.

Anne-Marie Duff (Violet Miller)

Highly accomplished, Anne-Marie Duff is an award-winning actress on both stage and screen. Best known for roles in productions such as Channel 4's *Shameless*; Queen Elizabeth in the BBC's *The Virgin Queen*; Sam Taylor-Johnson's *Nowhere Boy*; or more recently as Lady Macbeth on Broadway. Anne-Marie is considered to be one of the UK's most versatile and admired actresses.

It has recently been announced that Anne-Marie will return to the National Theatre for the inaugural season of artistic director Rufus Norris, marking her seventh time performing at the National Theatre. Anne-Marie will lead the cast of DH Lawrence's *Husbands and Sons*, adapted by Ben Power in a co-production with Manchester's Royal Exchange Theatre. Power is adapting Lawrence's trilogy of mining dramas, *The Daughter-in-Law*, *A Collier's Friday Night* and *The Widowing of Mrs Holroyd* into a single play. It will run at the Dorfman Theatre from October, before heading to Manchester in February 2016.

A proficient and critically acclaimed theatre actress, Anne-Marie has worked extensively on stage over the past twenty years. Last year she made her Broadway debut in Jack O'Brien's *Macbeth* at the Lincoln Centre Theatre with Ethan Hawke playing opposite her in the title role.

Anne-Marie's notable film credits include Peter Mullan's *The Magdalene Sisters*; Richard Eyre's *Notes on a Scandal*; *The Last Station* directed by Michael Hoffman; and more recently *Before I Go To Sleep* directed by Rowan Joffe.

Anne-Marie has also carved out a hugely successful career on British television, her notable credits include BBC's *The Virgin Queen*; BBC's *Margot*; Jimmy McGovern's Emmy award-winning series *Accused*; and Tom Stoppard's critically acclaimed *Parade's End*.

Ben Whishaw (Sonny Watts)

Ben Whishaw trained at the Royal Academy of Dramatic Art.

In his early career, Ben played important supporting roles in two films, *The Trench* directed by William Boyd and *Mauvaise Passe* directed by Michel Blanc. He also played the title role in *My Brother Tom* directed by Dom Rotheroe. Later, he went on to appear in *Enduring Love*, directed by Roger Michel, and *Layer Cake*, directed by Matthew Vaughan. In 2003, he starred in the popular comedy-drama *The Booze Cruise* for ITV.

Ben subsequently made his West End debut at the National Theatre in their stage adaptation of Phillip Pullman's *His Dark Materials* and starred as *Hamlet* in Trevor Nunn's electric 'youth' version of the play at the Old Vic, for which he has received tremendous critical acclaim and a Laurence Olivier nomination (2005).

It was during this run that *Perfume* producer Bernd Eichinger and director Tom Tykwer discovered Ben's extraordinary talent. Ben has also shot a feature film called *Stoned*, directed by Stephen Woolley. In the same year, Ben also completed filming *I'm Not There* directed by Todd Haynes. Ben also appeared on television in *Nathan Barley* from director Chris Morris for TalkBack Productions. Ben returned to the theatre for Katie Mitchell's version of *The Seagull* at the National Theatre.

Ben appeared in *Brideshead Revisited* directed by Julian Jarrold and in 2008 Ben also starred in the hugely popular BBC drama *Criminal Justice* which saw him pick up the award for best actor at the 2009 Royal Television Society Awards, 'Best Actor' at the International Emmy Awards 2009 and was nominated for 'Best Actor' at the 2009 BAFTA Television Awards.

In television Ben's credits include *The Hour*, the BBC's adaptation of Shakespeare's *Richard II*.

Most recently Ben has appeared in Bond movie, *Skyfall* directed by Sam Mendes; the Wachowski brothers' *Cloud Atlas*; *The Zero Theorem* directed by Terry Gilliam; *Litling* directed by Hong Khaou and Ron Howard's *In The Heart Of The Sea*.

Romola Garai (Alice Haughton)

Romola Garai's previous notable film credits include Tim Fywell's *I Capture The Castle*, for which she received a BIFA nomination for Most Promising Newcomer; Doug McGrath's *Nicholas Nickleby*; Mira Nair's *Vanity Fair*; Kenneth Branagh's *As You Like It*; *Scoop* directed by Woody Allen; Francois Ozon's *Angel*; Joe Wright's *Atonement*; Richard Eyre's *The Other Man*; *Glorious 39* directed by Stephen Poliakoff; Lone Scherfig's *One Day*; *Junkhearts* directed by Tinge Krishnan; and *Last Days On Mars* directed by Ruari Robinson.

Past television credits include the BBC's *Daniel Deronda* directed by Tom Hooper; Jim O'Hanlon's *Emma* for BBC for which Romola received a Golden Globe nomination for Best Performance by an Actress in a Mini-series; BBC's *Crimson Petal And The White* directed by Marc Munden for which she was nominated for a TV BAFTA for Best Leading Actress; and Coky Giedroyc's *The Hour* for which she was nominated for a Golden Globe for Best Actress.

Romola's theatre work includes Trevor Nunn's *King Lear* and *The Seagull* at RSC; Joe Hill-Gibbons' *The Village Bike* at the Royal Court; and *Indian Ink* directed by Carey Perloff at Roundabout.

Meryl Streep (Emmeline Pankhurst)

Three-time Academy Award® winner Meryl Streep has portrayed an astonishing array of characters in a career that has cut its own unique path from the theatre through film and television. In 2011, in a record that is unsurpassed, she earned her seventeenth Academy Award® nomination for her role as Margaret Thatcher in *The Iron Lady*. For that role she won an Academy Award®, a BAFTA, and the Golden Globe for Best Actress. Also Meryl was seen in David Frankel's *Hope Springs*. Her performance earned her a Golden Globe nomination for Best Actress in a Motion Picture, Comedy.

Meryl's early film credits include *Julia*, directed by Fred Zinnemann and *The Deer Hunter* directed by Michael Cimino for which she received her first Oscar® nomination. In 1979, she won her first Academy Award® for her role in Robert Benton's *Kramer vs. Kramer*. She then received her third Academy Award® nomination for Karel Reisz's *The French Lieutenant's Woman*, and

later went on to win the Oscar[®] for Best Actress for her role in Alan J. Pakula's *Sophie's Choice*.

Other early film credits include Oscar[®]-nominated performances in Hector Babenco's *Ironweed*, Mike Nichols' *Silkwood*, Sydney Pollack's *Out of Africa* and Fred Schepisi's *A Cry in the Dark*, which also won her the Best Actress Award from the Cannes Film Festival and the New York Film Critics' Circle as well as an AFI Award. She also appeared in Mike Nichols' *Heartburn* and Woody Allen's *Manhattan*. Additional film credits include Academy Award[®] and Golden Globe nominated performances in Mike Nichols' *Postcards from the Edge*, Clint Eastwood's *The Bridges of Madison County*, Carl Franklin's *One True Thing*, and Wes Craven's *Music of the Heart* as well as Golden Globe nominated performances in Susan Seidelman's *She Devil*, Curtis Hanson's *The River Wild* and Robert Zemeckis' *Death Becomes Her*, and Jerry Zaks' *Marvin's Room*.

In 2003, Meryl's work in Stephen Daldry's *The Hours* won her SAG and Golden Globe nominations. That same year, her performance in Spike Jonze's *Adaptation* won her a Golden Globe for Supporting Actress and BAFTA and Oscar[®] nominations. Her other notable performances that year include Jonathan Demme's *The Manchurian Candidate*, Brad Silberling's *Lemony Snicket's A Series of Unfortunate Events*, Robert Altman's *A Prairie Home Companion* and David Frankel's *The Devil Wears Prada*, which earned her a Golden Globe for Best Actress as well as Academy Award[®], SAG, and BAFTA nominations. Also in 2003, she was awarded a Screen Actors' Guild award and a Critics' Choice award for her role in John Patrick Shanley's *Doubt* as well as nominations for Oscar[®], BAFTA and Golden Globe Awards. Meryl next starred in Phyllida Lloyd's musical adaptation *Mamma Mia!* for which she received a Golden Globe nomination.

In 2009, she starred in *Julie & Julia*, directed by Nora Ephron, for which she won a Golden Globe and received Academy Award[®] and BAFTA nominations. That same year, Meryl starred in the comedy *It's Complicated* directed by Nancy Meyers and also lent her voice to Wes Anderson's animated feature *Fantastic Mr. Fox*.

In 2013, Meryl earned Golden Globe, Screen Actors Guild and Academy Award® nominations for her performance in John Wells' *August: Osage County*. In 2014, she was seen in Philip Noyce's *The Giver*. She has most recently starred as The Witch in Disney's adaptation of Stephen Sondheim's *Into the Woods* directed by Rob Marshall. Her performance has earned her a Golden Globe, Screen Actors Guild and Academy Award® nomination. Meryl will soon begin production on Stephen Frears' *Florence Foster Jenkins*.

In her television work, Ms. Streep has won Emmys for the eight-part mini-series, *Holocaust* and for the Mike Nichols-directed HBO movie of Tony Kushner's *Angels in America*, which also won her Golden Globe and SAG Awards.

Finbar Lynch (Hugh Ellyn)

Finbar's previous notable film credits include Adrian Noble's *A Midsummer Night's Dream*; David Thacker's *Scold's Bridle*; Richard Eyre's *King Lear*; Russell Mulcahy's *Lost Battalion*; Kasper Barfoed's *The Numbers Station* and Daniel Espinosa's *Child 44*.

Recent television credits include BBC's *Silk* directed by Alice Troughton; HBO's *Game Of Thrones*; ITV's *Breathless* directed by Paul Unwin and Stuart Orme's *Foyle's War*.

Natalie Press (Emily Wilding Davison)

Natalie's previous notable film credits include Pawel Pawlikowski's *My Summer Of Love*; Andrea Arnold's *Red Road* and Morag McKinnon's *Donkeys*, the first and second films in the *Advanced Party* trilogy; *Chromophobia* directed by Martha Fiennes; Peter Greenaway's *Nightwatching*; Kari Skogland's *50 Dead Men Walking*; Elizabeth Mitchell and Brek Taylor's *Island*; *Where I Belong* directed by Fritz Urshitz and *Ill Manors* directed by Ben Drew.

Natalie's recent television credits include Phillipa Lowthorpe's *5 Daughters* for BBC 1, for which Natalie received a Best Actress BAFTA nomination and ITV's *The Jury* directed by Michael Offer.

In 2005, Natalie was the winner of both the Best Newcomer Award at the Evening Standard Film Awards and of Best Newcomer at the Critics Circle Awards.

Samuel West (Benedict Haughton)

Samuel West's recent film credits include Lone Scherfig's *The Riot Club*; Stephen Sommers' *Van Helsing*; Richard Eyre's *Iris*; James Ivory's *Howards End*; Julien Temple's *Pandæmonium*; Gavin Millar's *Complicit*; and Zeffirelli's *Jane Eyre*.

Further film credits include Justin Hardy's *A Feast at Midnight*; Christopher Hampton's *Carrington*; Gary Sinyor's *Stiff Upper Lips*; *Rupert's Land* directed by Jonathan Tammuz; and three films for director Roger Michell: *Persuasion*, *Notting Hill* and *Hyde Park on Hudson*. Sam is also the voice of Pongo in Disney's *101 Dalmatians II*.

Television credits include BBC's *Jonathan Strange and Mr Norrell*; *The Crimson Field* for BBC; Sky Atlantic's *Fleming*; ITV's *Mr Selfridge*; *Eternal Law* for Kudos; NBC's *Law and Order*; BBC's *Desperate Romantics*; Channel 4's *Any Human Heart*; Niall MacCormick's *Margaret Thatcher – The Long Walk to Finchley*; Luke Watson's *Random Quest*; Anthony Horowitz's *Foyle's War*; BBC's *Cambridge Spies*; Barbara Machin's *Waking the Dead* for BBC; *Longitude* directed by Charles Sturridge; Andrew Grieve's *Hornblower*; *A Breed of Heroes* directed by Diarmuid Lawrence; James Cellan Jones' *The Vacillations of Poppy Carew*; *Heavy Weather* directed by Jack Gold; Tony Dow's *Over Here*; and BBC's *Prince Caspian and the Voyage of the Dawn Treader*. He has narrated five documentary series for the historian Laurence Rees, including *The Nazis: a Warning from History*.

Geoff Bell (Norman Taylor)

Geoff Bell has been a regular fixture on our television and cinema screens over recent years.

Past feature film credits include: *Kingsman: Secret Service* directed by Matthew Vaughn; Steven Spielberg's *War Horse*; the widely acclaimed John Le Carre adaptation *Tinker, Tailor, Soldier, Spy*; and modern-day adaptation of *Brighton Rock* directed by Rowan Joffe. Bell has collaborated regularly with many other prominent filmmakers of recent times including Woody Allen (*Scoop*), Ken Loach (*Route Irish*) and Mike Hodges (*I'll Sleep When I'm Dead*) and will soon feature in Guy Ritchie's *Arthur*.

On television screens his work is no less impressive, Bell appearing in shows as diverse as *Saxondale* (D. Ben Miller for Baby Cow); *Whitechapel* (D. Jon East for Carnival) and the BAFTA nominated shows *Top Boy* (Yann Demange for Cowboy) and *Southcliffe* (Sean Durkin for Channel 4).

ABOUT THE CREW

Sarah Gavron (Director)

Sarah's feature debut was *Brick Lane*, which earned her a BAFTA nomination and BIFA nomination and The Alfred Dunhill Talent Award at the London Film Festival. Prior to this Sarah's first full-length drama, the Dennis Potter Award winning, *This Little Life* for BBC TV, won her the TV BAFTA for Best New Director and both the Royal Television Society and Women in Film and TV Award, for Best Newcomer. Sarah was selected as one of Variety's ten directors to watch at the Sundance International Film Festival. While training at the NFTS and after she graduated, Sarah made many short films, which have screened internationally and won many awards. Sarah's feature documentary *The Village At The End of The World* was nominated for The Grierson Award and won the prestigious Margaret Mead Award. Sarah is currently developing the *Unlikely Pilgrimage of Harold Fry* with Film4.

Abi Morgan (Writer)

Abi Morgan's television work includes Gavin Millar's *My Fragile Heart*; Beeban Kidron's *Murder, Life Isn't All Ha Ha Hee Hee* for BBC; David Yates' multi award-winning drama for Channel 4, *Sex Traffic*; *Tsunami – The Aftermath* directed by Bharat Nalluri; Hettie Macdonald's *White Girl*; James Griffiths' *Royal Wedding*; BBC's *Birdsong*; and BBC's *The Hour* for which she won an Emmy. She is currently in post-production for *River* a 6 x 60 minute series for BBC and Kudos.

Her film writing credits for BBC and Film4 include *Brick Lane*, an adaptation of Monica Ali's bestseller and directed by Sarah Gavron; Phyllida Lloyd's *The Iron Lady*; Steve McQueen's *Shame*; and Ralph Fiennes' *The Invisible Woman*.

She is currently working on the development of *Little House on The Prairie* for Sony Films; *The Taming of The Shrew* for Working Title Films and Monumental Pictures; and *The Rules of Inheritance* for Bruce Cohen and Film Nation.

Faye Ward (Producer)

Faye Ward is one of the UK's most prominent young producers.

In 2013 Faye produced Golden Globe nominated *Dancing On the Edge* for the BBC, written and directed by Stephen Poliakoff. In 2012 she co-produced *Jane Eyre* for Focus Features, directed by Cary Fukunaga, adapted by Moira Buffini and starred Michael Fassbender and Mia Wasikowska. For the BBC she produced *Toast*, adapted by Lee Hall from Nigel Slater's memoir, directed by S.J. Clarkson and starring Helena Bonham Carter; and for Channel 4 *Double Lesson*, starring Phil Davis and written and directed by George Kay.

Other credits include: Associate Producer on Stephen Frears' *Tamara Drewe*; *Chatroom* for director Hideo Nakata; *The Other Boleyn Girl* directed by Justin Chadwick and written by Peter Morgan; *Five Minutes of Heaven* (Oliver Hirschbiegel); and the multi award winning television mini-series *Small Island* for the BBC, directed by John Alexander and starring David Oyelowo.

Ward is currently producing a feature film about the lives of Laurel and Hardy. Titled *Stan and Ollie*, written by Jeff Pope (*Philomena*) and to be directed by Jon S. Baird (*Filth*).

Suffragette sees Faye Ward collaborate with Sarah Gavron again after acting as Associate Producer on Gavron's acclaimed debut feature *Brick Lane*.

Alison Owen (Producer)

Alison Owen is one of the UK's leading film and television producers, having earned an Academy Award nomination and a BAFTA Award for Best Film in 1998 for Shekhar Kapur's historical drama, *Elizabeth*, which collected a total of seven Academy Awards and twelve BAFTA nominations.

Current projects include Deborah Moggach's bestselling historical romance *Tulip Fever*, adapted by Tom Stoppard and directed by Justin Chadwick starring Christoph Waltz, Alicia Vikander, Dane DeHaan and Judi Dench. *Me Before You*, directed by Thea Sharrock, for MGM and New Line and a modern adaptation of *Little Women* for ABC Signature, set to star Natascha McElhone.

Owen recently produced Disney's *Saving Mr. Banks*, written by Kelly Marcel and directed by John Lee Hancock. She recently executive produced *The Giver* directed by Phillip Noyce with Jeff Bridges and Meryl Streep, Stephen Poliakoff's *Dancing on the Edge*, an original series for the BBC and Starz; and the first series of the detective show *Case Histories* for the BBC and Masterpiece.

Owen also executive produced the Emmy-winning *Temple Grandin*, directed by Mick Jackson for HBO, which picked up seven Emmy awards, including Outstanding Made for Television Movie, Outstanding Lead Actress and Outstanding Directing; *Toast*, a single film for the BBC, directed by SJ Clarkson which premiered internationally at the Berlin Film Festival; and *Small Island*, for the BBC and Masterpiece, for which she picked up an International Emmy.

Owen previously produced the award-winning *Jane Eyre*, directed by Cary Fukunaga; Stephen Frears' *Tamara Drewe*; *Sylvia*, directed by Christine Jeffs; *Proof*, directed by John Madden; *The Other Boleyn Girl*, directed by Justin Chadwick; and *Brick Lane*, directed by Sarah Gavron.

She also executive produced Edgar Wright's acclaimed comedy *Shaun of the Dead*, and Grant Heslov's *The Men Who Stare at Goats*; Steve Barron's *Rat*; Menhaj Huda's *Is Harry on the Boat?*; and Philippa Collie-Cousins' *Happy Now?*.

Earlier producer credits include the Working Title Film productions of Paul Weiland's *Roseanna's Grave*, Danny Cannon's *The Young Americans*, David Anspaugh's *Moonlight and Valentino*, and her first feature, Peter Chelsom's Irish comedy, *Hear My Song*, which earned Golden Globe and BAFTA nominations and was chosen Best Comedy Film at the 1991 UK Comedy Awards. The film earned Owen a nomination as Most Promising New Producer from the Producers Guild of America.

Edu Grau (Director of Photography)

Eduard Grau studied filmmaking in ESCAC (Spain) and the NFTS (UK), specialising early as a Director of Photography. He shot his first feature with Albert Serra, *Honor de Cavalleria* and went on to shoot his debut Hollywood feature, *A Single Man*, with Tom Ford. He has been awarded the Bronze Frog for Best Cinematography in Camerimage 10 and received a Goya nomination, for *Buried*, directed by Rodrigo Cortés. His most recent work includes *A Single Shot*, directed by David M. Rosenthal.

Edu's recent notable film credits include *The Awakening*, directed by Nick Murphy; *Animals* directed by Marçal Fores; Dante Ariola's *Arthur Newman*; *A Single Shot* directed by David Rosenthal and Saul Dibb's *Suite Francaise*.

Edu shot the *Born This Way* video for Lady Gaga, which won MTV's Best Female Video Award 2011.

Barney Pilling (Editor)

Barney Pilling's work as an editor includes the Academy Award® Best Picture Nominated films *The Grand Budapest Hotel* from director Wes Anderson and *An Education*, with Lone Scherfig. For his work on *The Grand Budapest Hotel*, Pilling was nominated for an Academy Award®, a BAFTA film award and won the A.C.E. Award for Best Film Editing, Comedy or Musical. Other films include *Quartet*, directed by Dustin Hoffman, Mark Romanek's *Never Let Me Go* and Pilling's second film with Lone Scherfig, *One Day*.

For his work on the television series *As If*, Pilling received a Royal Television Society Award and has twice been BAFTA nominated for editing episodes of the hit series *Spooks* (titled "MI-5" in the U.S.) and *Life On Mars*, both directed by Bharat Nalluri. Pilling reunited with Nalluri on the miniseries *Tsunami: The Aftermath* and his first feature editing job, *Miss Pettigrew Lives For A Day*.

Alexandre Desplat (Composer)

Oscar and BAFTA winner and six time Oscar nominee, Alexandre Desplat, with hundreds of scores and numerous awards to his credit, is one of the most worthy heirs of the French film scoring masters.

Alexandre Desplat's approach to film composition is not only based on his strong musicality, but also on his understanding of cinema, which allows him to truly communicate with directors. He studied piano and trumpet before choosing the flute as main instrument.

Raised in a musical and cultural mix with a Greek mother and French father who studied and were married in California, he grew up listening to the French symphonists Ravel and Debussy and to jazz. He enriched his classical musical education by studying Brazilian and African music, which later lead him to record with Carlinhos Brown and Ray Lema. An avid fan of cinema, he expressed his desire to compose for the Big Screen early on.

During the recording of his first feature film, he met Dominique "Solrey" Lemonnier a violinist, starting an exceptional artistic exchange. She became his favourite soloist, concertmaster, artistic director and wife. With her special sense of interpretation and her creative spirit, she has inspired Desplat's compositions, influencing his music at its core. Together, they have created a new way of writing for the strings.

In 2003 he burst onto the Hollywood scene with his evocative score to *Girl With a Pearl Earring* (starring Scarlett Johansson and Colin Firth), which

earned him nominations at the Golden Globes, BAFTAs and European Film Awards.

In 2005, he composed strong and remarkable parts for the film of Jacques Audiard *The Beat That My Heart Skipped*, which won the Silver Bear at the Berlinale as well as his first César.

Collaborations with leading directors then started to followed. In 2007, he received his first Academy Award® nomination for his score for the film by Stephen Frears: *The Queen* and won his first European Film Award. The same year, he won the Golden Globe, the Los Angeles Film Critics Association Award and the World Soundtrack Award for the score of the film *The Painted Veil* by John Curran. He composed in 2008 for *Lust, Caution* performed by Lang Lang, by Ang Lee and *The Curious Case Of Benjamin Button* by David Fincher, which earned him a second Academy Award nomination and a fourth BAFTA and Golden Globe nomination.

Since then, Alexandre Desplat has continued to successfully expand his U.S. career and European collaborations by composing for Stephen Gaghan (*Syriana*), Jonathan Glazer (*Birth*), Anne Fontaine (*Coco Before Chanel*), Florent Siri (*Hostage* and *The intimate Enemy*).

With his score for Roman Polanski's *The Ghost Writer* in 2010 he won a second César and a second European Film Award. The same year, he wrote the music for *The Twilight Saga: New Moon* by Chris Weitz, a platinum record, and for a film by Tom Hooper *The King's Speech* for which he won the BAFTA, Grammy Award and becomes nominated for the fourth time at the Oscars and for the fifth time at the Golden Globes.

In 2010-2011 Alexandre Desplat scored the David Yates films *Harry Potter And The Deathly Hallows, Part 1* and *Harry Potter And The Deathly Hallows, Part 2*, which became the third most successful movie of all time.

An eclectic and prolific composer, Alexandre Desplat wrote in 2011 the scores for Terrence Malick's *The Tree Of Life*; Roman Polanski's *Carnage*; Wes Anderson's *Fantastic Mr Fox*, Daniel Auteuil's *The Well Digger's Daughter* and George Clooney's *The Ides of March*.

In 2012, he collaborated with Kathryn Bigelow for *Zero Dark Thirty*; Matteo Garrone for *Reality*; Gilles Bourdos for *Renoir*; Jerome Salle for *Zulu*; Wes Anderson for *Moonrise Kingdom*; and Jacques Audiard for *Rust And Bone* for which he won a third César. He also scored *Argo* by Ben Affleck, which was

awarded the Oscar for best film, and earned Alexandre Desplat a sixth nomination at BAFTA, as well as a fifth nomination at the Golden Globes and the Oscars.

In 2013 Alexandre composed the scores for *The Monuments Men* by George Clooney; Roman Polanski's *Venus In Fur*; Stephen Frears' Oscar nominated *Philomena*; and *The Grand Budapest Hotel* by Wes Anderson for which he won a BAFTA and an Academy Award®.

Fiona Weir (Casting Director)

Fiona Weir worked in Film Production before moving into Casting. She trained with the renowned Casting Director Mary Selway with whom she worked for many years.

Fiona has cast for some of the worlds leading film directors - Clint Eastwood (*J. Edgar*, *Invictus*), Roman Polanski (*Ghost Writer*, *Carnage*), Peter Weir (*Master and Commander*) and David Yates (*Harry Potter And The Deathly Hallows*, *Girl In The Cafe* - for which she was nominated for an Emmy). Fiona has cast five of the highly successful Harry Potter films in total.

Other recent work includes casting for Baltasar Kormakur on *Everest*; Lenny Abrahamson on *Frank* and *Room*; Matthew Warchus on *Pride* and John Crowley on *Brooklyn*.

Alice Normington (Production Designer)

Alice's recent notable film credits include Lone Scherfig's *Riot Club*; Sam Taylor-Wood's *Nowhere Boy*; Julian Jarrold's *Brideshead Revisited*; Anand Tucker's *And When Did You Last See Your Father?*; *Love And Other Disasters* directed by Alek Keshishian; John Madden's *Proof*; Marc Munden's *Miranda*; *Very Annie Mary* directed by Sara Sugarman; *Hilary And Jackie* directed by Anand Tucker; and *The James Gang* directed by Mike Barker.

For television, Alice's notable credits include Roger Michell's *Birthday* for Sky; *White Teeth* directed by Julian Jarrold; Marc Munden's *The Secret World of Michael Fry* for Channel 4; BBC's *Great Expectations* directed by Julian

Jarrold and Tim Fywell's *The Woman in White* for BBC.

Jane Petrie (Costume Designer)

Jane Petrie has been working as a costume designer for over fifteen years. Working on a number of high profile projects, Jane has successfully established herself in the industry.

Her credits include; the highly acclaimed television series *Top Boy* directed by Yann Demange; *Black Mirror* directed by Otto Bathurst and Euros Lynn; and the Sky Atlantic series *Falcon* directed by Pete Travis and Gabriel Range.

Jane's film credits include John Crowley's *Is Anybody There?*; Daniel Barber's *Harry Brown*; Juan Carlos Fresnadillo's *28 Weeks Later*; and Duncan Jones' *Moon*. Recently Jane worked with Kevin Macdonald on *How I Live Now* and collaborated with acclaimed theatre director, Rufus Norris on his feature debut, *Broken* which won the BIFA for Best British Film in 2012. Jane also collaborated with Andrea Arnold on *Fish Tank* starring Michael Fassbender and teamed up again with Yann Demange on '71 which received critical acclaim at the 2014 Berlinale Festival.

Jane has also recently finished work on Stephen Frears' *Untitled Cycling Project* for Working Title Films and is currently working with Michael Grandage on *Genius*.

Sian Grigg (Hair & Makeup Designer)

Sian's most recent notable film credits include *Django Unchained* directed by Quentin Tarantino; Baz Luhrmann's *The Great Gatsby*; Martin Scorsese's *The Wolf of Wall Street*; Alex Garland's *Ex Machina*; *Far From The Madding Crowd* directed by Thomas Vinterberg and Alejandro Gonzalez Inarritu's *The Revenant*.

Past notable film credits include Anthony Minghella's *The Talented Mr. Ripley*; Danny Boyle's *The Beach*; *Seabiscuit* directed by Gary Ross; Martin Scorsese's *The Departed*; Edward Zwick's *Blood Diamond*; Ridley Scott's *Body of Lies*; Sam Mendes' *Revolutionary Road*; Martin Scorsese's *Shutter*

Island; Christopher Nolan's *Inception*; *Never Let Me Go* directed by Mark Romanek; *A Little Bit of Heaven* directed by Nicole Kassell; Luke Greenfield's *Something Borrowed*; and Clint Eastwood's *J. Edgar*.

Harriet Lawrence (Location Manager)

Harriet has been Location Managing for 20 years starting in commercials in the 1990's and working on everything from feature films, TV drama and stills since. Harriet's notable film credits include Richard Laxton's *Burton and Taylor*, *Fleming* for BBC America; *Parks and Recreation*; and Pete Travis' *Henry VIII*.

Her television credits include BBC's *Outnumbered*; ITV's *Downton Abbey* and all Stephen Poliakoff's films of the last 10 years including *Dancing on the Edge*.

Tim Caplan (VFX Producer)

Tim's notable film credits include Corinna McFarlane's *The Silent Storm*; Thomas Vinterberg's *Far From The Madding Crowd*; Kevin Macdonald's *Black Sea*; *The Inbetweeners 2* directed by Damon Beesley and Iain Morris; *The Theory of Everything* directed by James Marsh; Stephen Frears' *Philomena*; Kevin Macdonald's *How I Live Now*; Roger Michell's *Le Week-end*; James Watkins' *The Woman In Black*; Stephen Poliakoff's *Dancing on The Edge*; Peter Mullan's *Neds*; Danny Boyle's *127 Hours*; David Yates' *Harry Potter & The Deathly Hallows Part 2* and Phyllida Lloyd's *Mamma Mia!*

Mark Holt (SFX Supervisor)

Mark Holt has been working in the Film and Television Special Effects industry for over 25 years. Specialising in physical and pyrotechnic special effects, Mark has supervised the Special Effects on some of the UK's more celebrated feature films including director Tom Hooper's *The Kings Speech* and *Les Misérables*; Joe Wright's *Anna Karenina*; Guy Ritchie's *Sherlock Holmes* and *Sherlock Holmes A Game Of Shadows*; Joe Wright's *Atonement*; Oliver Parker's *Johnny English Reborn*; Tomas Alfredson's *Tinker Tailor Soldier Spy*; Martin McDonagh's *In Bruges*; *Nanny McPhee 1 and 2*; and most

recently Ron Howard's drama *In the Heart Of The Sea* and Joe Wright's *Pan*, both made at Warner Bros Studios Leavesden.

FULL CREDITS

Pathé, Film4 and BFI present
In association with Ingenious Media
A Ruby Films production
With the participation of Canal+ and Ciné+
"SUFFRAGETTE"
Carey Mulligan
Helena Bonham Carter
Brendan Gleeson
Anne - Marie Duff
Ben Whishaw
Romola Garai
and Meryl Streep

Finbar Lynch
Natalie Press
Samuel West
Geoff Bell

Directed by Sarah Gavron

Written by Abi Morgan

Produced by Faye Ward and Alison Owen

Executive Producers
Cameron McCracken
Tessa Ross
Rose Garnett

Nik Bower
Executive Producers
James Schamus
Teresa Moneo

Co - Producers
Andy Stebbing
Hannah Farrell

Director of Photography - Edu Grau

Editor - Barney Pilling

Music by Alexandre Desplat

Casting by Fiona Weir

Production Designer - Alice Normington

Costume Designer - Jane Petrie

Hair & Makeup Designer - Sian Grigg

1ST ASSISTANT DIRECTOR RICHARD STYLES

PRODUCTION MANAGER CASS MARKS
FINANCIAL CONTROLLER MAXINE STANLEY
LOCATION MANAGER HARRIET LAWRENCE
SCRIPT SUPERVISOR HELENE OOSTHUIZEN
POST PRODUCTION SUPERVISOR LOUISE SEYMOUR
VISUAL EFFECTS SUPERVISOR SIMON HUGHES
1ST ASSISTANT EDITOR STEPHEN PERKINS
PRODUCTION SOUND MIXER DANNY HAMBROOK
SUPERVISING SOUND EDITORS STEPHEN GRIFFITHS
ANDY SHELLEY
RE-RECORDING MIXER PAUL COTTERELL

CAST

IN ORDER OF APPEARANCE
VIOLET MILLER ANNE-MARIE DUFF
MAGGIE MILLER GRACE STOTTOR
NORMAN TAYLOR GEOFF BELL

MAUD WATTS **CAREY MULLIGAN**
 MISS WITHERS **AMANDA LAWRENCE**
 MISS SAMSON **SHELLEY LONGWORTH**
 GEORGE WATTS **ADAM MICHAEL DODD**
 SONNY WATTS **BEN WHISHAW**
 MRS GARSTON **SARAH FINIGAN**
 MALE LAUNDRY WORKER **DREW EDWARDS**
 MRS COLEMAN **LORRAINE STANLEY**
 ALICE HAUGHTON **ROMOLA GARAI**
 MR CUMMINS **ADAM NAGAITIS**
 EDITH ELLYN **HELENA BONHAM CARTER**
 HUGH ELLYN **FINBAR LYNCH**
 BENEDICT HAUGHTON **SAMUEL WEST**
 GOVERNMENT MINISTER **NICK HENDRIX**
 SUPERINTENDENT JAMES BURRILL **CLIVE WOOD**
 INSPECTOR ARTHUR STEED **BRENDAN GLEESON**
 DETECTIVE MALCOLM WALSOP **MORGAN WATKINS**
 HOUSE OF COMMONS CLERK **ROSS GREEN**
 DAVID LLOYD GEORGE **ADRIAN SCHILLER**
 COMMITTEE MEMBER **COL NEEDHAM**
 JOURNALIST **JAMIE BALLARD**
 FEMALE PRISON GUARD **JOYCE HENDERSON**
 MRS LEWIS **RAEWYN LIPPERT**
 EMILY WILDING DAVISON **NATALIE PRESS**
 WOMAN PRISONER **JOANNA NEARY**
 ELEGANT SUFFRAGETTE **ANNABELLE DOWLER**
 EMMELINE PANKHURST **MERYL STREEP**
 ELEGANT WOMAN **CATHERINE TOMELTY**
 LANDLADY **SUSIE BAXTER**
 MRS DRAYTON **LISA DILLON**
 MR DRAYTON **MATT BLAIR**
 PRISON OFFICER **JACOB KRICHEFSKI**
 PRISON DOCTOR **JONATHAN CULLEN**
 EPSOM GROUNDSMAN **JOHN CUMMINS**
 RACECOURSE ATTENDANT **DANIEL TATARSKY**
 RACEGOER 1 **JAMES WARD**
 RACEGOER 2 **ADAM HARLEY**
 KING **SIMON GIFFORD**

STUNT COORDINATOR **PAUL HERBERT**
 ASSISTANT STUNT COORDINATOR **DAVID FOREMAN**
 DERBY JOCKEY **JAKE COX**
 MAUD STUNT DOUBLE **KELLY DENT**
 EDITH STUNT DOUBLE **ANNABEL CANAVEN**
 PANKHURST DECOY **ELAINE FORD**
 EMILY STUNT DOUBLE **HEATHER PHILIPS**
 JIU JITSU INSTRUCTOR **ROB LOCK**

HORSES AND CARRIAGES BY **CAMILLA NAPROUS**

DANIEL NAPROUS

2ND ASSISTANT DIRECTOR **HARRIET WORTH**

CROWD 2ND ASSISTANT DIRECTOR **BRYN LAWRENCE**
 3RD ASSISTANT DIRECTOR **GAYLE DICKIE**
 FLOOR RUNNERS **CHARLIE VAUGHAN**
GRANT BUTLER
 TRAINEE ASSISTANT DIRECTORS **FRED BONHAM CARTER**
HARRY MINTER
 MAUD STAND IN **ELSPETH EDMONDS**
 VIOLET STAND IN **AMY WHITWORTH**
 EDITH STAND IN **CAROLINE HOUGHTON**
 STEED STAND IN **JOHN TOWNSEND**

PRODUCTION COORDINATOR **ADAM HUGHES**
 ASSISTANT COORDINATOR **AMELIA SOUTHGATE**
 PRODUCTION ASSISTANT **FIONA HARPER**
 DIRECTOR'S ASSISTANT **JOASIA GOLDYN**
 PRODUCERS' ASSISTANT **EMILY PERRY**
 ASSISTANT TO MS MULLIGAN **SOPHIE FREEMAN**
 ASSISTANT TO MS BONHAM CARTER **SHAKIR KADRI**
 DIALECT COACH **NEIL SWAIN**
 1ST ASSISTANT ACCOUNTANT **CATHERINE FRANCIS**
 2ND ASSISTANT ACCOUNTANT **DANIEL RIVETT**
 ACCOUNTS TRAINEE **SAIRH SHEIKH**
 CASTING ASSOCIATE **ALICE SEARBY**
 CASTING ASSISTANT **SARAH WILSON**
 CAMERA OPERATOR **PAU ESTEVE**
 1ST ASSISTANT CAMERA (A CAMERA) **JAKE MARCUSON**
 1ST ASSISTANT CAMERA (B CAMERA) **SAM BARNES**
 2ND ASSISTANT CAMERA (A CAMERA) **BEISAN ELIAS**
 2ND ASSISTANT CAMERA (B CAMERA) **JONATHAN WRIGHT**
 DIT/CENTRAL LOADER **JOHN PAXTON**
 VIDEO ASSIST **ADNAN HEMANI**
 ASSISTANT VIDEO OPERATOR **PETE HAYLEY-BARKER**
 VIDEO ASSIST TRAINEE **JACK KNOTT**
 CAMERA TRAINEES **GRACE ROYALL**
JACK MEALING
 ADDITIONAL CAMERA OPERATORS **PAU CASTEJÓN**
MARC GÓMEZ DEL MORAL
GRISelda JORDANA
 STEADICAM OPERATOR **PETER ROBERTSON**
 KEY GRIP **RUPERT LLOYD-PARRY**
 B CAMERA GRIP **FRIC LÓPEZ VERDEGUER**
 GRIP TRAINEE **STUART MULCASTER**
 CRANE GRIP **PETE MYSLOWSKI**
 CRANE TECHNICIAN **SEAN DOMMETT**
 GAFFERS **JAMES PLANNETTE**
ANDREW LOWE
 BEST BOY **CHRIS STONES**
 ELECTRICIANS **SEBASTIAN LAMB**
NICHOLAS BRITT
JOHN ANTILL
DUNCAN RIEDL
DAVID SEDGWICK
PAWEL POLAK
CHRISTIAN HAYES
NATHAN PORTER
 SOUND MAINTENANCE **ADAM LASCHINGER**

**SOUND ASSISTANTS CHRIS DEVLIN
HELEN MCGOVERN**

**SUPERVISING ART DIRECTOR DAVID HINDLE
ART DIRECTOR CHOI HO MAN
STANDBY ART DIRECTOR LISA MCDIARMID
CONCEPT ARTIST JONATHAN HOULDING**

**ASSISTANT ART DIRECTOR ALICE SUTTON
DRAUGHTSMAN PHILIP A. BROWN
ART DEPARTMENT ASSISTANT EMILY CONNELL
GRAPHIC DESIGNER LOUISE BEGBIE
ADDITIONAL GRAPHIC DESIGNER VERENA KHAN
ART DEPARTMENT TRAINEE CHARLOTTE HUTCHINGS
VISUAL RESEARCHER PHILIP CLARK
CREATIVE CONSULTANT DAN MASLEN
SET DECORATOR BARBARA HERMAN-SKELDING
PRODUCTION BUYER ANNIE GILHOOLY
PROPS BUYER KIMBERLEY FAHEY
ASSISTANT PROPS BUYER ELLIE MURPHY
PROP MASTER DAVID HERRILL
STOREMAN OWEN HARRISON
DRESSING PROPS SHAY LEONARD
BARNEY WARD
KARL MCGOVERN
PETER WOOD**

**ASSISTANT COSTUME DESIGNER HOLLY SMART
COSTUME CUTTER BASIA KUZNAR
PRINCIPAL COSTUME SUPERVISOR BETH GILLMAN
PRINCIPAL STANDBYS GENEVIEVE COX
ISABELLE FRASER
JENNY HAWKINS
COSTUME MAKERS KIRSTEN FLETCHER
SAFFRON CULLANE
MEN'S CROWD PRE-FITTERS MARTIN CLARK
NATHANIEL TURNER
WOMEN'S CROWD PRE-FITTER MARIA SMITH
TRAINEE COSTUME MAKER JESSICA SMITH
COSTUME TRAINEES KATHRYN SUTCLIFFE
JO STOBBS
JOANNA BEART-ALBRECHT
COSTUME RESEARCHER KATY HACKNEY
CONSTRUCTION MANAGER JO HAWTHORNE
CONSTRUCTION COORDINATOR SEAMUS HAWTHORNE
SUPERVISING CARPENTER SIMON ROBILIARD
SUPERVISING PAINTER BRUCE GALLUP
CHARGEHAND CARPENTER BERNARD COLLINS
CHARGEHAND STAGEHAND MICHAEL WEBB
CARPENTERS FRANK COLLINS
NICHOLAS CLAYTON
LESLIE HALL
MATTHEW HANDFORD
DEAN HAWLEY
STEVEN WARREN
PHILIP HAWLEY
PAUL CARTER
STANDBY CARPENTER JOHN KROMMENKOEK**

STANDBY PAINTER **DONNA TURNER**
 PAINTERS **DEAN HAWLEY**
STEVEN WARREN
PHILIP HAWLEY
 APPRENTICE CARPENTER **ROBERT BEDBOROUGH**
 APPRENTICE PAINTERS **ROBERT WEST**
LAURA LIVINGSTON
 HOD RIGGER **STEVE FITZPATRICK**
 STANDBY RIGGER **RAY WILSON**
 HAIR AND MAKEUP ARTISTS **TAPIO SALMI**
CHARLIE ROGERS
 HAIR DESIGNER FOR MS BONHAM CARTER **CAROL HEMMING**
 MS STREEP'S HAIR & MAKEUP BY **J. ROY HELLAND**
 CROWD HAIR AND MAKEUP SUPERVISOR **JEMMA CARBALLO**
 KEY PROSTHETICS MAKEUP ARTIST **DUNCAN JARMAN**
 HAIR AND MAKEUP JUNIOR ASSISTANT **DANIELLE HAWKES**
 HAIR AND MAKEUP TRAINEE **CHARLOTTE CLARK**

 HAIR AND MAKEUP JUNIOR TRAINEE **JO BARRASS-SHORT**
 MAKEUP CROWD FITTINGS TRAINEE **CAT CORDEROY**
 DAILY MAKEUP CROWD FITTINGS **SOPHIE FINCH**
 ASSISTANT LOCATION MANAGER **LYNSEY COSFORD**
 UNIT MANAGER **DAVID TAYLOR**
 LOCATIONS ASSISTANTS **PHILIPPA SUTCLIFFE**
REBECCA YOUNG
 LOCATION TRAINEE **ROSS BARNWELL**
 UNIT SECURITY **LOCATION SECURE**
 HEAD OF SECURITY **CHRIS YELLOLY**
 SECURITY **SAM COURTNAGE**
DARREN HOPE
HERBIE FOWELLS
MITCH MCGEE
 UNIT PUBLICIST **IAN THOMSON**
 STILLS PHOTOGRAPHER **STEFFAN HILL**
 EPK **ALAIN GALES**
 2ND ASSISTANT EDITOR **PASCHALLA SHARPE**
 POST PRODUCTION ACCOUNTANTS **LARA SARGENT**
KIRSTIE WHITE
 POST PRODUCTION COORDINATOR **ROBIN DAVIES**

 VISUAL EFFECTS BY **UNION VFX**
 VFX PRODUCERS **TIM CAPLAN**
ADAM GASCOYNE
 VFX LINE PRODUCER **NOGA ALON STEIN**
 VFX COORDINATORS **INES LI YING**
FINOLA O'BRIEN
 LEAD COMPOSITORS **IAIN READ**
MARIA PERALTA RAMOS
 LEAD FX **JAMES ROBERTS**
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