

Salisbury

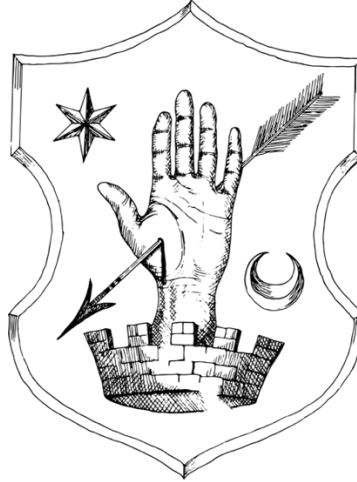


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Running Time: 127 minutes

Welcome to Saltburn House



*The Lincolnshire Home of
Lord and Lady Catton*

A Request For Attendees Regarding Spoilers

Dearest Esteemed Visitors,

On behalf of Saltburn's owners, past and present, I ask you to take the utmost care with all that you see here today. And no matter what you may witness—love, anger, anxiety, unseemly deeds—please, don't share any secrets that might disturb the house's carefully cultivated atmosphere for others.

What happens in Saltburn has quite nearly forever stayed in Saltburn. Though the doors are now open, we ask only that you avoid unnecessary spoilers in your dispatches, and kindly preserve any revelations for future guests.

*Sincerely,
Duncan, Butler of Saltburn House*

STATEMENT FROM EMERALD FENNELL
WRITER/PRODUCER/DIRECTOR, *SALTBURN*

I wanted to make a film about love. More specifically, the kind of locust, scorched-earth, cannibal love that you feel at a certain age. It's the age when you finally get to be an adult, where you're making yourself, where you get to BE someone, or hope to be. The fluctuating identity, the often-unconsummated desire, the sense of becoming another person, of wanting to take over and be taken over is really at the centre of the Gothic tradition. With *Saltburn*, I wanted to make a modern Gothic Romance (and Horror, since they're one and the same), precisely the kind of British country house gothic found in *The Go Between*, *Brideshead Revisited* and *Rebecca*. A place where class, power and sex collide.

The British country house is one of our most enduring cultural exports, and I wanted to explore our fetish for them, and the sado-masochistic relationship with the things we want but can't have. We spend our lives watching others—maybe more so now than ever—in a state of arousal and self-loathing. I want to look at that tension between disgust and desire. The sticky part in between something that makes us feel good and bad. Licking the drain.

SHORT SYNOPSIS

Academy Award winning filmmaker Emerald Fennell (*Promising Young Woman*) brings us a beautifully wicked tale of privilege and desire.

Struggling to find his place at Oxford University, student Oliver Quick (Barry Keoghan) finds himself drawn into the world of the charming and aristocratic Felix Catton (Jacob Elordi), who invites him to Saltburn, his eccentric family's sprawling estate, for a summer never to be forgotten.

ABOUT THE FILM

On the heels of 2021's runaway hit *Promising Young Woman*, Academy Award-winning writer and director Emerald Fennell returns with another wickedly entertaining provocation: an invitation to summer among the aristocratic elite at the grand English manor known as *Saltburn*. It's a summer that for college friends Oliver Quick and Felix Catton will change everything. With fearless performances from a high-achieving ensemble cast led by Barry Keoghan and Jacob Elordi and a sumptuously crafted design that carves out its own reality, the film beckons audiences into a sly, sexy, unraveling portrait of a world of infinite privilege and desires.

Fennell emerged as a bold new pop-cinema voice with *Promising Young Woman* in 2021. Already renowned as an accomplished actor (Emmy nominated for portraying Camilla Parker Bowles on *The Crown*) and writer (Emmy nominated as a showrunner on *Killing Eve*), her sharp, subversive twist on the revenge thriller won accolades for its crackling wit, immersive style, and timely themes. Fennell garnered a rare first-outing Oscar for Best Original Screenplay as well as a nomination for Best Director.

Perhaps it is no surprise that for her second act, Fennell has ventured into an entirely different kind of story: a lavishly mounted epic of social power games, class privilege, and mid-noughties excess, full of mad beauty, seduction, and aspiration—but one that is also its own pointed, suspense-filled sleight-of-hand.

Fennell says the idea came to her because she wanted to write “about our cultural obsession with the things we can't have, about the overwhelming pull of our all-encompassing lust for those things and the utter dismay we feel towards that obsession. At the same time, I also wanted to write about first love, about that kind of summer you only ever have once, that summer you can never get over and also never get back.”

Not wanting to give too much away before audiences will experience the shifts and swerves of *Saltburn*, Fennell describes the film obliquely as the story “of being seduced by an exquisite, dangerous world that seems impossible to get into—and what happens when you get in and you never, ever want to leave.”

There was nothing oblique about her screenplay, however. It was meticulously constructed moment by moment, twist by twist, to lure the audience deeper and deeper into Saltburn's alternately seductive, strange, and sinister allure—and into the beating heart of the aristocratic Catton family. “I'm very interested in those people who are able to live as Gods,” Fennell notes, “and the Cattons live as Gods, meaning they can do anything they want, as well as do anything they want *to* other people.”

The film, which mixes tones and blurs genres, also dives back into a Millennial era for which people are just starting to feel nostalgia. “The film needed to be set 15 years ago strictly from a storytelling point of view,” explains Fennell. “But we also realized that 2006 now has this look that is kind of wonderfully tawdry and very much feels like another period. There's something delicious about going back to the era of circle belts, slouch boots, and iPod Shuffles. It was a way to tap into the specificity and containment of a period drama without any of the starchiness.”

While a real Saltburn-By-The-Sea exists in Yorkshire, Fennell envisioned the film's titular country manor as its own fable-like world, a realm she and her highly creative crew could build to be a dazzling, debauched, at times surreal, palace that lays bare the nature of appetite. "The name has something innately sensual to it, combining the sensations of sweat and pleasure and pain as well. It's a word you can feel. You know when you hear Saltburn, that it's something you'll want," sums up Fennell. "And you know you'll pay for it."

THE GUEST: OLIVER QUICK

Much like the audience, first-year Oxford student, Oliver Quick, has no earthly idea what to expect when he receives a coveted invitation to summer at Saltburn—and he becomes our entrée into its mesmerizing and menacing depths. It's certainly a world unlike any Oliver has ever known in his life, and beyond anything he's imagined. He entered Oxford as an outsider, awkward, struggling to find his place, lacking the experience, wealth, and connections he's watched others use to make their dreams come true. But once he befriends golden boy Felix Catton a new door opens. And as soon as he enters Saltburn, Oliver becomes a quick study in the rules, the people, and the chances to make good on this once-in-a-lifetime experience, as he gets to know each of Saltburn's eccentric and decadent residents.

To bring Oliver to life in all his visible and invisible shadings, Fennell chose the uniquely versatile Barry Keoghan, who received his first Oscar nomination in 2022 as hapless Dominic in *The Banshees of Inisherin* and garnered critical acclaim as the mesmerizing young villain of Yorgos Lanthimos's *The Killing of a Sacred Deer*.

Says Fennell, "*The Killing of a Sacred Deer* is one of my very favorite films and Barry's performance in it was unlike anything I'd ever seen. I've long wanted to work with him. For Oliver, he has just the right mix of being enigmatic but relatable, sexy but vulnerable. Barry can be very magnetic, and Oliver needed to have that degree of magnetism for us to really understand how it is he finds himself in a place like Saltburn."

She also notes that, "We're seduced into Saltburn as Oliver is seduced. But one of Oliver's greatest skills is understanding what people really want, so that becomes the perspective."

Keoghan latched onto the challenges of a role that is not always what it appears—and onto a character whose hunger for more continually enlarges. He describes Oliver as "someone who just has bigger dreams than most. Oliver's an incredibly intelligent person and he has many sides, but he also wants very much to be loved."

His performance was also driven by the idea that everyone living at Saltburn is as fascinated by Oliver as Oliver is fascinated by them and their social mores, manners, and advantages. "The Cattons respond to Oliver with a kind of romantic image of the orphan child," Keoghan reflects. "Everyone loves a kid from the down-and-out really. Oliver then leans into that and gives them exactly what they want. But perhaps he is also taking from them at the same time."

For Keoghan, the inspiration was already there in Fennell's writing to go deep with the character. "I found the script clever, moving and emotional," he says. "Emerald takes you into Oliver's POV, allows you to really feel for him, and then things take a different twist."

While the full richness of Keoghan's portrait, and the way all its dangling strands come together, only comes into view at the end of the film, he was building layer-upon-layer of Oliver's persona every day on set. This took him to corners of the psyche he'd never visited before.

"I was coming home each day knowing that I'd pushed myself to the limit," Keoghan summarizes. "I wasn't settling for anything less and I don't think Emerald did either."

THE MAGNIFICENT CATTONS

At Saltburn, Oliver moves in the orbit of Felix, who is the ultimate Golden Boy: gorgeous, charismatic, gliding through the world with the irresistible, liquid ease of someone born atop the social hierarchy knowing his status as an It Boy is preordained. Felix, it seems, is equally drawn to Oliver, if for different reasons—drawn to his neediness, to the pleasure of his admiration, to his mysteries. To play Felix, Fennell knew she needed an actor who could channel all the preternatural pride and presumptions of great wealth but also Felix’s enticingly laid-back joie de vivre. She found that blend in Jacob Elordi, the Australian actor who came to fore in *Euphoria* and will be seen this year as Elvis in Sofia Coppola’s *Priscilla*.

“Felix is this beautiful, charmed boy who has had every form of genetic and financial luck you can have in life. He’s incredibly nice because he’s never met any form or resistance,” describes Fennell. “But the moment he does face resistance, you see a different person. And Jacob did this very interesting thing with him which was to make him completely real. He’s a very diligent and very specific performer but he played Felix in a way that just feels so natural, a guy who can be sweet and nice but also sometimes a bit shitty. There are very few actors as talented and beautiful as Jacob who are clever enough to give this performance.”

Elordi felt pulled magnetically into the script. “Emerald did such an amazing job of putting her characters under a microscope that reveals close-up the whole of human nature,” he comments.

He approached Felix as someone who is “basically kind and joyful but can’t help but carry this immense sense of privilege that comes with the hundreds of years of money, history and influence that are his inheritance.”

Easygoing as he is, when it comes to Oliver, Felix has a bit of a Svengali complex, gratified to be the benevolent hero who might lift him up. “When Felix first meets Oliver, Oliver so wants to be in with his crowd and Felix sees someone he can nurse like a broken bird,” says Elordi. “I think there’s something in the Catton family where, because they have so much more than they need, they feel a desire to take on other human beings to look after. It’s an instinct that can be very complicated. But that’s what is so brilliant about Emerald’s story—there’s this constant ambiguity between good and evil and right and wrong in each character.”

These ambiguities swirl wildly within Elspeth Catton, Felix’s mother, the imperious former It Girl, rock and roll acolyte, acid-tongued tastemaker, and presiding force who rules over Saltburn. Taking the role straight to the teetering edge with comedic flair is Rosamund Pike, an Emmy and Golden Globe winner, as well as Oscar nominee for her table-turning role in *Gone Girl*.

Fennell knew Pike had the chops to do something fun with the role, but even so, she was staggered by just how much caustic decadence and comic bite Pike brought out in Elspeth. “Rosamund is a complete genius,” says Fennell, “a dry, comic genius. Elspeth is a former model slash socialite who is constantly implying that Pulp’s ‘Common People’ was written about her. She’s one of those people who can be both incredibly warm and ice cold, that person that we all want desperately to be liked by but who will never truly like us. She’s an amalgamation of all of the women I’ve known who have the ability to take people under their wing and then sort of boot them out of the window once they get bored, which I’ve always slightly admired.”

Pike says it was Fennell's pitch-perfect writing, crossing the lines between the satiric and deeply human, that allowed her to sink her teeth so fully into Elspeth. "Emerald knows each of her characters so deeply that when you scratch the surface, layers of subtext just come flooding out," Pike observes. "I knew I could have great fun with Elspeth. She's so outrageous, so desperate to be entertaining and also to never have to put a toe into the water of reality. She goes to great lengths to maintain this deception for herself and everybody else in her family. It's all a form of avoidance but God knows what might come out if she actually let herself go to a place of meaning, that would be far too terrifying."

She continues, "The vanity of this woman! She believes she was a muse to the whole Brit Pop scene in the 90s, to Blur, Pulp, and Oasis. She can also be quite self-deprecating but in that way that makes you absolutely certain that she believes she was influential and important."

Amused as she was by the character, Pike also admits she could be unnerving to inhabit. "Elspeth is the kind of person who, in real life, frightens me. I identify more with how Oliver feels at Saltburn, so exploring what Elspeth does to maintain her world was intriguing, heady, and often scary," she confesses.

Elspeth's pendulum of reactions to Oliver's presence at Saltburn especially intrigued Pike. "Oliver comes in as new blood for the Cattons to shine their benevolence on. He seems very damaged, and Elspeth is always drawn most to very damaged people. I think she's titillated by the fact that his life has involved tragedy, as awful as that is. I think she also knows she does things that make him uncomfortable but that's part of the pleasure. It's all so insidious and subtle, and Emerald brings out structures of power in a way that is very funny and very unsettling."

Pike collaborated closely with Richard E. Grant in the role of Elspeth's husband, Sir James Catton. "We had so much fun ad-libbing together as these characters," she muses.

Fennell took great pleasure in casting Grant, a recent Oscar, BAFTA, and Golden Globe nominee for *Can You Ever Forgive Me*, in a role that takes him somewhere different. "Sir James is someone who looks at his life as if he's won the lottery. Richard and I talked about him as a man who always thought he'd be a lonely bachelor collecting butterflies and he's somehow ended up with this beautiful, electric wife and these gorgeous children and he's delighted," describes Fennell. "But like many men of his generation and social strata, underneath that sort of bumbling quality and benevolence is a steeliness and ability to dispatch people quite swiftly. I loved Richard in *How to Get Ahead in Advertising* and his performance in that is so deeply psychotic and hilarious that I wanted to see him play someone more like the warm, gorgeous center of things that he is in real life."

Grant jumped at that idea. "At the age of 65, to be offered a part where I am kind and loving towards my family was something really enjoyable," he laughs. "Sir James has known from birth that Saltburn was his destiny so there's an extraordinary sense of entitlement that comes with that; but he's an old-fashioned aristocrat in that he tries to deal with people in a benign and kindly way. He is so wealthy and sure of his status, there's nothing he's ever needed to fight for. So, when he is challenged or usurped by an outsider, he's utterly bewildered by that."

Oliver finds himself especially drawn into the orbit of Felix's sister, Venetia, portrayed with equal parts ferocity and fragility by Alison Oliver, the rising Irish actor known for her work in the television series *Conversations with Friends*. "Venetia is another lost soul," says Fennell. "She's got that

Alpha Queen Bee feeling of a girl who when you see her, you think either I need to be her best friend or she's going to destroy me. But at the root of it, she's actually quite lonely. She's very aware she's not the golden child that Felix is. She both loves him more than anything in the world and knows she's second best. And she's been in stasis. She doesn't have a job; she's sort of waiting for something to happen and when Oliver arrives it upends everything that she's felt about herself and the world. And all of that comes across in a performance from Alison that is just sublime."

From the start, Alison Oliver could not wait to unspool each thread of Venetia's twisted complications. "I see Venetia as someone who from a young age got most of her praise from being pretty or at least appearing desirable, so that became her currency," she observes. "She's always on display and doesn't really know any other way to communicate. What really excited me about Venetia was kind of the intense boredom that she feels towards her life while simultaneously having this desperate need for attention, validation, and visibility."

Venetia is also tightly bonded with Felix. "I imagine there was quite a lot of self-parenting going on when they were kids and she's quite protective over her brother. She clings to him because, like so many people, she thinks Felix is wonderful and when he shines his light on her, it makes her feel important," Oliver says.

When Felix brings his new, enigmatic friend to Saltburn, Venetia can't help but be terribly curious. "I think she initially sees Oliver as a person who might give her that kind of attention she's been looking for. She finds him quite amusing and enjoys playing games with him, only to realize he's shockingly different from anyone she's ever met before, which she finds even more thrilling," Oliver demurs.

Then there is Farleigh Start, a Catton relation who has become a kind of adopted son of the family, even if he never quite feels entirely accepted. From the moment Oliver arrives at Saltburn he senses a tenuous, perhaps perilous, link with Farleigh—but also a rival. Taking the role is Archie Madekwe, the London-born actor who came to the fore in Ari Aster's *Midsommar*.

"Archie is clever, talented, gorgeous and plays Farleigh as a real piece of work. Like everyone at Saltburn he is bewitching; but unlike the Cattons, he's someone caught between two worlds," says Fennell. "He's in the family yet not in the family. He's American yet not American. He's made to feel part of the history and then reminded that he's not part of it. All this has made him suspicious of others even if he's perhaps the most normal of the entire group, which is saying something. In any group like the Cattons if you are a satellite person, you come to understand you are allowed to stay only at their discretion, that you are there to entertain or provide whatever it is they need. To us, Farleigh might seem as aristocratic as anyone, but to the Cattons, every tiny difference counts."

Madekwe took on Farleigh as someone who he says, "had a rough beginning in life and now is enjoying being part of the Cattons as much as he can. But as the only person of color, he is often the odd one out in a racist, classist social structure. Emerald described him in the script is an 'impish villain with a cruel streak.' Still, he's not fully a villain. There's a lot of anxiety and self-protection beneath Farleigh's malice. He fears the Cattons won't be loyal to him, so he uses his wit, charm, and cruelty to constantly try to woo everyone around him."

The other denizens of Saltburn include Academy Award winner Carey Mulligan (reuniting with Fennell) as the character known as Poor Dear Pamela, who comes to Saltburn for the weekend and

stays for months; and the estate's primary employee, Duncan, played by renowned Welsh actor Paul Rhys, also appearing this year in Ridley Scott's *Napoleon*. Rhys sees his character as essential to the enveloping atmosphere of Saltburn. "I could call Duncan the butler, but he'd be horrified if he heard that," muses Rhys. "He's the head of the house, having worked his way up from being a footman at the age of 15. Emerald says he *is* Saltburn; that Saltburn grows out of him he out of it and that he will last through Saltburn when all generations have passed."

WELCOME TO SALTBURN

Saltburn, at once a place and a state of mind, comes to life as its own encapsulated and heightened realm of the senses, one where golden-skinned sunbathing and ink-black power plays seem to naturally occur side-by-side, where the tacky and outrageously posh are constant bedfellows.

It's a world so dripping with a mix of tang and sweetness, you can taste and feel it. The design was always an essential component of the film's intricate structure, and Fennell worked with some of the most creative people in filmmaking to ensure the colors, camera angles, costumes, atmosphere, and light-play equaled the energy of the interpersonal dynamics.

One word basically set the tone: *chiaroscuro* or contrasting light and darks. Fennell referenced everything from the harrowing Renaissance realism of Caravaggio's paintings to the dynamic lighting of Stanley Kubrick's to inspire that blend of illumination and shadow.

The house that portrays Saltburn, the location of which is private at the request of the family who have occupied it for generations, was built around 1300 and underwent several transformations, including one in the 1700s when it was refurbished with an ornate Baroque façade. Among other things, what captured Fennell was its walnut cantilevered staircase and its painted walls and ceilings, featuring figures from classical literature and poetic symbolism. It was the ultimate aspirational backdrop from which to forge an ambiance of blasé opulence, to fill with overflowing ash trays, knick-knacks, and junk food.

"My only stipulation for the house was to find a place that had never been seen in anything before," says Fennell, "which in England can be very, very difficult. The house had to really become its own character, so it was vital that it be unfamiliar. When searching for houses in England, most of what you find are either houses that have been very carefully preserved in their era by the National Trust, grand bohemian houses that have fallen into total disrepair, or they're hotels. What's exceedingly rare is to find a house that has been lived in consistently by a family and has all those markings of a family home – and we were very lucky to find this one."

To bring the house and its grounds to life in ravishing shadows, Fennell collaborated closely with Academy Award winning cinematographer Linus Sandgren, renowned for working with a number of visionary directors, including Damien Chazelle, David O. Russell, and Gus Van Sant. Says Fennell of Sandgren, "Linus and I are quite similar in the sense that we're both incredibly fastidious, and both obsessively determined that every shot must be at once a thing of great beauty and a means of storytelling. We went into this knowing that the look of the film had to be extremely pleasurable, one you can't look away from, because it's a film in part about voyeurism."

One idea that led the way was to treat the film as an oil painting slowly heating up. As the heat increased, the oil painting would start to drip and distort the painting, making the picture-perfect beauty of Saltburn increasingly disturbing.

The two also talked a wide range of cinematic references—including the elegant Merchant-Ivory period classics, Joseph Losey's 1971 country-house drama *The Go-Between*, Yorgos Lanthimos' tale of familial isolation *Dogtooth*, the ITV television production of *Brideshead Revisited*, and even the 1999 teen romantic comedy *Cruel Intentions*. "We also looked at lots of Hitchcock," says Fennell, "because he was such a master of voyeuristic perspective."

For the cast, Sandgren's approach was freeing. "The way that Linus works is so unobtrusive for the actors. Yet somehow, he makes everything look astonishingly sensual, sexy, and gorgeous. It felt like a privilege to watch him lighting and capturing this remarkable space," says Grant.

The epic task of crafting the sprawling estate's interiors to match Fennell's mind's-eye vision fell to production designer Suzie Davies, an Oscar nominee for Mike Leigh's 19th Century-set *Mr. Turner*. Together, they explored how the very walls of Saltburn ooze with fraught history, unresolved longing, cold dealmaking, and non-stop indulgence—all in deep tones of red and mahogany.

"In a way, this is a story that could take place in the 1800's but it happens to take place in 2006/7 and 2020," says Davies, "so we played with that idea. We also played with colors a lot, and Emerald knew from the start she wanted to bring in some very punchy colors. We chose reds and greens as our initial colors, but you'll see lots of neon shades as well. We use a kind of Huguenot red for Oliver and Felix's bedrooms. It's a really rich color that works well on film and suggests both anger and danger. Against that, the chiaroscuro lighting becomes more sinister and surrealistic, highlighting naked skin tones and muscles."

Says Fennell of Davies' work, "She is amazing. Right away, she showed me exactly the kind of image that I was so desperate for: a picture of a big, grand room that she'd found which was just full of ashtrays, lint and chewed-up old dog toys. Everyone else was talking about velvet and brocade, which she can do and has done in spades, but Suzie was prepared to get into a whole other level of character detail."

From the start, Fennell and Davies sought to subvert every infamous stereotype of the English country house. "Saltburn definitely was not going to be Downtown Abbey," laughs Davies. "We were keen to go for the edges and highlight all the quirks of the household, juxtaposing modern elements against the lovely ancient walls. There's contemporary artwork and lots of modern textures and fabrics within the environment which gives it a very unexpected feeling."

This was especially true in the formal dining hall, where Oliver first discovers that the rules of Saltburn are not entirely obvious. "We wanted it to be not quite a traditional dining room and it was Emerald's genius idea to put in colorful candles that are slightly frivolous and take the mickey out of tradition a bit. And we couldn't get real Palissy plates," Davies notes, referring to the coveted earth-toned pottery of the 16th Century French artist Bernard Palissy, "so we made our own."

Unusually, one of the key rooms in the story is a bathroom, the one that connects Oliver and Felix's rooms. "It was actually a bedroom that we converted into a bathroom," Davies explains. "And because it was a set that we built, we could do it exactly as we wanted. So, we played with the mirrors on both sides of the room, with the tile floor, and we put a glaze on the ceiling, so there's a reflectiveness to it. It's a posh bathroom but then it has a wicked edge to it."

Unforgettable scenes also take place amid the spiraling loops of Saltburn's formal garden maze. Once a staple of the world's most extensive palaces and estates, the garden maze has long been a symbol of fiendish traps and steadfast pathfinding. Saltburn's maze was specially built for the film incorporating elements of the existing grounds. While preparing the film, Fennell and Davies independently happened upon a *New Yorker* article about maze designer Adrian Fisher, who has designed more than 700 convoluted labyrinths across six continents, as known for their eye-popping beauty as for the emotionally mysterious reactions they produce. "I knew we had to get him for our

film,” Fennell remembers thinking. “From the start, I was determined that the maze be completely real, so we asked Adrian to design the most difficult maze he’d ever designed, and to design two routes through it: one that is almost impossible and another that is a short-cut.”

“Building the full experience of the maze became a big collaboration between our design department, VFX, and Linus’ brilliant photography,” sums up Davies. “It was a leap of faith that turned out amazing.”

The garden’s minotaurs were based on the work of contemporary sculptor Nicola Hicks, known for her alternately tender and menacing depictions of animals and mythical creatures made from plaster and straw. “We also have those big lit lily pads on the square pond,” says Davies. “It’s these sorts of touches that keep giving a little knock to the tradition you’d expect in a stately home.”

So alive and detailed was the house that the cast began to forge family-like bonds there, as they occupied it for the six weeks of shooting. “We started noticing the easy way we draped ourselves over the furniture, the familiarity that we had with the place, and it started to even feel as if we had grown up there,” says Elordi.

“I wasn’t sure I’d ever get used to the scale of the place,” adds Alison Oliver. “But after six weeks, all the tackiness mixed with the beauty began to feel like home.”

SALTBURN AND THE AUGHTIES

Saltburn was created to be not only a uniquely immersive world, but a highly time-specific world—that rare period piece set 20 years ago, in an era many people remember well, yet are shocked to see from a few years on how it looked, felt, and sounded.

2006 and 2007 was a time of seismic technological and social shifts, the very cusp of the voyeuristic social media age that would envelop us all. In 2006, Facebook was newly available to the public and Twitter had just launched, forever altering how people would communicate and present themselves publicly. In 2007, the iPhone came to market, kicking off selfie culture, the threat of privacy's demise, and the switch from the peak power of gossip magazines to the intensive, 24/7 documenting of personal lifestyles. As war raged in Iraq, the early 2000s saw the rise of such “famous for being famous” figures as Paris Hilton and Nicole Richie, the bleach-blond heiresses whose show *The Simple Life* opened up a view into shameless, ostentatious wealth flaunting and presaged today's culture of influencers.

All of this also bolstered an insatiable appetite for more—an appetite that lies at the core of both Saltburn's surface appearance and dark depths.

THE SALTBURN STYLE

Saltburn's distinctive blend of high and low also emerges in the characters' clothing, lovingly crafted by costume designer Sophie Canale, who most recently worked on the hit series *Bridgerton*. Canale found herself working with leading contemporary fashion houses, while playing with both questionable and endearing elements of noughties fashion. But the most important thing Canale did, says Fennell, was to home in on the inner life of each character.

"I always believe clothes are an enormous storytelling tool," says Fennell. "There's so much about the way we dress that subconsciously gives off little signals, whether we mean to or not. So, every t-shirt, every shade, every button was chosen as carefully as the words. Sophie was absolutely wonderful with bringing out that deeper level of period detail: the terrible accessories, the tiny scarves, the awful sort of clittery-clattery jewelry that everyone was wearing in 2006. She got it all."

Canale had her work cut out for her. Keoghan alone had more than 60 costume changes in the film. To complicate matters further, sourcing clothes from 15 years ago was in some ways more challenging than clothes from far history. "Clothes from 2006 and 2007 aren't in the costume houses," Canale notes. "They're still in people's wardrobes or in charity shops. So, there was a learning curve of how we could source these costumes. Since the Catton family wear designer clothing, we did a lot of research into what was happening on the catwalks of the period but then that was all filtered into through the perspectives of each of the characters. So, you have the brightness of Venetia, the pastels of Felix, and Sir James in his autumnal country-style clothing."

Canale was grateful for the enthusiasm from the major fashion houses. "There was so much generosity," she says. "We have Christopher Kane dresses from 2006; Chanel loaned us costumes from the period; we worked with Dior and Valentino; and Burberry even made suits for Felix."

Keoghan's look goes through the largest evolution. "When we initially see Oliver in Oxford, we wanted him to stand out from everyone else," comments Canale. "He's entering this world that he thinks is going to be *Brideshead Revisited* but actually everyone's in contemporary jeans and Ugg boots. It's a whole world he didn't expect to see, while there he is in a blazer and tie feeling slightly embarrassed and confused. Then, as he's accepted into Felix's group, he slowly works himself into the way they dress. But it's still slightly awkward, he doesn't fully get it, and it doesn't really suit him. When he gets to Saltburn, everyone is so stylistically adventurous, while he's quite plain which makes him automatically unusual."

By contrast, Felix is consistently drop-dead gorgeous, even when lounging about, his most frequent state at Saltburn. "Felix's style is inspired a little by Prince Harry, and in my research, I was looking at socialites of that period when Prince Harry was Felix's age. It's that look of the baggy jeans, the linen shirts, the V-necks, and rugby tops. He's very relaxed and comfortable in his own skin."

Venetia is flashier. "Venetia is always trying to impress and spends most of her day wearing bikinis and swimsuits," says Canale. "She also wears a lot of Agent Provocateur, and it was so much fun to take those iconic pieces that were worn by Amy Winehouse and use them in the film."

The true clotheshorse of the household is the never-not-dressed-to-kill Elspeth. Canale worked in close collaboration with Pike to nail down the character's unstudied but definitive style.

“We were inspired by women like Sienna Miller and Laura Bailey—women who seemed to dress so effortlessly but had an inimitable way of putting things together,” says Pike.

Elspeth has no compunction about wearing designer pieces, donning Valentino and Dior, but with her own flair. “She wears high fashion in a completely relaxed, nonchalant way. And then she can just throw on a vintage waistcoat and is able to look sublime,” describes Canale. “That was very easy to do because Rosamund looks incredible in anything you put her in.”

One of Pike’s favorites is the stunning pale green Valentino dress Elspeth wears featuring a huge golden phoenix embroidered across the chest and a dark red taffeta bolero. “The combination is really exotic and sort of mad and beautiful; and it’s fabulous for Elspeth,” says Pike.

Farleigh also has his own sense of high-low verve, matching Gucci with thrift store pieces. “Farleigh is slightly the outsider,” Canale says. “He’s very intelligent, so he’s got a mind of his own and he doesn’t follow the trends and that was really nice to play with. He’s someone who will mix vintage 70s flares with modern clothing to create a more tailored look.”

“I think Farleigh is definitely trying to say something about himself with his sense of style,” says Madekwe. “What I love about his clothing is that it feels both self-conscious and fashion-forward, and that’s why Gucci worked so well because it can be both outlandish and timeless.”

For Sir James, Canale had England’s King Charles—Prince Charles back in 2006—in the back of her mind. “It’s that quintessential country gentleman look,” she summarizes. He’s not fashion forward, and Elspeth doesn’t push him in that direction. For him, it’s all about practicality.”

Layering further touches of period and storytelling over the costumes is the work of BAFTA-nominated makeup, hair, and prosthetic designer Sian Miller, who recently worked with Wes Anderson on *The French Dispatch*. Miller dove immediately into research. “I was poring through teen and pop culture of 15 years ago from magazines, television, and Hollywood,” she explains.

Like Canale, Miller leaned into the grungier side of luxury. Recalls Fennell, “Sian said to me at the start, ‘We need the look of long, ratty, visible hair extensions, chipped nail polish and orange hands from self-tan.’ It was all so perfectly mid-noughties.”

Miller especially had fun with Elspeth’s myriad looks. “She’s a former model who’s a bit Boho, so we had some really clear points of reference, from Georgia May Jagger to Kate Moss—that grungy rock vibe. And then when I saw Rosamund’s gorgeous Valentino dress, I knew that we’d have to design her hair in an up-do to show off that amazing outfit.”

A MIDSUMMER'S NIGHT'S DREAM

At the center of *Saltburn* lies a sequence like no other: the flamboyant Midsummer's Night Dream-themed party Elspeth decides to throw in Oliver's honor. The scene unspools like its own fervid summer dream, at once delectable, folkloric, and unpredictable.

Says Davies, "There were so many design elements that we wanted to bring to the party, elements that needed to feel like they'd been in the family for years, particularly the proscenium arch, where we imagined for hundreds of years families would put on plays for their neighbors and friends. And then to contrast that, we talked about having the slightly grotesque pig on the spit rolling in front of it. It was all about the juxtaposition of the surreal, the sinister, and the colorful."

Oliver dons full costume at the party, attending in a tender antler headdress and tailored suit, striking Puckish mythological notes. "There was an image of an embroidered suit from one of our mood boards for the film that was the inspiration for Oliver's party outfit," recalls Canale. "It led into all these ideas about him looking like something out of folklore. My sister-in-law is an illustrator, and she created the leaf design with the acorns, and we have two moths hidden in there as well. In silhouette with the suit and the antlers, Barry looked stunning."

Venetia's darkly twinkling cobweb dress was made by hand. "I felt that this dress had to be made by a jeweler," says Canale. "We had a wonderful jeweler who came on board and crafted the dress out of chains. It required lots of fittings with Alison because every time a new chain was added the whole cobweb would shift in position. And then we added lots of little gems that sparkle in the light, resembling dewdrops on the cobweb."

Elspeth comes as Titiana, Queen of the Fairies. "Elspeth wear these beautiful gold ear cuffs that are almost like elf ears, a feathered headdress, and this extraordinary couture Valentino gold dress," says Pike. "It was just amazing." Adds Canale, "Because we knew the shoot would be very dark, it was important to get as many sequins and as much texture into the costumes as we possibly could—and with that gold dress we got lots of beautiful bouncing light."

Felix on the other hand is a more laissez-faire Puck. "You've got everyone else at the party in ballgowns, black tie, fancy dress, or trashy dresses. But Felix is just in his jeans and a vest, and then he's put a pair of wings on and that's all the effort he's going to make," muses Canale.

Sums up Madekwe of the party, "Throughout the film, there's something of a heightened Shakespearean quality to *Saltburn* and the Cattons and then it all comes to life on this night."

When production wrapped, the storytelling did not stop. It intensified further in the editing room, where Fennell worked with two-time BAFTA nominee Victoria Boydell (*Great Expectations*). The film's hypnotic pacing was also enhanced by a soundtrack full of eclectic noughties needle-drops. "For me, music is the start of the process, and I often start by making a playlist," says Fennell. "Music can tell you so much about the time and the characters. For the soundtrack, I was determined to have a mix of deep cuts, lots of very British music, and anything that might ever-so-slightly undercut the beauty of *Saltburn*."

Atop the sounds of mid-2000 pop and rock glides a score composed by Anthony Willis, who reunites with Fennell, having garnered a BAFTA nomination for the *Promising Young Woman* score. “I wanted something incredibly sexy for the score and Anthony truly delivered on that,” says Fennell.

Even as Fennell brought keen precision to every element of the film, from the performances to the photography, design, and music—the aim was that of dizzying unpredictability. “Emerald has this stunning ability to keep everything that happens all a bit ambiguous and balanced just on the tipping point,” sums up Alison Oliver, “right until it tips over.”

ABOUT THE CAST

Barry Keoghan (Oliver Quick) is an Academy Award, Golden Globe, and SAG Award nominated performer as well as a BAFTA Award winning film and television actor, working with the industry's leading auteurs. In November, Keoghan stars in Emerald Fennell's *Saltburn*, co-starring Jacob Elordi, Rosamund Pike, and Richard E. Grant.

Currently, Keoghan is in production on Andrea Arnold's *Bird*, starring opposite of Franz Rogowski. He recently wrapped production on 'Trey Edward Schultz' and The Weeknd's untitled project starring opposite of Jenna Ortega. Prior to this, he completed production on Chris Andrews' *Bring Them Down* opposite of Christopher Abbott and Colm Meaney. Michael (Abbott), the last son of a shepherding family, lives with his ailing father, Ray (Meaney). Burdened by a terrible secret, Michael has isolated himself from the world. When a conflict with rival farmer Gary and his son Jack (Keoghan) escalates, Michael is drawn into a devastating chain of events, forcing him to confront the horrors of his past.

Most notably, in 2023, Keoghan won the BAFTA Award for Best Supporting Actor as Dominic in Martin McDonagh's *The Banshees of Inisherin*, opposite Colin Farrell and Brendan Gleeson. The same year he was also nominated for the 2023 Academy Award in the category of Best Performance by an Actor in a Supporting Role; Golden Globe for Best Supporting Actor in a Motion Picture; Screen Actors Guild Award for Best Supporting Actor as well as Outstanding Cast in a Motion Picture; Critics' Choice Award for Best Supporting Actor and Best Acting Ensemble; Irish Film and Television Award for Best Supporting Actor; as well as The London Film Critic's Circle Award for Supporting Actor of the Year among many other accolades.

Additional film credits include Matt Reeves' DC Universe *The Batman*, opposite Robert Pattinson; Chloe Zhao's Marvels' *Eternals*, with a cast that includes Angelina Jolie, Salma Hayek, Brian Tyree Henry & Kumail Nanjiani; David Lowery's *The Green Knight*; Nick Rowland's *Calm with Horses* (BAFTA, BIFA and IFTA nominations); as well as Bart Layton's *American Animals* (BIFA nomination); Yorgos Lanthimos' *The Killing of a Sacred Deer* opposite Colin Farrell and Nicole Kidman (Independent Spirit Award nominations and Irish Film & Television Award win); Christopher Nolan's blockbuster *Dunkirk*, with Mark Rylance, Tom Hardy, Kenneth Branagh and Cillian Murphy; Lance Daly's *Black '47*; Konstantin Bojanov's *Light Thereafter*; Rebecca Daly's *Mammal*; Adam Smith's *Trespass Against Us*; Rachael Moriarty and Peter Murphy's *Traders*; as well as Yann Demanges' *71*. Additional television credits include Craig Mazin's Emmy and Golden Globe nominated *Chernobyl* and the upcoming third and final season of *Top Boy*, on Netflix September 7, 2023.

Jacob Elordi (Felix Catton) stars in the critically acclaimed HBO series *Euphoria* with director Sam Levinson, executive producer Drake, and A24. In addition to *Saltburn*, audiences can next see Elordi star as Elvis Presley opposite Cailee Spaeny in Sofia Coppola's highly anticipated film *Priscilla*. The film is based on the memoir *Elvis and Me* by Priscilla Presley. He will also star in Sony Pictures' *The Narrow Road to the Deep North*, a limited series set during World War II. The series is based on Richard Flanagan's Booker Prize-winning novel.

Elordi also appears in the indie film *The Sweet East* with Talia Ryder. The film premiered at the 2023 Cannes Film Festival. He also stars in *On Swift Horses* with Daisy Edgar-Jones, Will Poulter and Diego Calva.

Additional credits include Legendary Pictures' high concept feature *Parallel* and an independent film, *He Went That Way*, starring opposite Zachary Quinto as well as Adrian Lyne's feature *Deep Water*.

Golden Globe and Emmy Award-winner, BAFTA, and Academy Award-nominee **Rosamund Pike (Elspeth Catton)** has earned international acclaim for her film, television, and stage roles. In addition to starring in Emerald Fennell's *Saltburn* alongside Jacob Elordi and Barry Keoghan, Pike will also be reprising her role as Moiraine, the leader of the magical all-female organization the Aes Sedai, in the second season of *The Wheel of Time*. The Amazon fantasy series is based on the eponymous novels by Robert Jordan, which follow Moiraine as she leads five young people on a journey around the world while trying to learn which of them will fulfill the prophecy of the Dragon Reborn. In addition to her on screen portrayal of Moiraine, Pike has also narrated the first three audiobooks of Robert Jordan's *The Wheel of Time* series of novels. In March, she won the Audie Award for Best Female Narrator for her narration of the first book *The Eye of the World*. *The Great Hunt* was released last August and "The Dragon Reborn" was released in June by MacMillan.

In June 2021, Pike was heard starring as former First Lady, Edith Wilson, in QCODE and Crooked Media's satire podcast *EDITH!* The limited series tells the story of Edith Wilson, the second wife of President Woodrow Wilson. It was written by comedian and TV writer Gonzalo Cordova and Crooked Media head writer Travis Helwig. Pike was also executive producer on the show, and she won an Ambies Award in the 'Best Performer in Audio Fiction' category for her work on the project.

In early 2021, Pike won the award for 'Best Actress in a Musical or Comedy Motion Picture' at the Golden Globes for her performance in J Blakeson's dark comedy *I Care A Lot*. The film sees Pike play the lead role, "Marla Grayson," alongside Peter Dinklage, Eiza González and Dianne Wiest. Marla is a very successful legal guardian who uses the law to her own benefit but at her clients' detriment. As she starts to cherry pick the seemingly perfect client, she quickly learns that looks can be deceiving. *I Care A Lot* premiered at the Toronto International Film Festival in 2020 and is now available to watch on Netflix in the US and Prime Video in the UK. In 2020, Pike starred in *Radioactive*, a film which focuses on the life of the two-time Nobel Prize winning scientist Marie Curie (played by Pike) as she makes her groundbreaking discoveries in the 20th Century. Directed by Marjane Satrapi (*Persepolis*), it had been adapted from Lauren Redniss' graphic novel *Marie and Pierre Curie* by Jack Thorne. *Radioactive* was the Closing Night Gala at Toronto International Film Festival 2019, was digitally released in the UK in 2020 and is now available to stream on Prime Video.

In 2019, Pike won an Emmy Award in the 'Outstanding Actress in a Short Form Comedy' category for *State of the Union*. The comedy series also won 'Short Form Comedy or Drama Series'. Written by Nick Hornby and directed by Stephen Frears, the short series launched on SundanceTV in May 2019 and is currently available on BBC iPlayer. In 2020, Pike was seen starring in Andrea Di Stefano's *The Informer*, a crime thriller based on the novel *Three Seconds* by Roslund/Hellström. The Pike has also lent her voice to the animated adaptation of Tove Jansson's body of work, *Moominvalley*. Pike plays "Moominmamma" alongside Taron Egerton, Kate Winslet and Warwick Davis. The television series is directed by Steve Box and was released in 2019. In 2018, Pike was nominated for a Golden Globe for her portrayal of the legendary Sunday Times war reporter, "Marie Colvin," in *A Private War*. Colvin died in 2012 in a targeted rocket attack whilst covering the Syrian civil war. Based on Marie Brenner's Vanity Fair article, "Marie Colvin's Private War" and was directed by Matthew

Heineman. Also, in 2018, Pike starred in José Padilha's *7 Days In Entebbe*, Brad Anderson's *Beirut* and Patrick Kennedy's short film, *The Human Voice*.

In 2017, Pike starred in Scott Cooper's *Hostiles* alongside Christian Bale. In 2016, she starred in Amma Asante's *A United Kingdom*, opposite David Oyelowo, which tells the true story of Seretse Khama, a member of the Botswana royal family who sparked controversy when he married Ruth Williams (portrayed by Pike) in 1948, when interracial marriage was illegal, and was then banned from his home country in 1951. And in 2015, Pike played the lead in the thriller *Return To Sender*.

In 2014, Pike starred in David Fincher's *Gone Girl*, in which she played 'Amy Dunne,' opposite Ben Affleck. *Gone Girl* was adapted for the screen by the best-selling book's original author, Gillian Flynn, and the film earned over \$215 million in global ticket sales. Both the film and Pike's performance earned widespread critical acclaim, with Richard Lawson of *Vanity Fair* calling her portrayal "a star-makingly good performance, spellbinding in its operatic mix of tones and temperatures." Pike was nominated for an Academy Award, a SAG Award, a BAFTA Award, a Golden Globe Award, a Critics' Choice Movie Award and was in February 2015 at the Santa Barbara International Film Festival. She was also honored with the 'Breakthrough Performance Award' at the 26th Annual Palm Springs Film Festival and at the Women in Film & TV (UK) Awards. Additionally, she won many film critics' awards for her portrayal including the Austin Film Critics Association Award, Utah Film Critics Association Award, and Oklahoma Film Critics' Circle Award as well as being nominated for a London Critics' Circle Film Award, St. Louis Film Critics Award, Phoenix Film Critics Society, International Press Academy Satellite Award, Women's Image Network Award, Georgia Film Critics Association Award, Australian Academy of Cinema and Television Arts Award and the Washington DC Area Film Critics Award.

Also in 2014, Pike starred in Peter Chelsom's *Hector and the Search for Happiness* and in Andy Hamilton and Guy Jenkin's part-improvised BBC comedy *What We Did on our Holiday*, alongside Billy Connolly and David Tennant. In 2010, Pike starred in *Barney's Version* opposite Paul Giamatti. Pike's work in the film earned her a London Critics' Circle Award for 'British Actress of the Year' and a Genie Award nomination for 'Best Actress.' Pike received critical acclaim for her work as 'Helen' in Lone Scherfig's *An Education*, which garnered Academy Award, Golden Globe, BAFTA and Film Critics nominations, and a win for Best Foreign Film at the Independent Spirit Awards. Pike's other film credits include *A Long Way Down*, Edgar Wright's *The World's End*, *Jack Reacher* opposite Tom Cruise, and *Wrath of the Titans*, directed by Jonathan Liebesman. In 2010, Pike played 'Lisa Hopkins' in *Made in Dagenham* and was nominated for a 2011 London Critics' Circle Award for 'British Actress in a Supporting Role' for her role in the film.

Other film projects have included *Johnny English Reborn*, *The Big Year*, *Women In Love*, *The Libertine*, *Pride and Prejudice*, *Fracture*, *Fugitive Pieces*, *Surrogates*, *Burning Palms* and *Die Another Day*. Aside from her cinematic roles, Pike has continued to return to her roots with theater performances on the London stage. She has starred in *Gaslight*, Patrick Hamilton's Victorian thriller, at the Old Vic Theatre, The Donmar Warehouse Production of *Madame de Sade* in The West End, opposite Judi Dench, and The Royal Court Theatre production of *Hitchcock Blonde* directed by Terry Johnson. With its enormous success, the play was moved to the Lyric Theatre in London's West End. Pike began 2010 by playing the title role in *Hedda Gabler*, a performance for which she received rave reviews.

Richard E. Grant (Sir James Catton) made his film debut in Bruce Robinson's classic British comedy *Withnail and I* and has amassed a long, distinguished and varied career achieving

recognition in both Hollywood blockbusters and smaller independent films with titles including *L.A. Story*, *The Age of Innocence*, *Portrait of A Lady*, *How To Get Ahead In Advertising*, *Bram Stoker's Dracula* and *Gosford Park*.

He wrote and directed *WAH-WAH*. More recently, he appeared as Dr. Zander Rice in Marvel's critically acclaimed film *Logan*, and as Shiver in Disney's *The Nutcracker* and *The Four Realms*. His television work includes *Girls*, *Game of Thrones*, and *Downton Abbey*. Grant's performance as Jack in Fox Searchlight's *Can You Ever Forgive Me?* opposite Melissa McCarthy earned him widespread critical acclaim, including nominations as Best Supporting Actor for the Academy Award®, BAFTA and Golden Globe®, and won the Independent Spirit Award, Gotham Award and London Critics Circle Award in the same category.

In addition to *Saltburn*, other recent projects include: *Everybody's Talking About Jamie*, *Dispatches from Elsewhere* alongside Sally Field and creator Jason Segal; and *Star Wars: Episode IX—The Rise of Skywalker*.

Irish actor **Alison Oliver (Venetia Catton)** is most well-known for her leading role in the TV adaptation of Sally Rooney's debut novel *Conversations With Friends*. Alison played Frances, the narrator of the season which consisted of 12 half-hour episodes. Alison is nominated at the Irish Film and Television Awards (IFTAs) for Best Actress in a Lead Role – Drama.

Her theatre credits include shows *Women, Beware The Devil* at the Almeida Theatre and *Dancing At Lughnasa* at The National which launched to rave reviews, The Guardian's 4 star review said: "The performances are exquisite too, from Oliver's fluttering exhilaration when Gerry first arrives to the house, to Jack's passion for the alternative faith he has brought back to Donegal." It has recently been announced she will return to the Almeida Theatre as the lead in the new production of *Portia Coughlan*.

In addition to *Saltburn*, in 2023 Alison starred alongside Sharon Horgan and Michael Sheen in Jack Thorne's upcoming BBC drama *Best Interests*. Alison graduated Lir Academy, Dublin in 2020 with a BA in Acting ahead of landing her breakout role, whilst studying she starred in productions such as *Summer And Smoke*, *The Merchant Of Venice*, *Blood Wedding* and *The Comedy Of Errors*.

In 2023, **Archie Madekwe (Farleigh)** is making his mark with back-to-back lead roles in two blockbuster films for Sony and Amazon. This summer Archie can be seen starring in Neill Blomkamp's *Gran Turismo* for Sony Pictures and PlayStation opposite Orlando Bloom and David Harbour. Based on a true story, Archie portrays Jann Mardenborough, a teenage Gran Turismo player whose video game skills won a series of Nissan competitions to become an actual professional race car driver. This fall, Archie can be seen in Emerald Fennell's *Saltburn*.

Archie's major year also includes a run at London's the Young Vic in *Further Than the Furthest Thing*, as well as appearing in the Ari Aster directed *Beau Is Afraid* opposite Joaquin Phoenix for A24. In addition, he stars in Alex Lawler's directorial debut, *For People in Trouble*, which features Archie and Emma D'Arcy as the only cast members portraying two people whose romantic relationship blossoms and fractures as it's intertwined with impending societal collapse. The short debuted at the 2023 Tribeca Festival in New York.

Archie's television credits include leading the Apple original series *See* opposite Jason Momoa and Alfre Woodard, which premiered on November 1, 2019, with the global launch of Apple TV+. The 8-episode series is an epic, world-building drama set in the future when humans have lost the sense of sight and society has had to find new ways to interact and survive. All of this is challenged when a set of twins, 'Kofun' (Madekwe) and 'Haniwa' (Nesta Cooper), are born with a sense of sight. The third and final season debuted on August 26, 2022.

In 2017, Archie made his West End debut in the hit production of Edward Albee's *The Goat*, directed by Ian Rickson. He starred as the son of Damian Lewis and Sophie Okonedo, landing this coveted role immediately upon finishing his training at LAMDA. This performance earned him recognition as a 2017 Screen International Star of Tomorrow.

Archie's film credits also include Ari Aster's celebrated thriller *Midsommar* opposite Florence Pugh and Jack Reynor, as well as Lionsgate's sci-fi feature *Voyagers*, in which he had a leading role alongside Tye Sheridan and Lily Rose Depp. He made his presence known in independent films as the male lead and love interest to Elle Fanning in Max Minghella's 2019 indie *Teen Spirit*.

In television, Archie has also appeared in the UK remake of Lisa Kudrow's hit comedy series *Web Therapy* entitled *Hang Ups*, the BBC miniseries *Les Misérables* opposite David Oyelowo, Josh O'Connor, and Lily Collins, as well as Amazon's *Informer* alongside Paddy Considine and Bel Powley.

Carey Mulligan (Poor Dear Pamela) is an Academy Award®-nominated actress who first broke out in a starring role in the critically acclaimed film *An Education*. The role garnered her the BAFTA Award for Best Actress and nominations for an Academy Award, Golden Globe Award and SAG Award. Mulligan will next star opposite Bradley Cooper in the Netflix feature *Maestro*. Written and directed by Cooper, *Maestro* tells the complex love story of composer Leonard Bernstein (Cooper) and his wife Felicia Montealegre (Mulligan). She can also next be seen in *Spaceman* alongside Adam Sandler and directed by Johan Renck. The movie follows an orphan raised by his grandparents in the Czech Republic who wants to become the country's first astronaut.

In 2022, she was nominated for both a BAFTA and a Golden Globe for her performance as Megan Twohey in *She Said*. Alongside Zoe Kazan and based on a true story, it follows two New York Times reporters who worked together to bring attention to sexual assault in Hollywood. In 2021, Mulligan was nominated for her second Oscar in the Lead Actress category for her performance in Emerald Fennell's directorial debut *Promising Young Woman*. The role garnered awards from the Critics' Choice Association, the Film Independent Spirit Awards, the National Board of Review, the Los Angeles Film Critics Association and over 20 critics groups around the country.

In 2018, Mulligan received rave reviews and an Independent Spirit Award nomination for Best Female Lead for her role in IFC's *Wildlife* opposite Jake Gyllenhaal and directed by Paul Dano. The film premiered at Sundance, Cannes, TIFF, the New York Film Festival and the London Film Festival. Also that year, Mulligan garnered rave reviews for her one-woman show, *Girls & Boys*, written by Dennis Kelly and directed by Lyndsey Turner. The show premiered at the Royal Court Theatre on West End and later, on Broadway. She also starred in the four-part BBC miniseries *Collateral* written by David Hare.

In 2017, Mulligan starred as Laura in the Netflix original film *Mudbound*, directed by Dee Rees. The film was honored with the Robert Altman Award at the Film Independent Spirit Awards, and the

ensemble won a Special Gotham Jury Award at the Gotham Awards, as well as earning a SAG Award nomination. In 2015, Mulligan starred in *Suffragette*, directed by Sarah Gavron, portraying the role of Maud alongside Meryl Streep which garnered her a nomination for Best Actress from the British Independent Film Awards. That same year, she starred in Thomas Vinterberg's *Far from the Madding Crowd*, alongside Matthias Schoenarts, earning a nomination for Best Actress from the London Critics Circle awards for her performance.

Other film credits include: Netflix's *The Dig* opposite Ralph Fiennes; *Inside Llewyn Davis* alongside Oscar Isaac, directed by Joel and Ethan Coen; *The Great Gatsby* alongside Leonardo DiCaprio, directed by Baz Luhrmann; *Shame* alongside Michael Fassbender, directed by Steve McQueen; *Drive* alongside Ryan Gosling, directed by Nicolas Winding Refn; *Wall Street: Money Never Sleeps*, *Never Let Me Go*, *Brothers*, *Public Enemies*, *The Greatest*, *And When Did You Last See Your Father?* and *Pride & Prejudice*. Her television credits include *My Boy Jack*, *Doctor Who*, *Northanger Abbey*, *The Amazing Mrs. Pritchard*, *Waking the Dead*, *Miss Marple*, *Bleak House*, and *Trial & Retribution*.

Mulligan made her West End stage debut in 2014 alongside Bill Nighy in the critically acclaimed revival of David Hare's Olivier Award-winning play *Skylight*, directed by Stephen Daldry. A year later, the play transferred to Broadway, for which Mulligan received Drama League, Drama Desk and Tony Award nominations. In 2008, Mulligan made her Broadway debut in the revival of *The Seagull* as Nina, in which she played the same role in The Royal Court Theatre's production of the play a year prior. Other theater credits include the off-Broadway production of *Through a Glass Darkly* in 2011, The Almeida theatre's *The Hypochondriac* in 2005, and her first on-stage production, The Royal Court Theatre's *Forty Winks* in 2004.

She is a supporter of the Alzheimer's Society as her grandmother, Nans, was diagnosed with Alzheimer's disease in 2004. She has fronted the Society's Dementia Awareness Week campaigns in addition to raising awareness on national television. She is also an ambassador for War Child, a family of independent humanitarian organizations that work together to help children affected by armed conflict.

ABOUT THE FILMMAKERS

Emerald Fennell (Writer/Director) is an Academy Award, Golden Globe, Emmy, DGA, PGA, and WGA nominated writer, director, actress and author who has established herself as a prolific multihyphenate in film, television, and theatre.

Fennell's feature directorial and screenplay debut, *Promising Young Woman*, which she also produced, was released in theaters December 25, 2020, from Focus Features. The film stars Carey Mulligan, who received a Best Actress Academy Award® nomination for her role, and was a breakout success out of the 2020 Sundance Film Festival. Fennell's feminist, timely take on the revenge genre was recognized as one of the top scripts of the 2018 Blacklist. She was later nominated for three Academy Awards, including Best Picture and Best Director, and won for Best Original Screenplay, received two Golden Globe nominations for Best Screenplay and Best Director, six BAFTA nominations including Best Film, Outstanding British Film and Original Screenplay, as well as DGA, PGA and WGA nominations and won two Film Independent Spirit Awards for Best Director and Best Screenplay.

Most recently, Fennell wrote the contemporary musical stage version of *Cinderella* alongside Andrew Lloyd Webber, which debuted in 2021 at the Gillian Lynne Theatre in London's West End. The show continued its run on Broadway in March of 2023 under the name *Bad Cinderella* at the Imperial Theatre in New York.

Her debut short, *Careful How You Go*, which she wrote and directed, premiered at Sundance in 2019. She also served as the showrunner on Season 2 of *Killing Eve*, for which she was nominated for two Emmys and the show was nominated for a Golden Globe.

In front of the camera, she can be seen alongside Margot Robbie and Ryan Gosling in Greta Gerwig's *Barbie*. Fennell starred in Seasons 3 and 4 of Netflix's award-winning drama series, *The Crown*, playing Camilla Parker Bowles, for which she has received rave reviews, an Emmy nomination for Outstanding Supporting Actress in a Drama Series, and the series won the SAG Award for Outstanding Performance by an Ensemble in a Drama Series. Other recent on-camera film credits include *The Danish Girl*, *Pan* and *Anna Karenina*.

Off screen, Fennell has published three novels: *Shiverton Hall* along with the sequel, *The Creeper* and *Monsters* (2017 Carnegie Medal nominee), all of which were incredibly well-received and drew comparisons ranging from Roald Dahl to Bret Easton Ellis.

LuckyChap's first project to hit the big screen was the award-winning independent feature *I, Tonya*. The film went on to receive an Academy Award for Allison Janney, along with two nominations- including Margot Robbie, five BAFTA nominations and three Golden Globe nominations. LuckyChap's film *Promising Young Woman*, starring Carey Mulligan, was released by Focus Features on December 25, 2020. The film, which debuted at the 2020 Sundance Film Festival, marked Emerald Fennell's directorial debut. *Promising Young Woman* received five Academy Award nominations, including Best Picture, six BAFTA nominations and four Golden Globe nominations. Most recently, LuckyChap's film *Barbie*, was released by Warner Bros. on July 21, 2023, and has already amassed over one billion dollars at the global box office and has received rave reviews for the overall film and individual performances. The film is directed by Greta Gerwig and stars Margot Robbie, Ryan Gosling, America Ferrera, and Kate McKinnon, to name a few. LuckyChap's film *Boston Strangler*,

which stars Keira Knightley, debuted on Hulu in March 2023 and helped Hulu to have the best week of the year (in March 2023) for streaming movies. LuckyChap's newest film, Emerald Fennell's *Saltburn*, starring Barry Keough and Jacob Elordi, made its debut at the Telluride Film Festival and will open the BFI London Film Festival in October 2023. The film will open in New York and Los Angeles on November 24th, before going wide on December 1st. LuckyChap recently announced their partnership on Megan Park's film *My Old Ass*, which LuckyChap produced under their feature film first look deal with Indian Paintbrush. LuckyChap also recently wrapped production on *Borderline*, starring Samara Weaving and Eric Dane. Additionally, LuckyChap will produce *Big Thunder Mountain*, alongside Scott Free and will be directed by Bert & Bertie. LuckyChap is also producing the *Untitled Body Swap Comedy*, starring Julia Roberts and Jennifer Aniston, directed by Max Barbakow for Amazon.

On the television side, LuckyChap currently has a first-look deal with Amazon Studios. LuckyChap produced the hit limited series *Maid* for Netflix, which was released in October 2021. The series stars Margaret Qualley and Andie MacDowell and quickly became one of Netflix's most-watched limited series. Margaret Qualley received an Emmy nomination for her performance and *Maid* also received Emmy nominations for writing and directing. Additionally, *Maid* received a Critics Choice nomination for Best Limited Series and was named one of AFI's Top Television Programs of the Year. LuckyChap also produced the comedy series *Dollface* alongside Clubhouse Pictures and ABC Signature Studios, starring Kat Dennings, and the second season was released in February 2022. LuckyChap's limited series *Mike*, starring Trevante Rhodes, was released in August 2022 on Hulu. *Mike* was produced alongside Clubhouse Pictures, The Gist of It, Entertainment 360 and 20th Television. The series received two NAACP nominations for Outstanding Actor in a Television Movie, Limited Series, or Dramatic Special (Trevante Rhodes) and Outstanding Supporting Actor in a Television Movie, Limited Series or Dramatic Special (Russell Hornsby).

LuckyChap received the honor of "Producers of the Year" by The Hollywood Reporter in 2020.

Linus Sandgren (Director of Photography), born 1972, is a Swedish Cinematographer who resides in Los Angeles. He studied graphic design and illustration at Bergh's school of communication and film at the Stockholm Film School and worked as a PA, spark and camera assistant of Swedish feature films, before he began his career as a Cinematographer in 1999.

Sandgren's work on his debut feature film *Storm* (2005), earned him a Guldbagge for Best Cinematography (Swedish Film Institute Award). In 2012, director Gus Van Sant hired Sandgren to lens his feature film *Promised Land* (2012) and since then, he has photographed highly acclaimed films including *La La Land* (2016), *First Man* (2018) and *Babylon* (2022) which all were directed by Damien Chazelle, *No Time To Die* (2021) by Cary Fukunaga, *American Hustle* (2013) and *Joy* (2015) by David O Russell, to name a few.

Sandgren was honored with the Academy Award and the BAFTA Award, for his work on *La La Land*. He also received BAFTA nominations for his work on *First Man* and *No Time To Die*. Linus is a member of the ASC, FSF, AMPAS and BAFTA.

Victoria Boydell (Editor) began her career as an editor for the series *Wonderful You* in 1999. It was not long before she received her first RTS award nomination in 2000 for *The Visitor*, starring Daniel Craig.

She then went on to edit prestigious television dramas such as the first series of *Hustle* (2004), *Wild Sargasso Sea*, a TV movie with Rafe Spall and Rebecca Hall, four episodes of *Coming Up* with directors such as Tom Harper and Peter Mackie Burns and the first two episodes of *Luther*.

In 2009, Victoria gained another RTS award nomination, along with her first BAFTA nomination for Best Editing for the mini-series *Occupation*, directed by Nick Murphy for ARTE, and the BBC. In 2011, she was awarded the Panalux Craft Award at the Women in Film and Television Awards. Other television credits include *Random* a TV movie directed by Debbie Tucker Green, with Nadine Marshall and Daniel Kaluuya, for which Victoria was nominated for the RTS Awards; *Great Expectations* for the BBC, directed by Brian Kirk, which led to further RTS and BAFTA Craft nominations; Channel 4's mini-series *Southcliffe*, directed by Sean Durkin; and Working Title's *London Spy*, starring Ben Wishaw, for which Victoria received another BAFTA Craft nomination.

Victoria's feature film credits include *Kidulthood* (2006) directed by Menhaj Huda; *Africa United* with director Debs Paterson; Rufus Norris' celebrated debut feature *Broken; Belle*, directed by Amma Asante; John Madden's *The Second Best Exotic Marigold Hotel* and *Operation Mincemeat*; Gurinder Chadha's *Viceroy's House*; Simon Curtis' *Goodbye Christopher Robin*, starring Margot Robbie and Domhnall Gleeson and Dan Friedkin's *The Last Vermeer* with Guy Pearce and Claes Bang.

Most recently, in addition to Emerald Fennell's *Saltburn*, Victoria cut Raine Allen Miller's successful directorial debut *Rye Lane* for BBC Films and Searchlight. She is currently editing William Bridges' *For Life* for Ryder Picture Company with Brett Goldstein and Imogen Poots.

Oscar and Bafta nominated **Suzie Davies (Production Designer)** has an enthusiastic passion for design. She works with a huge energy and thoroughly enjoys the process of film making. Her designs compliment the story telling process and with her clever use of the budget she produces interesting and versatile sets and spaces.

Starting off as a model maker and sculptor in the 90's, and then as an Art Director on and off camera, her route through the art department has given her fantastic opportunities and experience which enhance her vision as a production designer. Working in varied genres drama to comedy and horror to dance, and for varying budgets any project is taken on with relish. At home or abroad Suzie enjoys working with crews from all over the world. She is a valued, supportive and collaborative member of any production team. She has given talks and masterclasses at various Film Schools, has lectured at the The National Gallery on the Depiction of Color in Film and is a mentor for Production Design winners of the Watersprite Film Festival.

Over the last 11 years, costume designer **Sophie Canale (Costume Designer)** has carefully crafted a career working her way through the ranks of the costume department, collecting an impressive and diverse list of credits amongst some of the biggest names in the industry. In 2021 Sophie's design talent was recognized when she took the reins of the smash Netflix hit *Bridgerton* Series 2. Widely known for its stunning array of intricate and ornate costumes, *Bridgerton* has helped Sophie to establish herself as one of the most exciting designers around today.

Siân Miller (Hair and Make-Up Design) is a BAFTA nominated Hair and Make-Up Designer with over 30 years of experience in the British Film and Television industry. Formerly an art school graduate, Siân trained at Vidal Sassoon and The London College of Fashion. In 2022 Siân was BAFTA nominated in the Make-Up and Hair category for Joe Wright's *Cyrano* and shortlisted for the

Academy Awards. Following her role as Hair, Make-Up and Prosthetics Designer on Emerald Fennell's *Saltburn*, Siân is designing *Paddington in Peru*, currently in production, for Studio Canal.