

# PETERLOO

A film by Mike Leigh

## **INTRODUCTION TO THE FILM**

An epic portrayal of the events surrounding the infamous 1819 Peterloo Massacre, where a peaceful pro-democracy rally at St Peter's Field in Manchester turned into one of the bloodiest and most notorious episodes in British history.

The massacre saw British government forces charge into a crowd of over 60,000 that had gathered to demand political reform and protest against rising levels of poverty. Many protestors were killed and hundreds more injured, sparking a nationwide outcry but also further government suppression.

The Peterloo Massacre was a defining moment in British democracy which also played a significant role in the founding of The Guardian newspaper.

Writer/Director: Mike Leigh

Producer: Georgina Lowe

Cast Includes: Rory Kinnear, Maxine Peake, Neil Bell, Philip Jackson, Vincent Franklin, Karl Johnson, Tim McInnerny

Production Company: Thin Man Films

International: Cornerstone Films

## **SYNOPSIS**

Traumatized by the Battle of Waterloo, a young soldier, Joseph, returns to his loving but poor mill-working family in Manchester. The victor of Waterloo, Wellington, is handsomely rewarded in Parliament, and his subordinate, General Byng, is appointed to deal with unrest in the North of England. Post war, working people suffer unemployment, bad harvests, and restrictions on corn imports. They have no vote, and popular pro-franchise meetings are held by moderate radicals and more extreme firebrands. Joseph, his father and his brother attend these, but his mother is sceptical. The Manchester magistrates impose severe punishments, local and government spies abound, and in London the Home Office intercepts mail. The Prince Regent is attacked in public, so Parliament suspends citizen's rights. Lancashire radicals Bamford and Healey return home from the capital, enthusing about the famous orator Henry Hunt, whom they suggest be invited to address a proposed mass demonstration at St Peter's Field. This plan takes hold, Female Reformers join and momentum builds. Whilst the brutal anti-radical local yeomanry prepare their weapons, leading young radicals are imprisoned.

Arriving in Manchester, Hunt, furious to discover that the meeting has been postponed, reluctantly stays with the owner of the radical local newspaper. Committed to peaceful means, he overrides Bamford, who wants some marchers armed, and gets the hostile magistrates to promise he won't be arrested. They in turn discover that General Byng plans to be absent from the meeting, sending a deputy instead. Thousands walk miles on the day, Joseph and his family among them. The magistrates dither and bicker before ultimately sending in the yeomanry and the military. A massacre ensues. Many are injured. Joseph is killed. Byng attends horse racing elsewhere. Surveying the carnage, journalists, recalling Waterloo, dub the event The Peterloo Massacre. The Prince Regent congratulates the magistrates. The family buries Joseph.

## **LONG SYNOPSIS**

After twenty years of war in Europe, Napoléon Bonaparte's France is finally defeated at the Battle of Waterloo by the British-led Allied army under the command of the Duke of Wellington, alongside the Prussian troops led by Field Marshal Blücher.

On the battlefield at Waterloo, a young army bugle player, Joseph, stands amongst the devastation. Explosions and guns are heard everywhere. Later, the soldiers who have survived start trying to make their way home. Joseph is among them.

Back in London, the Prime Minister, Lord Liverpool, submits a motion to Parliament to reward the Duke of Wellington, the victor of Waterloo, the staggering sum of £750,000 which is overwhelmingly approved.

General Byng, the Duke of Wellington's subordinate, visits the Home Secretary, Lord Sidmouth, who, in recognition of General Byng's service, appoints him Commander of the Northern District. Sidmouth explains that Manchester and the surrounding towns of Lancashire are suffering from the

dangerous threat of unrest and his permanent undersecretary, Mr Hobhouse, provides Byng with information regarding the rebellious activity in the North.

Still dressed in his uniform, Joseph arrives back in Manchester to the shock of his mother Nellie. Exhausted by the journey and traumatised by battle he breaks down in his mother's embrace.

In one of the many cotton mill houses in Manchester, Joseph's father, Joshua works amongst the deafening weaving machines. The majority of his family work in the mills; his other adult children Robert and Mary, as well as Robert's wife Esther.

After work the family – Nellie, Joshua, Robert, Mary, Esther, baby Sarah and young George - watch Joseph sleep on a bench in the kitchen. As Joseph wakes up it is obvious that he has not been home for a long time; George is no longer a baby and Sarah had not been born when he went to war. His family ask if he was at Waterloo but he cannot find it within himself to answer the question. It is clear that the boy who went to war is not the same as the one who returned.

Nellie makes her living selling homemade pies in a busy market and trades with other stall owners, including an egg seller, with whom she exchanges one pie for eggs.

A homeless woman sits in a doorway sings about the troubles of the poor and how trade is dying.

Time has passed and baby Sarah, accompanying Nellie through the once bustling market, is now a small child. Life has only become tougher since we last saw her family. Nellie approaches the egg seller again but now is only able to bargain with her for half the eggs she would have once received for a pie. Joseph, still wearing his uniform, is unable to find work.

The family sit in the kitchen discussing the possibility of factories cutting wages again next month. Since the end of the war, the poor have been dealing with a bread tax - there has been a bad harvest and the shortage of corn has forced prices up, bad news for everyone but the farmers. The Government (a large number of whom are themselves landowners) has restricted importation from other countries in order to protect prices. These are the Corn Laws, which should have helped the poor working class, but in fact have made things worse. Nellie looks at the small amount of money that family has cobbled together and divides it up between them all.

The homeless lady's song begins again, telling the tale of the poor working class suffering and starving.

In Rev Charles Ethelston's magistrate court an elderly woman is in the dock. She was found drunk in her mistress's cellar and has been accused of the felony of stealing two bottles of claret. Her defence, that whilst she was in the attic a ghost looked at her, causing her to retreat to the cellar in fright, makes the magistrate cackle, and he threatens her with a verdict of seven years in Botany Bay. She begs and is instead sentenced to a whipping and 14 days in jail.

Rev William Hay is presiding over the judgement of a labourer who is being tried in court on the charge of stealing an expensive silver pocket watch from a haberdashery shop in Manchester. The

man is adamant that the pocket watch is his and tells the magistrate that he won it in a game of cards at a public house. He cannot remember when the game took place and as the watch is inscribed with the name of the owner of the haberdashery shop, Rev Hay recommends sending him to Australia for 14 years as punishment.

In a third court another man has been accused of stealing a coat from his master. He explains that he didn't steal the coat; he took it, because his master had two coats, he didn't have one and was in need of one. He cannot read and does not know the Lord's commandments but declares himself a Reformer, a working class radical who seeks to abolish the monarchy. (More moderate reformers simply wish to achieve universal suffrage in a country where only two percent of the population can vote.) He is wearing the coat in question in court and is instructed by the magistrate, Colonel Ralph Fletcher to remove it, which he does in protest. The magistrate states that he will recommend that the defendant is to be hanged for the offence.

Following the trial, Colonel Fletcher is visited by a mysterious man, a spy named Chippendale, who informs him of a Reformer's meeting taking place that day. Joseph, Robert and Joshua are in attendance at the meeting. Deputy Chief Constable Nadin, who is the Deputy Constable of Manchester, and Chippendale are also there to spy.

At the meeting John Saxton speaks eloquently, urging those attending to encourage their families to join their cause. He is followed by John Knight who tells everyone that he is petitioning for constitutional reformation of the people in the House of Commons. A requisition has been sent to the borough representatives asking them to consider petitioning the House of Commons to repeal the Corn Laws, however the borough constables have so far refused to reply. Knight, who has been arrested twice before in his quest for reform, goes on to say that large numbers of Reformers are being put in prisons and goes on to list a number of amendments which should be made to the constitution including providing more of the population with opportunities to vote and holding annual elections. At the end of his speech Dr Joseph Healey of Oldham, Lancashire and Samuel Bamford from Middleton loudly concur with Knight.

Back home with Nellie's family, the men update the women on the news from the meeting.

During another Reformers' meeting, this one more radical than the last, Chippendale is back in attendance. Three Reformers are speaking at this meeting: John Johnston, who entreats god for a deluge on the land, and two others, John Bagguley and Samuel Drummond who discuss the Bill of Rights of 1689 which ensured that parliament remained sovereign. As part of the bill, parliament pays the King £2 million per annum and the Prince Regent £1.5 million per annum. The only choice the poor working class have is to petition the Prince Regent to demand a fair, proper and full representation for all Englishmen. If there is no response from the Prince Regent they plan to take it to the King, and if he does not reply they tell the crowd they can imprison the King and his entire family. John Saxton stands in objection and calls on John Knight to intervene. Meekly, Knight thanks the speakers for their passionate rhetoric but states that he cannot agree with their notion that the imprisonment of the king would advance the cause. Johnston storms out of the meeting, revealing the Deputy Chief Constable Nadin lying in wait outside the door. The meeting comes to a close.

Robert and his father tell the rest of the family about the meeting, and that Bagguley, Drummond and Johnston are planning to travel to London to petition the Prince Regent. The women of the family remain sceptical.

The local magistrates, Colonel Ralph Fletcher, Rev William Hay, James Norris and Rev Charles Ethelston, are discussing the Reformer situation with Chippendale and Deputy Chief Constable Nadin is also in attendance. They agree that they cannot incarcerate everyone, despite their wish to do so and exclaim that the ignorant public do not know what they want. One lone magistrate, James Norris, offers the argument that perhaps if they could be issued with an additional shilling per week, their hunger would be alleviated, and the unrest would cease. This idea is immediately rejected by the other magistrates. They discuss whether they have evidence that the Reformers are inciting people to insurrection but Chippendale reports that he has seen no evidence of the Reformers being armed. Nadin is convinced that there is evidence of the Reformers being armed; they just need to look for it.

Rev William Hay writes a letter to the Home Secretary, advising that the trouble brewing in the North has a more dangerous purpose than simply the vote for the working man. He states that vast amounts of people are close to insurrection, in the hope for a republican court.

Rev Charles Ethelston feverishly reads aloud a letter he has composed for the Home Office about the greed of the labouring class seeking a shilling's more wages for less work and how the Reformers' meetings (hosted by John Bagguley) are growing in size. He has greatly embellished the numbers attending these meetings and declares them an ungodly mob who speak about not just reform but destruction.

Both letters travel via Royal Mail carriage to the Home Office. The embellished numbers cause concern with Sidmouth and Hobhouse who speak of cutting off the serpent's head, in this case John Bagguley. Hobhouse says they must be brutal but with a cautious hand, so that the unrest does not spread across the land.

Elsewhere in London, Henry Hunt, a great orator, is addressing a packed Reformers' meeting. He gives an impassioned speech about the urgent need for voting reform. Following the meeting, he is approached by Samuel Bamford and Joseph Healey who invite him for a drink, which he declines.

'Richards', a spy, goes to the Home Office and offers to help Lord Sidmouth and Hobhouse with contacts in the North, for a price. We later see him reporting to General Byng at his estate.

The Prince Regent speaks to the House of Lords, informing Parliament that there is no change in the condition of his father King George. He thanks the Lords for their continued support in upholding the nation's 'perfect' law and government. On the way back to the palace he is attacked by a man who throws a potato through his carriage window. This event is then described to the House of Lords by Lord Sidmouth as a vicious attack on His Royal Highness with either a stone or an airgun. The house suspends the Habeas Corpus act as a result, meaning that anyone in the country can be arrested or detained without charge.

John Saxton, John Knight, Joseph Johnson and James Wroe assemble in the offices of the Manchester Observer newspaper to discuss what to print in response to the suspension of the Habeas Corpus act. They want to ensure the public understand what this means. Samuel Bamford and Joseph Healey join them and talk about their visit to London and the power of Henry Hunt's speech. Henry Hunt is a landowner and a gentleman but is still fighting for reform. They discuss the idea of Henry Hunt coming to Manchester to address the public as part of a public meeting in St Peter's Field, hosted by the Manchester Observer and the Manchester Patriotic Union.

Joseph Johnson writes a letter to Henry Hunt inviting him to Manchester to speak at this public meeting. The letter is intercepted by the Home Office and shown to Lord Sidmouth. They cannot ban the meeting but do not want Hunt to appear, fearing he will be a powder keg that will ignite the entire Northern unrest. They contact General Byng instructing him to increase his forces and that the local magistrates must show the greatest restraint when dealing with the situation.

The Manchester Female Reform Society meets to confirm the St Peter's Field gathering. After some initial misapprehension, Mary Fildes, the President, tells them that they plan to support the male reformers.

Nellie's family are discussing the gathering which is scheduled for a Monday. This means that no one who attends will be able to go to work that day. If they attend will they be fired? Nellie is worried about Nadin and the other constables but hears that it is intended to be a peaceful march.

'Richards' comes upon John Bagguley in a tunnel. He claims he is a radical like John and tries to incite him to violence. He announces himself as Oliver.

At an outdoor meeting, 'Richards' aka Oliver and Nadin look on as John Bagguley speaks to those in attendance. He is followed by Samuel Drummond who tells them that now is the time for action. The villagers chant "Liberty or Death" before John Johnston takes over, telling them that it is time to punish the Prince Regent and the Mad King by taking off their heads. He tells them to arm themselves with pistols, guns and swords.

Nadin and his constables imprison Samuel Drummond, John Johnston and John Bagguley, dragging them into cells and beating them violently.

Henry Hunt arrives in Manchester the day before the meeting and is greeted by Joseph Johnson of the Manchester Observer, John Knight, John Saxton and his wife Susannah, who is secretary of the Manchester Female Reform Society. They inform Hunt that the meeting has been postponed for a week, and he is furious. John Knight explains that the meeting had been intended to consider the idea of electing a parliamentary representative for Manchester (currently without one), but the magistrates had thought the meeting was to hold an illegal election, rather than simply to discuss the possibility of one in the future.

Hunt chastises them, his attendance was contingent on there being no mention of an illegal election. He explains that he cannot possibly stay in Manchester for a week. Johnson pleads with Hunt reminding him that there are thousands of people who are eager to hear him speak and that his

presence will inspire tranquillity and order which seems to make an impact on Hunt. Hunt explains that if he spends more than one night in a hotel the place will soon be overrun by spies. As an alternative he reluctantly agrees to be put up by Johnson and his wife.

As the brutal anti-radical local yeomanry prepare their weapons, General Byng is visited by Colonel Guy L'Estrange, his deputy. Byng informs him that it is likely he will not be able to attend the meeting in St Peter's Field.

General Byng meets with Magistrate Rev Charles Ethelston, Rev William Hay, Colonel Ralph Fletcher and James Norris regarding the civil disorder. He tells them to show caution and to abstain from any sudden, ill-considered acts. The presence of the civil and military forces should be sufficient to deter any sedition but the magistrates do not agree and are worried the public will follow their French brethren into revolt. To the magistrates' dismay General Byng informs them that he cannot guarantee his presence on the day, but that he has the utmost confidence in his deputy, Colonel L'Estrange.

Back at his estate, General Byng pays a visit to his stables.

Confined to the Johnson's house until the meeting, Hunt sits for a portrait. He is visited by Samuel Bamford who comes to ask if they should have a small contingent of marchers who are armed. This is completely against the wishes of Hunt who says that if anyone is armed, even with a stone, there will be no meeting at which he will speak. Bamford tells him that the local yeomanry will be armed, but Hunt warns him that any violence could mean the end of not just the meeting, but the movement as a whole. There will be women and children in attendance and he has spoken at other meetings with over 100,000 people in attendance where there has been no violence. Bamford is convinced that because they are in Lancashire, where authorities do not care about Hunt's reputation, things will be different and he worries for the safety of people as meetings of this nature often end in violence. Hunt overrules him and tells Johnson that Bamford must be watched between now and the meeting.

Hunt goes to meet the Magistrates (Rev Charles Ethelston, Rev William Hay, James Norris and Colonel Fletcher) who assure him that there is no charge against his name. As he leaves, Colonel Fletcher tells the other magistrates he should be clapped in irons and James Norris reminds him that it only takes a moment to add a man's name to an arrest warrant.

The day before the meeting, Hunt is visited at the Johnsons' house by Richard Carlile, a fellow Reformer from London. Wroe and Knight had invited Carlile to come along to the meeting but have not informed Hunt who is peeved that he was not consulted. Hunt tells Carlile, who was hoping to speak at the meeting, that the speakers are to be kept to a minimum. Carlile has brought with him printed copies of a previous speech by Hunt about civil and universal liberty to distribute at the event but Hunt chastises him that universal suffrage is the only message he wants at the Manchester meeting, so the impressions cannot be used. Carlile asks Hunt about the possibility of violence at the meeting and Hunt is further annoyed and cuts Carlile off once more. Carlile then asks if he could perhaps be permitted to travel with Hunt to the meeting and Hunt agrees, telling him that he will be his guest.



Nellie's daughter, Mary, assures her mother that the next day's big meeting will go well. Nellie shares with her husband her hopes for a better world for young Sarah.

On the day of the meeting thousands of people come from far and wide to Manchester. Samuel Bamford orders his company, including women and children, telling them to keep in lines and that no weapons are allowed. He reminds them that this is the biggest meeting that they have ever attended.

Men clear the space in St Peter's Field, getting rid of stones and assembling a 'hustings' platform out of two carts. The cotton mills are at a standstill much to the anger of the owners.

Nellie's family, including young George and Sarah, depart for the meeting. We see their neighbours joining the streams of people, all dressed in their Sunday best, on the way to St Peter's Field.

The magistrates eat a hearty breakfast together, toasting King and Country.

The local Yeomanry, dressed in uniform, are already drunk, clinking their tankards of beer together again and again.

The Hussars, another group of soldiers, assemble nearby.

The Magistrates arrive at a house overlooking St Peter's Field. They have sent wine ahead, and can see the great congregation of people who have arrived for the meeting.

Nellie's family have arrived in St Peter's Field and meet another family who have walked from much further afield.

The magistrates discuss if they should summon the Yeomanry immediately, which should hopefully cause the crowd to disperse, or as one of them advises, simply arrest Hunt before he arrives. Another magistrate points out that the crowd are in a good mood and have brought their wives and children with them. A third declares that they are their moral superiors and they should bring the axe down on the mob. Rev Ethelston tells them that they should give Hunt just enough rope to hang himself. Other magistrates want to make it very clear that they are the ones in charge and not the radicals; they want Hunt to be seen to incite a gullible mass of people to riot. James Norris reminds all of the magistrates of their instructions from the Home Office – that the meeting must take place, that they must let Hunt speak and then should only seek to intervene should the crowd move to riot.

John Tyas, a journalist from the London Times, approaches Hunt and his carriage on their way to the meeting and asks if he can join the group on the hustings.

Back with the magistrates, Hulton and James Norris are arguing over who is the Chairman of the special committee. Hulton informs Norris that the Lord Lieutenant of Lancashire has given him the authority on this occasion.

Meanwhile in the crowd the constables arrive, spearheaded by Nadin, and force a path through the crowd. Hunt and his entourage, including a troop of musicians, arrive at St Peter's Field. Nellie and Joshua's family are split up as they process through.

The magistrates are interrupted by a group of citizens who angrily demand to know what will be happening to the mob. They remind them that the magistrates have the Hussars and the Yeomanry at their disposal.

Hunt and his entourage step down from their carriage and make their way to the hustings. An older lady, who has fainted, and a group of female reformers are allowed to use the carriage to rest whilst it is empty. Hunt takes his place on the hustings followed by Johnson, Richard Carlile, John Knight, John Saxton and Tyas. The crowd roars.

As Hunt criticises the placement of the hustings given the direction of the wind, Susannah Saxton and Mary Fildes, from the Female Reform Society, also take their places on the hustings. A young reporter from the Leeds Mercury edges his way through the crowd to the front and is welcomed aboard by John Knight. Wroe, Healey and a Mr Smith from the Liverpool Mercury, also ascend the hustings.

Samuel Bamford and his party finally arrive at St Peter's Field. He makes his way up to the hustings which is getting quite crowded, and as he approaches, Hunt tells Johnson that he does not want Bamford there. Bamford is expecting to speak either before or after Hunt but Johnson informs him that only Hunt will be speaking today. In response Bamford tells Hunt that he has heard Hunt speak before, so he will instead head to the public house and rest his feet. He leaves the hustings in a huff. Johnson introduces Hunt to the crowd and as he begins his speech, Rev Ethelston starts reading aloud the Riot Act out the window. The Riot Act should order the general assembly to disperse, except that none of the crowd can hear him. Inside, the rest of the magistrates are watching Hulton write instructions to the Yeomanry and to Colonel L'Estrange, the stand-in for General Byng. He throws the missives out of the window to his man to dispatch and then writes the warrants for the arrests of Hunt, Knight and Johnson.

In the mean time Nellie and Esther talk about how they cannot see or hear anything from where they are standing.

Hulton's man reaches Colonel L'Estrange and the Hussars start making their way to St Peter's Field.

The magistrates summon Nadin and Hulton gives him the arrest warrants. James Norris instructs Nadin to show restraint, which causes the rest of the magistrates to laugh.

As Hunt speaks, the Yeomanry arrive at the field, sabres aloft. John Knight spots them from the hustings and warns Hunt that with their arrival it will not end well. He steps down from the hustings. As Hunt speaks more people descend from the hustings and the Yeomanry start striking people down with their sabres. We see them cut people down as Hunt, unaware of the violence that has started, asks the crowd to cheer. Nadin climbs onto the hustings with the arrest warrant and drags Hunt off. In the confusion Saxton falls off the hustings into the crowd below and is then pulled back.

Johnson and Tyas are also arrested. The Yeomanry continue to mow their way through the field and the public scatter in fear. Hunt, Tyas and Johnson are dragged through the crowd.

Mary Fildes is pulled from the hustings by one yeoman and is slashed by another. The constables manhandle the women reformers. John Saxton is stabbed by another Yeoman.

The Hussars arrive and Hulton yells at Colonel L'Estrange telling him to do something, to disperse the crowd and that the public are attacking the Yeomanry. The military, some on horses others on foot and armed with rifles, line up in ranks to start backing the crowd away from the exit and toward the centre of the field. The public run through any gap they can find between the Hussars, some getting kicked and punched as they do so but there is nowhere else for them to go. The Hussars start attacking the public with their swords, knocking down a woman and her baby and then trampling that baby underfoot with their horses. The massacre has truly begun.

People, old and young, are stabbed mercilessly.

A dazed Joseph, separated from the rest of the family, stands in the middle of the carnage. He is still wearing his uniform jacket. He is stabbed by a passing yeoman yelling 'Soldier boy'. Joseph falls to the ground as panicking bystanders run past him. Nellie, Esther and Mary, and the two small children run up to Joseph's body. Esther madly screams for Robert as she clasps the two children to her body.

A soldier falls from his horse and begins madly punching women and children as he runs past them. One of them is Mary. Hussars attack men with the butts of their guns; members of the public try to fight back, beating the unhorsed Hussars in retaliation.

Nellie's family, now reunited, escape from the field, with Joseph carried between Robert and Joshua.

A Hussar, realising that the public cannot get away, starts exclaiming "for shame!" but no one is listening to him.

At a racetrack, General Byng's urgent business is seeing his horse compete – unsuccessfully, as it turns out.

The massacre is over. Bodies are strewn across the field. John Tyas has been released and tells Richard Carlile and James Wroe that there will be repercussions from today's events. Wroe describes the field as carnage and Tyas says he will leave for London immediately in order to report the events in the last heinous detail. Carlile and Wroe contemplate the battlefield, saying it recalls Waterloo but on St Peter's Field - a complete massacre. Both agree to describe the events of the day as 'The Peterloo Massacre' in the next editions of their newspapers.

The Prince Regent and his consort Lady Conyngham, in an opulent room at the palace, are visited by the Prime Minister and the Home Secretary. They discuss the most regrettable circumstances in Manchester, pontificating about Arcadia being threatened and the 'creeping cholera' of revolution. The Prince Regent fears for his head and reminds them that parliament cannot be held to ransom by the crowd. Sidmouth and Liverpool reassure the Prince Regent that the Government will not allow

any further insurrection. When asking Lord Liverpool and Lord Sidmouth to convey to the Magistrates his gracious appreciation for their conduct and his satisfaction for their prompt decisive and effective action, he forgets where the magistrates are from. Sidmouth and Liverpool remind him that it is in Manchester. They raise a toast to England.

The family are at Joseph's funeral. It is raining. Apart from the priest they are the only ones in attendance.

## **ABOUT THE FILMMAKERS**

### **MIKE LEIGH / Director and Writer**

Writer-director Mike Leigh trained at the Royal Academy of Dramatic Art, Camberwell and Central Art Schools in London, and at the London Film School.

His first feature film was 'Bleak Moments' (1971); this was followed by the full-length television films, 'Hard Labour' (1973), 'Nuts in May' (1975), 'The Kiss of Death' (1976), 'Who's Who' (1978), 'Grown-Ups' (1980), 'Home Sweet Home' (1982), 'Meantime' (1983), and 'Four Days In July' (1984).

Other feature films are 'High Hopes' (1988), 'Life Is Sweet' (1990), 'Naked' (1993), 'Secrets and Lies' (1996), 'Career Girls' (1997), 'Topsy-Turvy' (1999), 'All Or Nothing' (2002), 'Vera Drake' (2004), 'Happy-Go-Lucky' (2008), 'Another Year' (2010) and 'Mr. Turner' (2014).

He has written and directed over twenty stage plays. These include 'Babies Grow Old' (1974), 'Abigail's Party' (1977), 'Ecstasy' (1979), 'Goose-Pimples' (1981), 'Smelling A Rat' (1988), 'Greek Tragedy' (1989), 'It's A Great Big Shame!' (1993), 'Two Thousand Years' (2005) and 'Grief' (2011).

Every single one of Mike Leigh's feature films has won awards.

His first feature, 'Bleak Moments' won the Golden Leopard at Locarno and the Golden Hugo at Chicago in 1972.

His films have been in Competition at Cannes five times, winning the Palme d'Or for 'Secrets & Lies', the Best Director prize for 'Naked' and an Ecumenical Jury special mention for 'Another Year'. David Thewlis also won the festival's Best Actor prize for 'Naked', as did Timothy Spall for his eponymous role in 'Mr. Turner'.

Meanwhile 'Vera Drake' won Venice Film Festival's Golden Lion for Best Film and the Volpi Cup for Best Actress, and 'Happy-Go-Lucky' secured Sally Hawkins the Berlinale's Silver Bear for Best Actress.

Across his career, Mike's films have collected 25 BAFTA nominations and seven wins, as well as 16 Oscar nods and two wins. His actors have garnered nods for their performances, and almost all of his Heads-of-Department have been garlanded for their respective crafts.

He has scooped three of those BAFTAs personally, as well as their highest honour, the BAFTA Fellowship, in 2015. He has been personally Oscar-nominated seven times.

## **ABOUT THE CREW**

### **GEORGINA LOWE / Producer**

Georgina Lowe produced Mike Leigh's 'Mr. Turner', 'Another Year', for which they were BAFTA nominated for Outstanding British Film in 2011, and the Cultural Olympiad-commissioned 'A Running Jump'. She was previously Co-Producer on 'Topsy-Turvy', 'All or Nothing', 'Vera Drake' and 'Happy-Go-Lucky', and has worked on all of Mike's films since 'Naked'.

Her extensive Producer credits for television include Agatha Christie's 'Partners in Crime' for BBC1, 'Mad Dogs' for Sky1, 'Eternal Law', 'Kingdom' and 'The Mayor of Casterbridge' for ITV1 and two Sarah Waters adaptations for the BBC, 'Tipping the Velvet' and 'Fingersmith', the latter earning her a BAFTA nomination.

### **DICK POPE BSC / Director of Photography**

Dick Pope began his career as a documentary film cameraman. He worked for many companies including the BBC travelling the world to remote and inaccessible areas including war zones. He specialized in shooting films about endangered indigenous tribes including 'Disappearing World', highly political series like 'World in Action', and also TV Arts programmes such as 'The South Bank Show'.

From the late '70's through the early '80's Pope shot hundreds of concerts, many for the 'Old Grey Whistle Test', and music videos for bands and artists as diverse as Queen, Freddie Mercury, Tina Turner, The Clash, The Specials, The Police, Neil Young and AC/DC. In the mid '80's he moved into TV drama and feature films, photographing amongst others, 'Porterhouse Blue' for which he was BAFTA nominated, and Philip Ridley's 'Reflecting Skin'.

In 1990 Pope was asked by director Mike Leigh to photograph 'Life is Sweet' beginning a collaboration that has produced ten features including 'Naked', 'Secrets and Lies', 'Topsy-Turvy', 'Vera Drake', 'Happy-Go-Lucky', 'Another Year' and 'Mr. Turner'. Pope has twice won the top prize at Camerimage, the Festival of the Art of Cinematography, for 'Vera Drake' and 'Secrets & Lies', and in 1999 Leigh and Pope were recognized there with a major award for their career collaboration. He also won the Silver Frog at the same festival for 'The Illusionist' for which he was also nominated for an Oscar, ASC and BSC awards. Amongst many wins and nominations for his work on 'Mr. Turner' he was awarded the 2015 BSC Cinematography award, the Royal Photographic Society 2015 Lumiere award and the 'Prix Vulcaine for the Technical Artist' at the 2014 Cannes Film Festival. For the same film he was also again nominated for an Oscar® and BAFTA, ASC and British Independent Film Awards.

Pope's many other credits include films for leading US maverick directors such as Richard Linklater, Barry Levinson, John Sayles, Christopher McQuarrie and Jill Sprecher. In recent years he photographed 'Legend', written and directed by Brian Helgeland and in New York, 'Angelica' for Mitchell Lichtenstein. Most recently, Pope shot 'The Boy Who Harnessed The Wind', the directorial debut of Chiwetel Ejiofor, in which he also stars and 'Motherless Brooklyn' directed by Edward Norton.

### **JACQUELINE DURRAN / Costume Designer**

PETERLOO is costume designer Jacqueline Durrnan's seventh film project with Mike Leigh. Previous titles include 'Mr. Turner' for which she was nominated for an Oscar® and BAFTA for her work, 'Another Year', 'Happy-Go-Lucky', 'All or Nothing', which was her first film as a costume designer, and 'Vera Drake' for which she won a BAFTA. Earlier, she worked for several years with costume designer Lindy Hemming, assisting her on Mike Leigh's 'Topsy-Turvy' for which Hemming won an Oscar®. Durrnan has been Oscar® nominated six times for her work on 'Mr. Turner', 'Beauty and the Beast' and for her

collaboration with Joe Wright on three of his films 'Darkest Hour', 'Pride and Prejudice' and won in 2013 for her work on 'Anna Karenina'. Other film projects include David Mackenzie's 'Young Adam', Tomas Alfredson's 'Tinker Tailor Soldier Spy', Richard Ayoade's 'The Double' and Justin Kurzel's 'Macbeth'.

#### **JON GREGORY A.C.E. / Editor**

PETERLOO is Jon Gregory's eighth project with Mike Leigh. Previous titles include 'Mr. Turner', 'A Running Jump', 'Another Year', 'Secrets and Lies', 'Naked', 'Life is Sweet', 'High Hopes', 'The Short and Curlies' and 'A Sense of History'. For director John Hillcoat, he cut 'The Road' and also the critically acclaimed 'The Proposition' in 2005. For Mike Newell, Gregory served as editor on 'Four Weddings and a Funeral', 'Donnie Brasco', 'Pushing Tin' and 'An Awfully Big Adventure'.

Gregory received BAFTA nominations for 'Four Weddings and a Funeral', the television series 'Traffik', 'In Bruges' and more recently Martin McDonagh's 'Three Billboards Outside Ebbing, Missouri' for which he also received an Oscar® nomination.

#### **SUZIE DAVIES / Production Designer**

PETERLOO marks Suzie Davies' third collaboration with Mike Leigh, following 'Mr. Turner' and the short film 'A Running Jump'. Her other credits as production designer include 'On Chesil Beach' starring Saoirse Ronan, directed by Dominic Cooke; 'The Zookeepers Wife' starring Jessica Chastain, directed by Niki Caro, 'Swallows and Amazons' and 'Cider with Rosie' both directed by Philippa Lowthorpe. For television, Davies' credits include 'Christopher and His Kind', 'The Children', 'Murder on the Homefront', 'Mad Dogs' and 'Lip Service'. Her work as Art Director includes 'The Long Firm', 'Fingersmith', 'Tipping the Velvet' and 'The Young Visitors'.

#### **GARY YERSHON / Composer**

PETERLOO is Gary Yershon's eighth collaboration with Mike Leigh. He was musical director for 'Topsy-Turvy', composed the music for 'Two Thousand Years' and 'Grief' at the National Theatre, and wrote the scores for 'Happy-Go-Lucky', 'Another Year' (which brought him a nomination for Best Composer at the 2010 European Film Awards), 'A Running Jump', and 'Mr. Turner' (Ivor Novello Award and Oscar© nominations).

Yershon has been writing music for drama for over four decades. Recent theatre work includes 'The Master Builder' and 'The Caretaker' at London's Old Vic Theatre, where he is an Associate Artist. He is also an Associate Artist of the Royal Shakespeare Company, for which he composed many scores. He has contributed to numerous productions at the National and Royal Court theatres, as well as to West End and Broadway successes, notably Yazmina Reza's plays 'Art', 'The Unexpected Man', 'Life x 3' and 'The God of Carnage'. The score for Matthew Warchus's 2009 revival of 'The Norman Conquests' earned him a Drama Desk nomination.

His many scores for BBC radio include 'Three Men in A Boat', 'Gawain and the Green Knight' and 'Troilus and Criseyde' for Radio 4, 'The Theban Plays' and 'The Winter's Tale' for Radio 3, and the Sony Award-winning dramas 'Lorelei' and 'Autumn Journal'. His TV work includes three cartoon series, 'Skin Deep', and Lynda La Plante's 'Trial and Retribution IX and X'. The score for Northern Ballet's version of 'The Boy in the Striped Pyjamas' premiered in 2017.

Gary also works as a writer, translator and teacher.

#### **CHRISTINE BLUNDELL / Make-Up & Hair Designer**

PETERLOO marks Christine Blundell's twelfth collaboration with Mike Leigh following 'Life is Sweet', 'Naked', 'Secrets and Lies', 'Career Girls', 'Topsy-Turvy', for which she won an Oscar® and a BAFTA for

Best Make-up, 'All or Nothing', 'Vera Drake', for which she received a BAFTA nomination, 'Happy-Go-Lucky', 'Another Year', 'A Running Jump' and 'Mr. Turner' (for which she received a BAFTA nomination). Her other credits include 'Sherlock Holmes', 'The Boat That Rocked', 'Eastern Promises' on which she was Personal Make-up Artist to Naomi Watts, 'Sunshine', 'Casino Royale' (hairdressing supervisor), 'Closer', on which she was Personal Make-up Artist to Natalie Portman, 'Finding Neverland', for which she was BAFTA nominated, and 'The Constant Gardener', Danny Boyle's 'Trance', Richard Curtis's 'About Time', Bill Condon's 'The Fifth Estate' and Matthew Vaughn's 'The Secret Service'. She has most recently worked on Guy Ritchie's 'King Arthur: Legend of the Sword' and 'Aladdin', 'Life', 'Paddington 2' and 'Wonder Woman'.

### **NINA GOLD / Casting**

PETERLOO is Nina Gold's ninth collaboration with Mike Leigh following 'Topsy-Turvy', 'All or Nothing', 'Vera Drake', 'Happy-Go-Lucky', 'Another Year', 'A Running Jump', 'Mr. Turner' and the revival of his play 'Ecstasy' at Hampstead Theatre. She is also known for her work on the recent 'Star Wars' films, 'The King's Speech', 'Les Miserables', 'Bright Star', 'Hot Fuzz', the miniseries 'John Adams', for which she won an Emmy for Outstanding Contribution to Casting, and the television series 'Game Of Thrones' for which she has won two Emmys, and most recently 'The Crown'.

## **ABOUT THE CAST**

### **RORY KINNEAR / 'Henry Hunt'**

Rory Kinnear's film credits include three James Bond films, 'Skyfall' and 'Spectre' directed by Sam Mendes and 'Quantum Of Solace' directed by Marc Forster. Other film credits include 'Watership Down' directed by Noam Murro, 'Trespass Against Us' directed by Adam Smith, 'The Imitation Game' directed by Morten Tyldem and 'Broken' directed by Rufus Norris, for which Kinnear won the BIFA for Best Supporting Actor in 2012.

Kinnear's television credits include: 'The Casual Vacancy', 'Penny Dreadful', 'The Hollow Crown', 'Black Mirror', 'The Thick Of It', 'Waking The Dead', 'Ashes To Ashes' and 'Silent Witness'.

For his theatre work, Kinnear has won the Evening Standard Theatre Award for Best Actor three times for 'Othello' (National Theatre), 'Hamlet' (National Theatre) and 'Measure for Measure' (Almeida Theatre). In 2008, Kinnear won the Olivier Award for Best Supporting Actor and the Ian Charleson Award for 'The Man of Mode' (National Theatre). Kinnear was also nominated for an Olivier Award for Best Supporting Actor for 'Burnt By The Sun' (National Theatre).

### **MAXINE PEAKE / 'Nellie'**

RADA trained Maxine Peake has enjoyed a prolific career as a theatre, television and film actress with many career highlights including 'Black Mirror', 'Red Riding', 'The Devil's Whore', 'The Theory Of Everything', 'The Falling', 'The Village', 'Silk', 'Shameless', 'Criminal Justice', 'The Hollow Crown', 'Dinnerladies', 'Three Girls' and many award-winning TV dramas and theatre productions. Peake has already played a range of colourful and award-winning characters, most notably Myra Hindley in 'See No Evil' and the title role in 'Hamlet' which was at the Manchester Royal Exchange and then filmed and released as a feature film in cinemas in the UK and USA.

2018 projects include 'Funny Cow', directed by Adrian Shergold, the story of a comedienne working the northern comedy circuit in the 1970s also starring Stephen Graham, Paddy Considine and Martin Freeman, 'Fanny Lye Deliver'd' with Charles Dance and Freddie Fox, directed by Thomas Clay. Upcoming work includes the TV movie 'The Bisexual', a modern story about love and adventure set in London, in which Peake stars with actor/writer/producer Desiree Akhavan.

In theatre, Peake's work includes the iconic role of Blanche DuBois, the deeply troubled and tragic protagonist in 'A Streetcar Named Desire', directed by Sarah Frankcom, a woman who has worked on many critically acclaimed productions with Peake – 'The Skriker', 'The Masque Of Anarchy', 'Miss Julie', 'The Children's Hour' and 'Hamlet'. All of these have been at the Royal Exchange, where Maxine has the honour of being 'Artist in Residence.' In 2018, she has starred in 'Happy Days' at the venue, again directed by Frankcom.

As a writer, she has retold fascinating stories of women in British history who have achieved greatness or faced adversity. She had critical success with her plays 'Beryl', based on the real life professional cyclist Beryl Burton, which has been made into a radio and stage play, and is currently being developed into a film. 'Queens Of The Coal Age' told the incredible story of Anne Scargill and the miner's wives who attempted to save UK pits from closure by occupying the mines in the early 1990s. It's currently being adapted from radio play to TV and it will make its premiere as a stage play at the Royal Exchange in July 2018.

#### **PEARCE QUIGLEY / 'Joshua'**

Pearce is currently best known as Russell in the BBC hit comedy 'The Detectorists', written and directed by Mackenzie Crook. In a career spanning 30 years, on screen he has worked with noted directors Danny Boyle, Peter Weir, Clint Eastwood, Woody Allen and Terence Davies, and on stage he has worked with Ian Rickson, Simon Godwin, Dominic Dromgoole, James Macdonald, Matthew Dunster, Howard Davies, Max Stafford-Clark and Stephen Daldry.

Film credits includes 'The Hereafter'; 'The Way Back'; 'Within The Whirlwind'; 'You Will Meet A Tall Dark Stranger'; 'Grow Your Own'; 'Millions' and 'The House Of Mirth'.

Television credits includes 'The Detectorists'; 'Home From Home'; 'Lovesick'; 'In The Dark'; 'Three Girls'; 'Car Share'; 'Rovers'; 'Together'; 'Being Human'; 'The Thick Of It' and 'Cutting It'.

Theatre credits includes 'As You Like'; 'Hamlet'; 'The Beaux Stratagem'; 'The Wolf From The Door'; 'Doctor Faustus'; 'The Seagull'; 'Paul'; 'Journey's End'; 'Shopping And F\*Cking'; 'Rat In The Skull' and 'Road'.

#### **DAVID MOORST / 'Joseph'**

David Moorst trained at LAMDA, his theatre credits include 'First Light' (Chichester), 'Into The Woods' (Royal Exchange), 'Wonderland' (Hampstead Theatre) and 'Violence & Son' (Royal Court) for which he won the Emerging Talent Award at the Evening Standard Theatre Awards 2015 and the Most Promising Newcomer Award at the Critics' Circle Awards 2016. Moorst's television credits include ITV's 'Grantchester', BBC's 'Partners In Crime' and 'Holby City'.

#### **KARL JOHNSON / 'Lord Sidmouth'**

'Peterloo' is Karl Johnson's second film with Mike Leigh following 'Mr. Turner'. Johnson has most recently been seen in Armando Iannuci's critically acclaimed 'Death of Stalin', and other film credits include Derek Jarman's 'Jubilee', and 'The Tempest', John Maybury's 'Love is the Devil', Terence



Davies' 'The Deep Blue Sea', Edgar Wright's 'Hot Fuzz', Neil Burger's 'The Illusionist', as well as 'The Sea' and 'Good Vibrations' the true story of Terri Hooley's life. In 2018, he filmed 'Lyrebird' alongside Guy Pearce.

Karl Johnson has performed in some of the most renowned London theatres with many distinguished directors. 2015 saw him work again alongside Benedict Cumberbatch in 'Hamlet' at The Barbican. Other recent performances include Deborah Warner's 'King Lear' alongside Glenda Jackson and the Olivier-nominated 'Girl from the North Country' by Conor McPherson. His extensive theatre credits include; for The National Theatre; 'Frankenstein' with Danny Boyle, 'Scenes from the Big Picture' with Peter Gill, 'The Seafarer' with Conor McPherson.

At The Royal Court he has worked with Ian Rickson on three productions: 'The Night Heron'; 'Boy Gets Girl' and 'The Weir'. He was also part of the successful transfer from the Old Vic to the West End of Lyndsay Posner's 'Noises Off'. 2018 has already seen Johnson playing the Fool alongside a stellar all star cast in Richard Eyre's epic 'King Lear' and he reprised his role in the second series of Big Talk's hugely successful comedy 'Mum'.

Some of his television work includes 'Larkrise To Candleford'. 'Dickensian', 'A Tale of Two Cities', 'Vanity Fair', 'David Copperfield', HBO's 'Rome', 'The Chatterley Affair', 'Small Island', 'Atlantis', 'Call the Midwife' and 'Merlin'.

#### **TIM MCINNERNY / 'Prince Regent'**

Tim's theatre work includes starring roles at The National Theatre, The Royal Shakespeare Company and in London's West End. He played Iago in 'Othello' at Shakespeare's Globe and, most recently starred in 'What The Butler Saw' at the Vaudeville Theatre and opposite Fiona Shaw in 'Scenes From An Execution' at The National.

Tim's TV credits include 'Blackadder 1 – 4'; 'Edge of Darkness'; 'A Very British Coup'; 'Gunpowder, Treason and Plot'; 'The Devils Whore'; 'The Line Of Beauty', 'Strike'; 'Harlots' and 'The Abominable Bride' – the highly acclaimed 2016 Christmas Special of Sherlock. He starred in the award-winning 'National Treasure' and he played Lord Robett Glover in 'Game of Thrones'.

His film work includes: 'Wetherby'; 'Eric The Viking'; 'Richard 111'; '101 Dalmations'; 'Fairy Tale: A True Story'; 'Notting Hill'; 'Rogue Trader'; 'Blackadder Back and Forth'; '102 Dalmations'; 'The Emperor's New Clothes'; 'Casanova'; 'Severance'; 'Save Angel Hope'; 'Black Death'; 'Johnny English Reborn'; 'Automata'; 'MI -5' ( aka 'Spooks -The Greater Good'); 'Race'; 'Eddie The Eagle'; 'The Comedians Guide To Survival'; 'The Hippopotamus'.

Upcoming releases include the films 'Killers Anonymous' and 'Sometimes Always Never' and the TV series 'Strangers'.

Upcoming projects include "The Aeronauts " directed by Tom Harper.

#### **SAM TROUGHTON / 'Mr Hobhouse'**

'Peterloo' is Sam Troughton's second film with Mike Leigh, following 'Vera Drake'. Troughton's other film credits include: 'The Ritual' directed by David Bruckner, 'Slumber' directed by Jonathan Hopkins, 'Spirit Trap' directed by David Smith, 'Alien vs Predator' directed by Paul W.S. Anderson and 'Sylvia' directed by Christine Jeffs.

Troughton's television credits include: 'Midsomer Murders', 'The Hollow Crown', 'Dancing on the Edge', 'The Town', 'Holby City', 'Silent Witness', 'Robin Hood', 'Hex', 'Messiah III', 'Gunpowder, Treason and Plot', 'Judge John Deed', 'Blue Dove', 'Foyle's War', 'Summer in the Suburbs'.

For the National Theatre, Troughton has starred in 'Beginning', 'King Lear', 'Buried Child', 'The Coast of Utopia' and 'Tartuffe'. For the Royal Shakespeare Company: 'Morte d'Arthur', 'Romeo and Juliet', 'The Grain Store', 'Julius Caesar', 'The Winter's Tale', 'A Midsummer Night's Dream', 'Richard III', 'Henry VI parts 1, 2 & 3' and 'The Taming of the Shrew'.

Other theatre includes: 'La Musica', 'Bull, Mint', 'Death Tax', 'The President Has Come to See You', 'Three Sisters', 'Love, Love, Love', 'A Streetcar Named Desire', 'An Oak Tree', 'As You Like It', 'Nathan the Wise', 'Hamlet', 'Confidence'.

### **NEIL BELL / 'Samuel Bamford'**

Neil Bell trained at Oldham School of Performing Arts and Dartington College. Bell's television credits include: 'Peaky Blinders', 'Downton Abbey', 'This Is England 90', 'Hustle', 'World Without End', 'True Love', 'Moving On' and 'Houdini and Doyle'.

Bell's film credits include: 'Quadraturin' directed by Laura Hypponen; 'Swallows and Amazons' directed by Philippa Lowthorpe; 'Pan' directed by Joe Wright and 'Victor Frankenstein' directed by Paul McGuigan.

Bell's theatre credits include: 'Tony Teardrop', 'The Bubbler' (Kings Arms, Salford), 'Bluebird' (Salford Arts Theatre), '15 Minutes With You', 'Paper Boys', 'The Weir' (Studio Salford), 'Miracle At The Green Room' (Manchester), 'Crying In The Chapel', 'Oh What A Lovely War' (Coliseum Theatre, Oldham)

His theatre directing credits include: 'Beautiful House' and '36 Hours' (Studio Salford); 'Fair' and 'The Shout' (Contact Theatre) and 'Salome' for Pinback Productions.

### **PHILIP JACKSON / 'John Knight'**

'Peterloo' is Philip Jackson's second film with Mike Leigh, following 'High Hopes'. Jackson's other film credits include: 'The Best Night of Roxy's Life' directed by Chris Cottam, 'Patrick's Day' directed by Terry McMahon, 'The Best Offer' directed by Giuseppe Tornatore, 'Believe' directed by David Sceinmann, 'My Week With Marilyn' directed by Simon Curtis, 'Grow Your Own' directed by Richard Laxton, 'A Little Trip To Heaven' directed by Baltasar Kormákur, 'The Cruise of The Gods' directed by Troy Bispham and 'Little Voice' and 'Brassed Off' both directed by Mark Herman.

Jackson's television credits include: series one and two of 'Good Karma Hospital', 'Boomers', 'Raised By Wolves', 'The Proposal', 'Cuckoo', 'Pete Versus Life', 'Crooked House', 'Home Time', 'Margaret', 'Pace of Execution', 'The Long Walk to Finchley', 'Fanny Hill', 'Funland', 'The Sins', 'Grass', 'Pasmore', 'Robin of Sherwood', 'Pennies From Heaven', 'Blooming Youth' and 'Afternoon Off'.

Jackson's theatre credits include: 'Death of a Salesman', 'A Carpet, A Pony & A Monkey', 'King Lear', 'Waiting for Godot', 'Ice Cream', 'The Oven Glove Murders', 'Rat In The Skull', 'A Midsummer Nights Dream', 'The Passion', 'Wilfred' and 'The Comedians'.

### **JOHN PAUL HURLEY / 'John Saxton'**

John Paul Hurley's film credits include: 'Vitello' directed by Dorte Bengtson, 'As Far As You've Come' directed by Vincent Hunter, 'Corner Shop' directed by Zak Hanif and the BAFTA nominated short film 'Laid Off'.

Hurley's television credits include: 'South Riding', 'Garrow's Law', 'Shameless', 'Accused', 'King James', 'Being Human', 'Wallander', 'Scottish Killers', 'The Death Of A Horse', 'Townsville', 'Silence Scams', 'Longford', 'River City', 'Suspect', 'Family' and 'Harry and the Wrinklies'.

Hurley's theatre credits include: 'Crime and Punishment', 'Twelfth Night', 'The Dark', 'Translations', 'Elizabeth, Almost By Chance A Woman', 'Much Ado About Nothing', 'Cat On A Hot Tin Roof', 'Comic Potential', 'The Odd Couple', 'Blooms Day', 'Hamlet', 'Junk', 'Twelfth Night', 'The Anatomist' and 'The Scaldie Hoose'

### **NICO MIRALLEGRO / 'John Bagguley'**

Nico Mirallegro is best known for roles in Jimmy McGovern's 'Common', 'Rillington Place' opposite Samantha Morton and Tim Roth, E4's hit show 'My Mad Fat Diary' and Peter Moffat's 'The Village', in which his performance earned him a BAFTA nomination. Other television credits include award-winning drama 'Murdered For Being Different', 'Diana and I' and 'The Ark'. Film credits include 'Goodbye Christopher Robin' directed by Simon Curtis, 'The Habit Of Beauty' directed by Mirko Pincelli, 'Spike Island' directed by Chris Coghill, 'Shooting For Socrates' directed by James Erskine and BAFTA nominated 'The Pass' directed by Ben A. Williams, following his appearance in the original cast of the acclaimed play at the Royal Court.

### **DANNY KIRRANE / 'Samuel Drummond'**

Having trained at the National Youth Theatre, Kirrane made his first TV appearance in 2007 in 'Skins'. Other notable TV roles include 'Poldark', 'Game of Thrones', 'Wasted', 'Doctor Thorne', 'New Blood', 'Critical', 'The Site', 'Young Unemployed & Lazy', 'Doctors', 'The Inbetweeners', 'Casualty' and 'Trollied'.

Kirrane is also an accomplished stage actor. He originated the role of Davey in 'Jerusalem' at the Royal Court, in the West End and on Broadway. Other theatre credits include upcoming 'As You Like It' (Regents Open Air Theatre) in which he will play Touchstone, 'A Little Hotel on the Side' (Theatre Royal Bath), 'Three Sisters' (Young Vic Company), 'Romeo and Juliet' and 'Boys' (Headlong Theatre), 'Petrol Blue' (Aldeburgh Music) and 'The History Boys' (National Theatre).

Film credits include 'Ravers', 'Game Over', 'Pirates of the Caribbean 5', 'The Hatching', the summer hit 'Walking on Sunshine' and 'Automata'.

### **JOHNNY BYROM / 'John Johnston'**

Johnny Byrom trained at The Manchester School of Theatre and RADA, during his time at the former he was nominated for the Laurence Olivier and Carlton Hobbs Awards.

Credits include: Kev in 'Letters in the Sky' (BBC Radio 3), Jonesy in Quantum Frolic Presents 'Locker Room Talk' (The Old Red Lion), Tor in 'Cleft Lip' (One Day Films), Jan Kovarik/Critic in 'Beyond the Score' for The Halle (Bridgewater Hall, Manchester), Ensemble in 'Emperor and Galilean' (The National Theatre, Directed by Jonathan Kent), Cockney Security Guard in 'Keeping Rosy' (Redemption Films),

Ensemble in 'Romeo and Juliet' (Home Theatre, Manchester), On Screen Director in 'Action!' (Nimble in Hand Short Film), Drunk Boy in 'Note' (Shooting People Short Film).

#### **VINCENT FRANKLIN / 'Rev Ethelston, Magistrate'**

Vincent Franklin trained at Bristol Old Vic Theatre School. Franklin's film credits include three previous films with Mike Leigh: 'Topsy Turvy', 'Vera Drake' and 'Mr. Turner'. Other films include: 'The Riot Club', directed by Lone Scherfig, 'Bright Star' directed by Jane Campion, 'The Bourne Identity' directed by Doug Liman, 'Confetti' directed by Debbie Isitt and 'The Illusionist' directed by Neil Burger.

On stage most recently, Vincent played Tubby in Victoria Wood's musical 'That Day We Sang' (Manchester International Festival), Michael Cocks in the critically acclaimed 'This House' (National Theatre), Charles Laughton in 'Laughton' (Stephen Joseph Theatre) and Burleigh in 'Mary Stuart' (Almeida Theatre).

Television includes: 'The Bill', 'Casualty', 'The Infinite Worlds of HG Wells', 'People Like Us', 'The Office', Sir Rancid in the two series of 'Sir Gadabout', 'Making Waves', 'Green Wing', 'Doc Martin', 'Eastenders', 'Hustle II', 'Casanova', 'The Virgin Queen', 'Holby City', 'The Thick Of It', 'Oliver Twist', 'Being Human', 'Twenty Twelve', 'Jonathan Strange & Mr Norrell' and 'That Day We Sang.'

#### **DOROTHY DUFFY / 'Mary Fildes'**

Dorothy Duffy's work in theatre includes 'Grief' directed by Mike Leigh (National Theatre); 'Some Voices' (The Young Vic); 'Romeo & Juliet' (Cork Opera House); and 'Molly Sweeney' (Lyric Theatre).

Duffy's film work includes the role of Rose in Peter Mullan's internationally acclaimed film 'The Magdalene Sisters' which received many awards including Best Film at The Venice Film Festival and Best Ensemble Cast at The British Independent Film Awards.

Duffy's other film roles include 'The Sense Of An Ending' directed by Ritesh Batra, 'Trauma' directed by Marc Evans, and 'Leila' directed by Lesley Manning. For television, Duffy has worked on many productions for the BBC, including 'Casualty', 'River City', 'Doctors', 'Holby City', 'Leanne McBride' and the 'Shoebox Zoo', 'Silent Witness' and 'Identity' for ITV.

#### **VICTORIA MOSELEY / 'Susannah Saxton'**

Victoria Moseley's stage credits include: 'Saint George & The Dragon' (National Theatre); 'My Brilliant Friend' (Rose Theatre); 'A Midsummer Night's Dream', 'Macbeth', 'Twelfth Night', 'Water', 'Faster'; 'Beyond Caring' (National Theatre/The Yard); 'From Morning to Midnight' (The National Theatre); 'The Simple Things in Life' (Fuel); 'Red Ladies' (Clod Ensemble); 'Watership Down' (Lyric Hammersmith); 'Jason and the Argonauts' (BAC/Warwick); 'Tombstone Tales' (The Arcola); 'His Dark Materials' (Royal National Theatre); 'Blonde Bombshells of 1943' (West Yorkshire Playhouse); 'The Lion, The Witch and The Wardrobe' (RSC); 'Hobson's Choice' (Birmingham Rep); 'Alice In Boogie Wonderland' (Everyman Theatre).

Moseley's television and film credits include: 'The War Horse Prom', 'What you Will'; 'Doctors'; 'The First True Olympics'; 'Mersey Beat'; 'The Whistle Blower'; 'Mindblowing'.

# **PETERLOO – CHARACTER TREE**

## **REFORMERS**

Henry Hunt, Reformer, Orator, Landowner  
John Knight, Moderate Reformer, Supporter of ‘Manchester Observer’  
John Saxton, Reformer, Journalist on ‘Manchester Observer’  
James Wroe, Reformer, Editor of ‘Manchester Observer’  
Joseph Johnson, Reformer, Brush Manufacturer, owner of ‘Manchester Observer’  
Samuel Bamford, Reformer  
Dr Joseph Healey, Reformer  
  
John Bagguley, Young Radical Reformer  
Samuel Drummond, Young Radical Reformer  
John Johnston, Young Radical Reformer

## **THE MONARCHY**

The Prince Regent, son of King George III  
Lady Conyngham, his mistress

## **PARLIAMENT**

The Prime Minister, Lord Liverpool  
The Home Secretary, Lord Sidmouth

## **THE FAMILY**

Nellie, Mother  
Joshua, Father and Millworker  
Joseph, Son, Soldier  
Mary, Daughter, Millworker, mother of little Sarah  
Robert, Son and Millworker  
Esther, Robert’s wife, mother of young George

## **THE HOME OFFICE**

The Home Secretary, Lord Sidmouth  
His Under-Secretary, Henry Hobhouse  
Clerks  
Mrs Moss, housekeeper

## **MANCHESTER FEMALE REFORM SOCIETY**

Mrs Mary Fildes, Reformer, President of Society  
Mrs Susannah Saxton, Reformer, Secretary of the society, and wife of John Saxton

## **MAGISTRATES**

Rev Charles Ethelston  
Rev William Hay  
Colonel Ralph Fletcher  
James Norris  
William Hulton  
& Eight Other Magistrates

## **THE MILITARY**

General Sir John Byng, Veteran of Wellington’s campaigns, newly commander of the Northern District  
Col Guy L’Estrange, deputising for General Byng  
The 15<sup>th</sup> Hussars  
The 31<sup>st</sup> Foot Regiment  
The Manchester & Salford Yeomanry

## **OTHER JOURNALISTS**

Richard Carlyle, London Reformer and Pamphleteer  
John Tyas, London ‘Times’  
John Smith, ‘Liverpool Mercury’  
Edward Baines, ‘Leeds Mercury’

## **CONSTABULARY**

Joseph Nadin, Deputy Chief Constable  
Special Constables

## **SPIES**

Chippendale  
W.J. Richards, a.k.a. ‘Oliver’

## **HISTORICAL BACKGROUND**

16<sup>th</sup> August 1819 was a warm, sunny day in Manchester. Throughout the morning, some sixty thousand people gradually arrived at an open space called St Peter's Field, which was located in the southern edge of the town.

Some arrived in families, others came alone, but the vast majority were in highly organised groups. They came not only from districts around Manchester and Salford, but from further afield, from the mill towns of Lancashire, many of them marching on foot.

Although it was a Monday, nearly everybody was, by agreement, dressed in their Sunday best clothes. Some groups, consisting entirely of women, wore pure white. The general atmosphere was dignified, disciplined, relaxed, good-humoured, friendly, even celebratory. A substantial number of bands were taking part, and there was much singing.

Many carried banners bearing slogans relating to parliamentary and electoral reform, universal suffrage and equal representation, and the famous red cap of liberty was displayed at the top of many a banner pole. And, again by agreement, very few carried any sort of weapon.

For this was a carefully planned, peaceful pro-democracy demonstration, motivated by the total lack of representation in Parliament, plus a deeply unacceptable level of poverty among working people like these weavers and spinners and other workers from the factories of Lancashire.

Their object today was to communicate their plight and their demands to the authorities in London – the Government and the decadent Prince Regent (soon to be King George IV, his father, the aged and mad George III, being shortly to die).

By 2pm, this well-intentioned gathering had become what would be regarded forever after as one of the most bloody and notorious episodes not only in British history, but in the history of world democracy and liberty, and the fight for the basic rights of ordinary people.

Within days, a local journalist, invoking the great Battle of Waterloo only four years earlier, dubbed the events of that gruesome day 'The Peterloo Massacre', and by that evocative name the disaster has been known ever since.

It certainly was a massacre. At least 15 people, including a woman and a child, were killed by sabre cuts or were trampled to death. And over 600 men, women and children were severely injured.

Coming at a time of heightened political tension and mass protests, the government of Lord Liverpool, regarded to this day as being the most repressive Britain has ever endured, believed that a national insurrection, in imitation of the bloody French Revolution twenty years earlier, was close at hand.

Throughout the country – certainly in the growing urban areas – there was mass resentment that only 2% of the population had the vote, and there was huge frustration at the iniquitous Corn Laws, which, to protect the wealthy landowners, banned the import of cheap foreign grain, thus making bread too expensive for the poor.

Faced with all this, the government for some time had been clamping down on the activities of the Reformers, locking them up indiscriminately, suspending Habeas Corpus (the Act of Parliament which ensures that no one can be imprisoned unlawfully), and using an insidious network of spies and *agents provocateurs*.

The Industrial Revolution was well under way, and the urban population of the North of England was regarded by the rulers in London as particularly threatening, not least in Manchester, which was by now the capital of the cotton industry.

The wealthy Lancashire factory owners were in conflict with their workers over wages and conditions, which had recently developed into strike action. Naturally, the owners, alongside many middle-class business people were vehemently opposed to any expressions of radicalism or reform, as were the local authorities, most notably the magistrates.

These guardians of local law and order were paranoid as the Government regarding the threat of impending national revolution, and in the weeks leading up to 16<sup>th</sup> August, communication was constant between them and the Home Secretary in London, Lord Sidmouth.

It was widely known that, in preparation for the day, there were open-air meetings in the towns and on the moors, that British-army veterans, some who had fought at Waterloo, were drilling groups of protestors in how to march in an orderly fashion. Bands, with drums and fifes, were also practising.

Debate was rife as to whether the proposed public meeting was illegal. The magistrates, against Home Office advice, believed it was and were intent on banning it.

Of the half dozen or so key players who were to appear before the crowd on the day, the star turn was the charismatic Henry "Orator" Hunt. He was a prosperous Wiltshire farmer, a dedicated advocate of radical parliamentary reform and the key promoter of the mass platform movement. His rousing speeches at such mass meetings in London, numbering over 100,000 people, had inspired some visiting Lancashire working-class reformers. Their glowing description of him had led to his invitation to Manchester.

As 16<sup>th</sup> August approached, Hunt, realising the growing paranoia of the Manchester authorities, requested that the people coming to the meeting display calm and decorum.

But the fear and paranoia ran deep, and while the people were planning a peaceful demonstration, the authorities were preparing for riot and tumult.

Under Sir John Byng, another Waterloo veteran and now Commander of the Northern District, a military force consisting of 1000 men, including Hussars and Infantry, was now gathered in Manchester. In addition there were troops of Yeomanry, civilian regiments drawn from the ranks of local mill and shop owners and 400 Special Constables..

The faction most hostile to the Reformers, the recently formed Manchester and Salford Yeomanry Cavalry, had had 67 sabres specially sharpened, and Byng had requested and received from the Duke of Wellington two horse-drawn, six-pounder guns which he had had paraded ostentatiously on Manchester's market day. Byng himself, would absent himself on the day, preferring to remain at his

headquarters in Yorkshire, while the Manchester and Salford Yeomanry were described by eyewitnesses as drunk.

The fateful day arrived. The magistrates, led, remarkably, by the relatively inexperienced 29-year-old Oxford graduate called William Hulton, met for breakfast at an inn, then repaired to a private house on the east side of St. Peter's Field, and nervously watched from an upstairs window as the masses gathered.

Eventually, Hunt arrived in an open carriage, to a rapturous reception. He clambered aboard a simple cart with the other speakers. These included a woman, Mrs Mary Fildes, President of the Manchester Female Reform Society.

Hunt addressed the crowd, firstly requesting silence and he then embarked on his speech. The magistrates, who were over a hundred yards away, obviously couldn't hear him – they could hear and see only the crowd's reaction – but they now decided that he and the other leaders should be arrested.

Observing protocol, a magistrate read the Riot Act through the window. Again, this went unheard by almost everybody.

Then Hulton, under pressure from others, panicked and called in the regular military forces at the same time as the Manchester and Salford Yeomanry. The Yeomanry arrived first. Armed with freshly sharpened swords, they rode their horses indiscriminately into the mass meeting.

Total panic ensued. The Hussars arrived to a scene of panic and chaos.

Thick dust now filled the air. Under the glare of the sun, and in the heat of the moment, tempers flared on both sides, although the military and the Yeomanry were far more aggressive and brutal than the defenceless protestors.

Over 300 witnesses later testified as to how the crowd were unable to escape because their way from the field was blocked by the troops, and how men, women and children were sliced, stabbed, bludgeoned, pushed, suffocated and crushed.

By early afternoon, St. Peter's Field was deserted, the place strewn with the dead and wounded, abandoned banners, clothing and other detritus.

The speakers and organisers, including Hunt, were tried for conspiracy and unlawful assembly.

And, far from hearing or understanding his people's grievances, the Prince Regent sent messages of congratulation to the magistrates, military and Yeomanry.

Public opinion was outraged. The trauma of Peterloo had a profound effect. It eventually changed attitudes to democracy, and although it took over a century before Britain achieved universal suffrage, that long journey undoubtedly began in Manchester on that historic day in 1819.

Peterloo and its meaning for the world in the 21<sup>st</sup> Century is very clear, and much in its story resonates with our times and hopes.



Written & Directed by Mike Leigh

Produced by Georgina Lowe

Executive Producer Gail Egan

Executive Producers Ben Roberts

Lizzie Francke

Daniel Battsek

Sue Bruce-Smith

Peter Hampden

Norman Merry

Cinematography Dick Pope BSC

Film Editor Jon Gregory ACE

Production Designer Suzie Davies

Music Composed by Gary Yershon

Costume Designer Jacqueline Durran

Make-Up & Hair Designer Christine Blundell

Production Sound Mixer Tim Fraser

Co-Producer Danielle Brandon

Associate Producer Helen Grearson

Line Producer Chris Lahr

Historian Jacqueline Riding

Casting Nina Gold

## CAST

Henry Hunt RORY KINNEAR

Nellie MAXINE PEAKE

Joshua PEARCE QUIGLEY

Joseph DAVID MOORST

Mary RACHEL FINNEGAN

Robert TOM MEREDITH

Esther SIMONA BITMATE

Lord Liverpool, the Prime Minister	ROBERT WILFORT
Lord Sidmouth, the Home Secretary	KARL JOHNSON
Mr Hobhouse	SAM TROUGHTON
Mr Grout	ROGER SLOMAN
Mr Golightly	KENNETH HADLEY
Mr Cobb	TOM EDWARD-KANE
Mrs Moss	LIZZY McINNERNY
General Sir John Byng	ALASTAIR MACKENZIE
Samuel Bamford	NEIL BELL
Jemima Bamford	LISA MILLETT
John Knight	PHILIP JACKSON
John Thacker Saxton	JOHN PAUL HURLEY
Joseph Johnson	TOM GILL
Mrs Johnson	LIZZIE FRAIN
James Wroe	HARRY HEPPLE
Dr Joseph Healey	IAN MERCER
Wroe's Printer	ADAM LONG
John Bagguley	NICO MIRALLEGRO
Samuel Drummond	DANNY KIRRANE
John Johnston	JOHNNY BYROM
Deputy Chief Constable Nadin	VICTOR McGUIRE

Oliver The Spy	STEPHEN WIGHT
Chippendale The Spy	RYAN POPE
Singing Weaver	DOROTHY ATKINSON
Prince Regent	TIM McINNERNY
Lady Conyngham	MARION BAILEY
Magistrate Rev Ethelston	VINCENT FRANKLIN
Magistrate Rev Hay	JEFF RAWLE
Mrs Hay	EILEEN DAVIES
Magistrate Col Fletcher	PHILIP WHITCHURCH
Magistrate Norris	MARTIN SAVAGE
Magistrate Hulton	AL WEAVER
Magistrate Rev Mallory	DAVID BAMBER
Magistrate Rev Gutteridge	DAVID FIELDER
Magistrate Clowes	FINE TIME FONTAYNE
Magistrate Warmley	ROBERT GILLESPIE
Magistrate Tatton	JONATHAN JAYNES
Magistrate Rev Perryn	NICHOLAS LUMLEY
Magistrate Bolt	SHAUN PRENDERGAST
Magistrate Marriott	ALAN WILLIAMS
Mary Fildes	DOROTHY DUFFY
Susannah Saxton	VICTORIA MOSELEY
Female Reformers	CHRISTINE BOTTOMLEY

	SAMANTHA EDWARDS
	JULIE HESMONDHALGH
	KATE RUTTER
	KATIE WEST
Richard Carlile	JOSEPH KLOSKA
John Tyas	LEO BILL
Edward Baines	BRIAN FLETCHER
John Smith	GARY CARGILL
Colonel L'Estrange	PATRICK KENNEDY
Lieutenant Colonel Dalrymple	GUY WILLIAMS
Tuke, The Painter	BEN CROMPTON
Bessie, Johnson's Servant	BRYONY MILLER
Nadin's Constables	LEE BOARDMAN
	STEVE GARTI
Young Sarah	ALICIA TURNER
Young George	LEO ASHTON
Baby Sarah	ELSIE & FLORENCE KIRK
Man Giving Directions	DARREN SCOTT
A Lord	MICHAEL CULKIN
Mill Worker	LAURA ELPHINSTONE
Pie Buyer	RACHEL DAVIES
Egg Seller	JULIE RILEY

Farrier	KIERAN O'BRIEN
Drunken Servant	NOREEN KERSHAW
Watch Thief	JIM ENGLISH
Coat Thief	ADAM SHAW
Outraged Reformer	BOB GOODY
Potato Thrower	SAM GRAHAM
Potato Thrower's Wife	TILLY VOSBURGH
Man Drilling Reformers	DAVID HOUNSLOW
Stable Man	STEVE HUISON
Stone Clearing Boss	JEREMY TODD
Mill Owner	PAUL BOWN
Mill Overseer	PAUL POPPLEWELL
Abusive Bystanders	MOYA BRADY
	JANE HAZLEGROVE
Servant at Magistrates' Breakfast	HAYLEY JAYNE STANDING
Chadderton Woman	KATE O'FLYNN
Her Husband	GERARD KEARNS
Her Father	JOHN BRANWELL
Her Daughter	ISLA NIELD
Angry Citizens	JAMES BENSON
	PHILIP MARTIN BROWN
Mr Buxton	SIDNEY LIVINGSTONE
Magistrates' Messenger	DAVID WALMSLEY
Wigan Man	JAMES DRYDEN
His Sister	BRONWYN JAMES
Woman Recognising Yeoman	POLLY HEMINGWAY

Passer-by	STEVE CAIN
Lady at Races	SARAH CROWDEN
Gentlemen at Races	MILES RICHARDSON
	GRAHAM SEED
Vicar	TIM BARKER

Manchester & Salford Yeomanry

MICHAEL CAHILL	JIMMY FAIRHURST
PAUL GREENWOOD	PAUL KYNMAN
ALEX McNALLY	NICK MOSS
JONATHAN OLIVER	MALCOLM RIDLEY
MARK RYAN	MARK SHEALS

15<sup>th</sup> Hussars

MICHAEL CHADWICK	TRISTRAM DAVIES
OLIVER DEVOTI	DAN POOLE
CHARLIE TIGHE	

31<sup>st</sup> Foot Regiment

LEE BAINBRIDGE	IAN DAVIES
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Musicians

DAN BOTTOMLEY	IAN CONNINGHAM	JAMES DANGERFIELD
THOMAS DYER-BLAKE	WILLIAM FOX	LIAM GERRARD
RICHARD GLAVES	SCOTT HAINING	DAVID HEYWOOD
ANDREW JARVIS	GARY MITCHINSON	SIMON NOCK
JACK QUARTON	ANDREW ROBERTS-PALMER	STEVE ROLLINS

HAMISH RUSH

GARETH WILLIAMS

DAN WILLIS

Stunt Coordinator	STEVE DENT
Assistant Stunt Coordinator	MAURICE LEE
Horse Trainer	CHARLOTTE DENT

Stunt Performers

SINA ALI	VINCE AVES
JOSEPH BAXTER	DACIO CABALLERO
ROB COOPER	ANDRIUS DAVIDENAS
KELLY DENT	MARIA DENT
WILL DENT	LEVAN DORAN
ADAM PETER GREEN	CALLUM GREEN
JAMES HARRIS	GEORGE HAYES
IAN KAY	MATTHEW KAYE
LEON LEE	KIM McGARRITY
BRIAN NICKELS	JAKE OSBORN
ERIC PETCH	TILLY POWELL
ADAM SMITH	SHANE STEYN
CHRISTIAN WAITE	RICHARD WHEELDON
ANNABEL WOOD	EUGENIO ALONSO YENES
1 <sup>st</sup> Assistant Director	DAN CHANNING WILLIAMS
Location Manager	HENRY WOOLLEY
Unit Production Manager	DAN TURNER



Production Accountant	RACHEL PROUDLOVE
Set Decorator	CHARLOTTE DIRICKX
Supervising Art Director	DANIEL TAYLOR
Post Production Supervisor	POLLY DUVAL
Visual Effects Supervisor	GEORGE ZWIER
Visual Effects Producer	PAUL DRIVER
Supervising Sound Editor	LEE HERRICK
Sound Designer	ROBERT IRELAND
Re-Recording Mixer	ROBERT FARR
2nd Assistant Director	GAYLE DICKIE
2nd Assistant Director (Script)	CAROLINE MEER
2nd Assistant Director (Crowd)	LUCY COVER
Floor 2nd Assistant Director	TOM REYNOLDS
3rd Assistant Directors	ZOE ALKER SOPHIE FREEMAN JESS LINK
Script Supervisor	HEATHER STORR
Camera Operator	DICK POPE
1 <sup>st</sup> Assistant Camera	GORDON SEGROVE
2 <sup>nd</sup> Assistant Camera	RYAN ADAMS

Grip	COLIN STRACHAN
Creative Skillset Camera Trainee	CHARLOTTE CROFT
Digital Imaging & Colour/VFX Technician	PETER MARSDEN
Assistant Digital Imaging Technician	PHOEBE FRASER
Stills Photographer	SIMON MEIN
Sound Maintenance	LOVEDAY HARDING
Boom Operator	BEN COLLINSON
Creative Skillset Sound Trainee	SERIN KUCUK
1 <sup>st</sup> Assistant Editors	GABRIELLE SMITH
	HEIDI FREEMAN
Creative Skillset Assistant Editor	NICOLA MATIWONE
Location Art Director	CAROLINE HARPER
Art Director	JANE BRODIE
Art Department Assistant	BETTY SIMS-HILDITCH
Draughtsperson	CELESTRIA KIMMINS
Prop Buyer	MICK PIRIE
Assistant Set Decorator	POLINA KALENTSITS
Prop Master	PAUL CARTER
Storeman	GARRY DREWETT
Dressing Props	NEIL BENTERMAN

	JOE DUFFY
Stand-by Props	KEVIN DAY
	ANDY FORREST
Stand-by Carpenter	JOHN KROMMENHOEK
Stand-by Rigger	PAUL BARKER
Prop Hand	JOSEPH ROGERS
Prop Makers (Graphics)	PHILIPPA BROCKLEHURST
	NATALIE PRESTON
	ALICE RUSSELL
Prop Makers	LOTTE BROCKBANK
	LESLEY MOORE
	IZABELA NGUYEN HA
Textile Prop Supplier	SOPHIE TURNER
Action Prop Supplier	JULES GROB
Drapes	KAREN LONG
	DEBBIE LOWNDES
	PIA ST. JOHN
Junior Draughtspersons	DAMIAN GALAN ALVAREZ
	ANA MARTINEZ FERNANDEZ
Calligraphy	FRANCES BENNETT
Art Department Intern	SIOBHAN O'MALLEY
Home Economist	JULIET BAPTISTE-KELLY
Assistant Costume Designers	ANDREA CRIPPS
	SINÉAD O'SULLIVAN
Costume Supervisor	CATHERINE LOVETT

Stand-By Costume	EMMA HEATH
	LAURA BAILEY
Wardrobe Mistress	HAYLEY STEWART
Junior Assistant Costume Designer	EMILY BOWEN
Chief Costume Breakdown Artist	JOANNA WEAVING
Creative Skillset Costume Trainees	LUCY THAXTER
	LUCY PORTER
	MADDY WILLIAMSON
Costume Makers	HELENA BENNETT
	MAGOT FORSTER
Key Crowd Fitters	MARTIN CLARKE
	HANNAH WARREN
Crowd Fitters	DANY EVERETT
	SIMON LEWIS
Crowd Costume Assistants	GEMMA BATES
	AMY GIBSON
	BONNIE RADCLIFFE
	JAMES SHUTTLEWORTH
Junior Crowd Costume Assistant	RACHEL GOSSAN
Breakdown Assistants	FRAN JEGAR
	ELLIE OLDFIELD
Make-Up & Hair Supervisor	LESA WARRENER
Crowd Make-Up & Hair Supervisor	CLAIRE MATTHEWS
Make-Up & Hair Artists	SCARLETT McPHERSON
	CHLOE MEDDINGS
	CHRISTINA ANDREW

	ANITA CASALI
	STEPHANIE SMITH
	TONI LEE
	KARON MATHERS
Junior Make-Up Artist	JODIE AL-SAIEGH
Make-Up Trainees	KATHLEEN 'BOB' GARBUTT
	HANNAH KUECK
	DAISY OLDERSHAW
	EMILY BOBCZENOK
Location Manger	DUNCAN LAING
Assistant Location Manager	ELENA VAKIRTZIS
Unit Manager	HENRY JEPSON
Location Assistant	KURTIS PARKER
Creative Skillset Location Trainee	DANIEL LEEBODY
Gaffer	ANDY LONG
Best Boy	PAUL BREWSTER
Electrician	SIMON BEACH
Electrician	WAILOON CHUNG
Genny Driver	MIKE PARSONS
Production Coordinator	SARAH CARSWELL
Production Secretary	EMMA PARSONS
Creative Skillset Production Assistant	ORLA SHARPE

Casting Associate	MARTIN WARE
Assistant Accountant	MICHAEL FUSSELL
Second Assistant Accountant	PETER STAINTHORPE
APATS Trainee Accountants	SEAN BROWNE
	TOM MOORE
Head Of Finance – Thin Man Films	BEK LEIGH
Additional Camera Operators	LUCY BRISTOW
	MIKE MILLER
Additional 1st Assistant Camera	GABRIEL HYMAN
	ALISON LAI
	GRAHAM MARTYR
Additional 2nd Assistant Camera	CRISTINA CRETU
	ALEX FINLAYSON
	DEAN MURRAY
Additional Grip	SERGIO BERNUZZI
Additional Grip Assistant	CHRIS COLE
Construction Manager	NICHOLAS DILWORTH
Construction Coordinator	LUCY MOLES
HOD Carpenter	BARNABY PAPWORTH
HOD Scenic Painter	DORIAN MILLMAN
HOD Painter	JOHN STAMMERS
HOD Plasterer	MARCUS MURRAY
HOD Rigger	ANDY THOMPSON
HOD Access Driver	DAVID PONTON

Construction Manager (North)      BOB CHARLTON

Construction Crew:

TOM AUGSBERGER	ADAM CUTTS
IAN DUNNE	WILL GORDON
JONNY HEXT	MAURA MAESTRE
THIBAUT MARTINEAU	RICHARD MARVIN
AJ O'BRIEN	ROB O'BRIEN
GUY RUTTER	IAN TAYLOR

MATT TINGLE

Plasterers	HIRST PLASTERING
Metalworker	JASON TUCKER
Aerial Unit	FLYING PICTURES
Aerial Unit Camera Operator	DARREN MILLER
Aerial Unit Pilot	ANGUS BENSON-BLAIR
1 <sup>st</sup> Assistant Camera	SANDRA COULSON
SFX Services By	ELEMENTS FX
SFX Supervisors	JOHNNY RAFIQUE
	NICK RIDEOUT
SFX Floor Supervisor	MASSIMO VICO
SFX Technician	DANNY VICO
Armourers	BAPTY & CO
	BEN ROTHWELL

	CHARLES BODYCOMB
Military Advisor	PAUL BIDDISS
Catering services by	HOT GOBLIN
Head Chef	PAUL CREASEY
Chefs	JUSTIN LANE
	GEORGE BENNETT-WYRES
	GEORGE COBB
Facilities & Camera Truck Logistics	MOVIE MAKERS FACILITIES
Facilities Captain	STEVE FISHER
Facility Drivers	KEVIN JONES
	BORISLAV (BOBBY) KOSTOV STOIANOV
	DANIEL-DAVID PETRESCU
Security	LOCATION ASSIST
Security Lead Man	SHAUN STEER
Security	DANIEL FELSTEAD
	ADAM SILVESTER
	LENNY THOMPSON
Transport Captains	JAMES MAY
	XEN XENOPHONTOS
Unit Drivers	ALEX CONWAY
	JOHN DEW
	JASON LEVY
	MARTIN McDONALD



Lead Minibus Driver	MICKY WATTS
Minibus Drivers	STEVE CLARKE
	NIGEL MOORE
	TONY WHITE
Assistant Location Manager (North)	CHRIS CHAMBERS
Additional Sound Recordists	KEITH BRANCH
	SAM DIAMOND
Additional Crowd Coordinator	SAM ROOK
Additional 3 <sup>rd</sup> Assistant Directors	DONALD BENTLEY
	JAMES REID
Base PAs	LIBERTY CHEESMAN
	OLIVIA FITZROY
Set PAs	VICTORIA COLWILL
	DAVID HARRIMAN
	FRANK MACPHERSON
	JOE TIERNEY
	MIKE WILLIAMS
Crowd Base PA	SOPHIE GRAHAM
Additional Stand-by Rigger	NICK CURRY
Additional Electrician / Genny Operator	JOHN FORSYTH
Additional Electricians	JOSH GREEN
	PAUL SALLENT
	SEAMUS SHANLEY
Trainee Prop Hand	LOUIS KROMMENHOEK
Additional Drivers	LEE RIGHELATO
	BILLY WEST

Coach Driver	MARK CUTLER
Digital Grading, Sound and Visual Effects by	LIPSYNC POST
Facility Director	LISA JORDAN
Senior Post Producer For Lipsync Post	PAUL DRAY
Assistant Post Producer For Lipsync Post	SARAH MOROWA
Colourist	ADAM INGLIS
Head of Digital Intermediate	JAMES CLARKE
DI Coordinator	LIZZIE NEWSHAM
Senior Online Editor	WILLIAM CHETWYND
DI Assistants	KATIE CROFT
	CESAR PILETTI
	MICHAEL HOPKINS
	GIANLUCA FERRARI
Head of Technical Support	RICK WHITE
Technical Operators	ALEX CRONE
	ROBERT WAREING
	JORDAN MALONGA
Head of Engineering	LINDEN BROWNBILL
Additional Dialogue Editor	TIM VINE
Assistant Re-Recording Mixer	YANTI WINDRICH
Foley recorded at	SANNIE SOUND STUDIOS

Foley Artists PAULA BORAM

RUTH SULLIVAN

Foley Recordist SANDY BUCHANAN

Visual Effects Executive Producers EMMA CUMMINS

UEL HORMANN

Visual Effects Coordinators JULIE GAUTHIER

REANNE GOODLITT-JONES

CG Supervisor ERIK ELLEFSEN

Compositing Supervisor LUKE BUTLER

#### CG Artists

PAUL DUCKER TED HARRISON

PEDRO PEREIRA IAN WARD

Digital Matte Painter DAVID GIBBONS

Lead Compositor MICHAEL HARRISON

#### Compositors

RENO CICERO KRYSTAL GALLEY

VILI IVANOV JOE PAVLO

HERIBERTO PENCHE ANDY QUINN

GARTH REILLY RONI RODRIGUES

JAZZ SAGAR TJ SINGH

KAREN WAND

Editorial Coordinator JOHNNY BENN

Visual Effects Editors	ANDIE DAVIES
	IAN GARLAND
Systems Administrators	CHRIS BURTON
	EMMANUEL CIRASA
Pipeline Engineers	RADEK CHLEBIEJ
	STEVEN KING
	KEITH PANG
	OLAF RAZZOLI
	VALERIA RUFA
Title Design	CHRIS ALLIES
Music Conducted by	TERRY DAVIES
Recorded at	BRITISH GROVE STUDIOS
Mixed at	AIR-EDEL RECORDING STUDIOS
Score Recording Engineer and Mixer	NICK TAYLOR
Mix Assistant Engineer	OLLY THOMPSON
Recording Assistant Engineers	ROWAN McINTOSH
	POPPY KAVANAGH
Orchestra Contractor	LUCY WHALLEY
	FOR ISOBEL GRIFFITHS LTD
Music Preparation	COLIN RAE
Music Editor	ANDREW GLEN
Orchestra Leader / 1 <sup>st</sup> Viola	BRUCE WHITE
Viola	ELISA BERGERSEN

Cello	NICK COOPER
Flute / Alto	PHILIPPA DAVIES
Bassoon	GAVIN McNAUGHTON
Harp	HELEN TUNSTALL
Vibraphone / Drum	FRANK RICOTTI
Trumpet	JASON EVANS
Band Music Arranged by	GARY YERSON
Period Instrument Consultants (Brass)	DAVID EDWARDS NICHOLAS PERRY
Period Instrument Consultant (Strings)	J P GUIVIER & CO
Period Instrument Consultant (Woodwind)	ROBERT BIGIO
Animals	A1 ANIMALS A-Z ANIMALS
Communications Equipment	AUDIOLINK
Costume Supply	ANGELS CORNEJO COSPROP POMPEII SANDS FILMS
Cranes	NATIONWIDE ACCESS
Crowd Catering by	BON APPETIT
Editing Equipment	HIREWORKS
Fine Artist	CHARLIE COBB
Greens and Ground Covering	PALMBROKERS

	ANDY HINCH
	DANNY RELF
Horses & Carriages	STEVE DENT
	HAYDN WEBB
Health & Safety	1 <sup>ST</sup> OPTION SAFETY
Health & Safety Advisor	JAMES COX
Location Services	LOCATION ONE
	LOCATION SECURE
	SUPPLY 2 LOCATION
Unit Medics	INSTANT MEDICAL COVERAGE
Transport	FOUR SEASONS MINIBUSES
	SILVER SCREEN SERVICES
Post Production Script	FATTS
Rushes Courier	HARE IN THE GATE EXPRESS
Travel Agent	CSR TRAVEL
	JANINE WILKINSON
	DEANNA WILLIAMS

#### Supporting Artists

SUE LAWRENCE at PIECE OF CAKE CASTING	
BONNIE & BETTY AGENCY	CASTING COLLECTIVE
EUROKIDS	MAD DOG CASTING
MINT CASTING	ON SET EXTRAS
SALLY KING CASTING	TWO 10 CASTING
UNI-VERSAL EXTRAS	2020 CASTING
Camera Systems by	MOVIETECH

JOHN BUCKLEY

ANIL DEVANI

Lighting Services by

PANALUX

SINEAD MORAN

JOHN LAWTON

MARK GREAVES

Completion Guarantor

FILM FINANCES

GRAHAM EASTON

DAVID KORDA

JAMES SHIRRAS

RUTH HODGSON

TATIANA WAIT

Production Legal Advisers

REED SMITH LLP

RICHARD PHILIPPS

LAURA CROWLEY

NICK BREEN

Insurance

INTEGRO ENTERTAINMENT

PAUL HILLIER

Publicity

PREMIER

JONATHAN RUTTER

EPK

SPECIAL TREATS

COLIN BURROWS

HELEN CARRIE

JAMES HELYAR

MARK RIVERS

UK Legal Advisor to Amazon

WIGGIN LLP

CHARLES MOORE

DANIEL WHYBREW

FOR BFI:

Head of Production

FIONA MORHAM

Head of Production Finance

IAN KIRK

Business Affairs Manager

CLARE COULTER

FOR FILM4:

Head of Production

TRACEY JOSEPHS

Head of Business Affairs

GERALDINE ATLEE

Creative Executive

JULIA OH

Finance Manager

SUBY McCARTHY

Marketing & Distribution Manager

HANNAH SAUNDERS

Press and Publicity Manager

PHIL CAIRNS

Bank Financing provided by

NATIXIS COFICINE

CHRISTOPHE VIDAL

EDWIGE ROLIN

Legal Advisor to Natixis Coficine

REED SMITH LLP

MICHAEL MAXTONE-SMITH



FOR LIPSYNC PRODUCTIONS:

ROBIN GUISE

PETER RAVEN

Legal Advisors to Lipsync

LEE & THOMPSON LLP

CHRISTOS MICHAELS

ANNABELLE DUCROS

International Sales by

CORNERSTONE FILMS

MARK GOODER

ALISON THOMPSON

CARLA QUARTO DI PALO

DAVID CHARLES

JOANNE MICHAEL

Legal Advisor to Cornerstone

LEE & THOMPSON LLP

NICKI PARFITT

Collection Agent

FINTAGE HOUSE

**With thanks to:**

John Belchem ◦ Nathan Bend ◦ Clare Brown

Michael L. Bush ◦ Paul Carter ◦ Kathleen Chater

Tim Clayton ◦ Chris Day ◦ Diana Donald ◦ Malcolm Hay

Neil Millington ◦ Katrina Navickas ◦ Robert Poole

Michael Powell ◦ Alan Rice ◦ Pete Storer

David Teather ◦ Geoff Wellens

Bate Collection of Musical Instruments

English Folk Dance & Song Society ◦ Chetham's Library

City of Lincoln Council ◦ Gainsborough Old Hall

Guardian Media Group ◦ Household Cavalry Museum and Archive

John Rylands Library ◦ Manchester Central Library

The National Archives ◦ National Army Museum

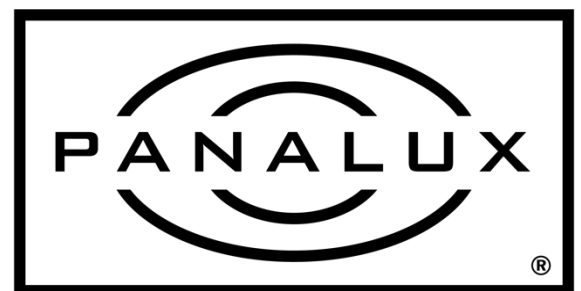
Nuffield College, Oxford ◦ Parliamentary Archives

People's History Museum ◦ Queen Street Mill ◦ St Bride Foundation

Tilbury Fort ◦ Touchstones Rochdale

Working Class Movement Library

Yale Center for British Art, Paul Mellon Collection



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# LIPSYNC

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