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Presents

THE BALLAD OF WALLIS ISLAND

"A FRESH, BIG-HEARTED COMEDY"

THE WALL STREET JOURNAL.

TOM BASDEN TIM KEY AND CAREY MULLIGAN

THE BALLAD OF WALLIS ISLAND



HE'S GETTING THE BAND BACK TOGETHER.



PARENTS STRONGLY CAUTIONED
PG-13
Some Material May Be Inappropriate for Children Under 13
SOME LANGUAGE
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ONLY IN THEATERS
MARCH 28

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Running Time: 1 hour and 40 minutes

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SYNOPSIS

Eccentric lottery winner Charles dreams of getting his favorite musicians, McGwyer Mortimer, back together. The fantasy becomes real when the bandmates and former lovers agree to play a private show at his home on Wallis Island. Old tensions resurface as Charles tries desperately to salvage his dream gig.

LONG SYNOPSIS

After agreeing to do a private gig on a remote island, international music superstar Herb McGwyer (Tom Basden) is perplexed to learn that he'll be playing for an audience of one—eccentric millionaire Charles (Tim Key). But the surprises don't end there. The hotel where he'll be staying is, in fact, Charles' historic home. The landline he needs to use after his mobile falls into the sea? That's a pay phone far down the lane, just outside the area's only shop. And the seaside concert he's set to do? That's actually a reunion show for McGwyer Mortimer, the folk-rock duo that shot him to stardom years before.

Reuniting with his old partner Nell (Carey Mulligan) after nearly a decade of estrangement brings up feelings Herb would prefer to leave behind, a situation made even more awkward with her husband Michael (Akemnji Ndifornyen) having accompanied her on the journey. As the musicians re-engage with their back catalog in preparation for the big show, Herb and Nell find their musical chemistry remains as strong as ever, but old wounds soon begin to resurface, jeopardizing the concert.

Somehow, amiable Charles must find a way to manage a collection of strong personalities if he's to witness his dream performance, while Herb slowly begins to realize that his happiness might depend on his willingness to reconnect with his past.

From Focus Features and director James Griffiths (*A Million Little Things, Episodes*) comes a charming and affecting tale of miscommunication, lost love and renewed hope. THE BALLAD OF WALLIS ISLAND stars Tom Basden, Tim Key, Sian Clifford, Akemnji Ndifornyen, and three-time Academy Award® -nominee Carey Mulligan. Based on the 2007 short *The One and Only Herb McGwyer Plays Wallis Island*, the film is directed by James Griffiths from a screenplay by Basden and Key.

THE BALLAD OF WALLIS ISLAND is produced by Rupert Majendie; executive producers are Carey Mulligan, Tom Basden, Tim Key, James Griffiths, Sarah Monteith, Laurence Brown, Stephen Kelliher, and Yana Georgieva. Director of photography, G. Magni Agústsson; Editor, Quin Williams; Casting director, Catherine Willis, CDG; Production designer, Alexandra Toomey; Costume designer, Gabriela Yaxis; Hair and make-up designer, Frances Hounsom.

Focus Features' THE BALLAD OF WALLIS ISLAND will be released only in theaters on March 28, 2025.

INSIDE THE STORY

Over the last two decades, writers and performers Tim Key and Tom Basden have become leading luminaries of British comedy, though their talents extend far beyond any single genre or medium. Famed for his role as Sidekick Simon to Steeve Coogan's oddball character Alan Partridge, Key is a two-time BAFTA-nominated actor, comedian, poet and author of six books whose live performances somehow marry all his pursuits into one. Basden, meanwhile, has a lengthy history in theater and television—his plays include the acclaimed *Party* and *Joseph K* and he's created and starred in such unconventional sitcoms as *Plebs* and *Here We Go*.

Yet, while each has made his name independently, Key and Basden have maintained close personal and professional ties, having risen through the entertainment industry ranks together. Their work grew out of the alternative theater scene of the early 2000s, when they were performing as a duo called Freeze! with Key acting as an out-of-control egoist to Basden's downbeat accomplice. Around the same time, they began making short films, eventually leading to their well-regarded if short-lived 2009 sketch comedy series *Cowards*, which ran for three episodes on BBC 4.

Since then, they've made a habit of turning up in one another's projects, sharpening their deadpan stylings over the years. With their new full-length feature, THE BALLAD OF WALLIS ISLAND, the masterful comics bring their dry wit and occasionally peevish banter to the bittersweet tale of two lost souls unexpectedly finding harmony by coming to terms with the heartbreak of the past.

The story itself is one rooted in Key and Basden's own past, specifically one of the short films they made while they were roommates in the London enclave of Kentish Town in the 2000s. Titled *The One and Only Herb McGwyer Plays Wallis Island*, the duo co-wrote the short, which was directed by James Griffiths and followed lottery winner Charles (Key) who pays his favorite

artist (Basden) to play a private concert for him—stranded on the island with his biggest fan, Herb finds his passion for music rekindled.

A hallmark of Key, Basden and Griffiths' early careers, the micro-budgeted short earned a BAFTA nomination for best short film, elevating their comedy profiles. While both the stars and Griffiths had always felt that there was more to mine from the premise, they were all juggling so many different career pursuits, they never quite had a chance to revisit the narrative—that is, until the COVID-19 pandemic forced the world into lockdown.

At that point, Key and Basden opted to dive back into the world of the short, revisiting the characters to flesh out the relationship between Charles and Herb and the people in their orbit. “When the pandemic came along and our other work, particularly live work, was thrown into disarray, Tim and I remembered this idea,” Basden explains.

The duo contacted Griffiths, who immediately sparked to the notion of turning their short into a full-length feature. “It was an itch I was desperate to scratch,” Griffiths says. “I always felt like we had an undeniable creative chemistry. I realized in that COVID break that I had been searching for that same fit ever since. I also think the story itself is more fitting for us at the age we are now. We were quite young when we made the short, but the life experience we had since has given us a deeper understanding of the character’s journeys and themes at the center of the film.”

Basden and Key got to work very quickly and produced a screenplay that recalled the basic premise of the short, yet expanded the canvas of characters and the range of emotions at play. “We wrote the first draft very quickly because suddenly, we were transported back into creating all these new characters and dynamics,” Basden says. “Everything came together to make it feel like a bigger, meatier, and more emotional film.”

“The short was a two-hander, which worked for the timeframe, but making this, we decided to open it out a bit and make it more populated. We’ve given Herb a backstory—he used to be in a band, and he still harbors some feelings toward his ex-bandmate. We also knew that adding more characters adds to the comedy. There are more conflicting dynamics at play,” added Key.

The conflicting dynamics are on display from the moment the film opens, when Basden’s rock star Herb turns up to play a private gig on remote Wallis Island and finds no entourage awaiting him—there’s not even a pier. All that awaits Herb is a single enthusiastic fan, Key’s oddball Charles, who’s excited to act as host and valet for his favorite musician, despite Herb’s less-than-gracious attitude. He becomes even testier upon learning that Charles has invited Nell Mortimer, Herb’s former partner in the indie folk-rock duo McGwyer Mortimer, to join them.

“In the back of his mind, Herb feels that he shouldn’t be doing this—that all private gigs, no matter how well paid they are, are a form of selling out,” Basden says. “All of this is making him quite unsettled. Then, the various surprises that Charles throws at him really test this attitude

further. But, at the same time, Herb comes to understand that Charles is a true fan and that ultimately, he really does love the music.”

As with most bands, the success of McGwyer Mortimer was fraught with personal struggles, specifically the romantic relationship between Herb and Nell. The two have been estranged for nine years, during which time Herb has become a pop-rock icon famed for his “collabs” with other artists, while she’s left the music industry behind entirely and now makes chutney for a living. Nell’s presence on the island—with husband Michael in tow—forces Herb to confront his unresolved feelings for her and to reconsider the validity of his creative choices.

“Herb associates Nell with a time in his life that he is trying to move on from, and he refuses to acknowledge the importance of their time together,” Basden says. “After reconnecting, he then sees her as his gateway back to that time that he misses desperately. However, he comes to understand that it’s not really about Nell, it’s about the fact that he has never really been honest with himself about how important that time of his life was.”

Notes Griffiths: “The introduction of Nell not only felt authentic to the original premise, but she also punches above her weight in terms of the conflict and complications she brings to the character dynamics.”

Although that lingering love affair is a central element to the story, neither Key nor Basden was keen to make the film into anything resembling a conventional romance. Rather, they wove their brand of offbeat, deadpan comedy throughout their striking screenplay, providing laughs and sincere emotional moments in equal measure. Charles and Herb’s spiky rapport, Herb and Nell’s unspoken tensions, Charles’ love and admiration for them as artists, and as people—the group dynamics make for a very funny and moving story about three multifaceted people thrown together in a situation that surprisingly leads toward healing and reconciliation.

“We didn’t want it to be a tug of war between Herb and Nell that squeezes Charles out of the frame,” Key says. “There are a lot of bits when certain characters don’t get on, and we then focus on a different aspect of the story or a different combination of the characters. It keeps it fresh. The fact that there are three people at the heart of the story means that it breaks away from the typical romantic story.” Adds Basden: “I think all of the characters are in some ways stuck in the past or dealing with the mistakes of the past and their thwarted ambitions.”

To bring the bittersweet dramedy to the screen, Key and Basden partnered with a supportive producer, Rupert Majendie, who previously had worked with Key on such television series as *This Time with Alan Partridge* and *The Witchfinder*. “I was drawn to THE BALLAD OF WALLIS ISLAND because it’s such a unique and heartfelt story that blends comedy with deeper emotional undertones,” Majendie says. “The script was brilliant—funny, eccentric, and touching all at once. The project had such a strong creative foundation that I knew it would be something special.”

BUILDING CHARACTER: CASTING THE FILM

Given their long standing rapport, Key and Basden had in mind the specific sort of personality clash that would unfold when Charles and Herb meet on screen, and they were interested in using those characters to push one another out of their emotional mire. Building on the dynamic they'd created with their 2007 short film, Key and Basden began to develop the characters much further, retaining their back-and-forth banter while also showcasing the full range of their humanity.

For example, with two-time lottery winner Charles, the filmmakers sought to capture his buoyancy and enthusiasm without making him feel too strange. "Charles is a very childlike character," says director Griffiths. "I would say there's an innocence to him that is very appealing. He's odd, but there is something very assured about him. He knows who he is. He's lived his life and knows what he wants, so that motivates a lot of his choices."

Adds Key: "Charles came into a lot of money, and he doesn't have a great deal to do with the money. He lives in a very modest way. He is a fan of McGwyer Mortimer, that's his favorite band, so he uses the money to get them onto his island and have them play music for him. It's a dream in some people's minds to have the perfect gig played to them by their favorite band. He's sufficiently odd that he doesn't really have a stop button. And so that's what he does."

If Charles is earnest and sincere, cynical and disaffected is his ideal counterpoint. To craft the musician's difficult persona, Basden extrapolated on certain qualities from real-world rock stars with troubled personal lives. "Herb is harder to love than Charles, that's certainly true," says Basden. "He's a bit arrogant but also a bit self-conscious. He's a purist. Yet he finds himself trying to succeed in an industry that is all about following the money. He's had to make peace with being pushed down that road of doing things that, artistically, he doesn't really want to do—or at least he's having to justify to himself pretty hard."

Encountering Nell, Herb is forced to face just how far he's begun to stray from the true artist he considers himself to be. Writing their full-length feature screenplay, Key and Basden envisioned the character of Nell as a luminous presence whose calm exterior belied the tumult of feelings she harbored toward Herb and their past partnership. To play the character, the filmmakers knew they needed a truly gifted actress with the charisma and vocal talent to convincingly play a former professional musician. They landed on three-time Academy Award®-nominee Carey Mulligan.

During her lauded career, Mulligan had previously sung on screen in such dramas as *Shame* and *Far from the Madding Crowd*; she played a folk singer in the Coen brothers *Inside Llewyn Davis*; and she starred as Felicia Montealegre Bernstein alongside Bradley Cooper's Leonard Bernstein in 2023's high-profile drama *Maestro*. Still, as keen as Key and Basden were to work with Mulligan, they were far from certain that she would accept the role.

"There are so many reasons to ask Carey Mulligan to be in your film, the main one is that she's just a phenomenally good actor," Basden says. "Tim and I felt it was worth taking the risk and

sending her the script, seeing if she liked the vibe of it. And she did. She clicked with it straight away. It really was a dream scenario to have someone that brilliant throw their enthusiasm at the film, to almost meet our level of enthusiasm about it, basically.”

Adds Griffiths: “Carey Mulligan is quite simply a wonderful human being, and she is effortless and deft with everything she does. She has a quiet strength and outward confidence but the vulnerability and hurt is there beneath. She disarms in the most beautiful way.”

Mulligan had been a fan of Key’s and Basden’s body of work for some time. After reading this script, she fell in love with the characters and the humor that was so deftly woven into all their interactions. “I was really excited that both Tim and Tom wanted me to be in this—I’d always sort of loved them from afar,” Mulligan says. “The story is moving, funny, and beautiful. It’s a film that makes you feel good about life and love, something that we certainly need more of. It’s like hearing a really good song, or the finale of a gig. You feel this sense of gentle euphoria, a lovely feeling of warmth and excitement.”

Unlike Herb, who has focused on building a successful career as a solo artist, Nell has given up on the industry entirely, finding a different source of happiness amid a new creative endeavor. “Nell is actually alright,” Mulligan says. “She’s happy with her new life and new husband, bird-watching enthusiast Michael. She really enjoyed the music and the success of the band, but she didn’t need to elevate it to the level that Herb did. She genuinely does like making chutney and having a market stall, but she still sees herself as an artist and wants to create things.”

Played by BAFTA Award-winning actor Akemnji Ndifornye (*Famalam*), Michael is the ideal complement to Nell’s newfound approach to life, explains Mulligan. “Nell is drawn to Michael because he doesn’t care what people think. Herb is so intent on appearing cool and wanting people to see him in a certain way. Michael doesn’t try too hard, and that’s what is very appealing about him to Nell. He’s someone who is content with the way they are.”

Ndifornye says that from the moment he read the script, he was determined to play Michael. “I said, ‘I have to be in this,’” he recalls. He has a fish out of water kind of role, but I think he really gets along with Charles—he and Charles are kind of, kindred eccentrics. They’ve got a shared sense of humor.”

Rounding out the film’s ensemble of actors is Sian Clifford (*Fleabag*) as Amanda, the modest local shop owner who Charles would love to date if only he could work up the nerve to ask her out. “Charles is an awkward guy, but we wanted to give him a love interest without it feeling too saccharine and obvious,” says Key, adding that it’s Herb, with all his worldliness, who ultimately becomes the catalyst that pushes the reticent couple together. “Herb’s influence makes that easier for Charles to pursue [her]. He pushes Charles to face his fears.”

Clifford, who had previously worked with Key on the 2022 movie comedy *See How They Run*, was keen to take on the character of Amanda both because of the left-of-center nature of the

role and because she'd so strongly responded to the screenplay. "It's such a gorgeous, sweet film," Clifford says. "The part of Amanda really appealed to me because she's a little bit odd, and she's a real product of the environment that she's grown up in. Amanda's a real local and a sort of constant in that place. I don't think she's ventured far from the island very much in her life, if at all."

CREATING AN ICONIC DUO IN McGWYER MORTIMER

Long before casting was underway, Basden began focusing his energies on creating the McGwyer Mortimer back catalog, writing an entire songbook for the fictional folk duo, including tracks from their seminal album, titled *Way Back When*. Basden describes the twosome as "a band you either love or you've never heard of. They did pretty well, but they never had any big hits. I think both Herb and Nell look back on that time together as full of promise and excitement as they were on the verge of being big, but it never materialized. Still, they enjoyed it."

Both Key and Basden understood just how critical the music would be to the film's success. Without compelling songs from the defunct group, the premise would fall flat. The tracks had to be sufficiently engaging to feel like they'd been written and recorded by the sort of band that would prompt critics and hardcore music aficionados to swoon yet might well go overlooked by the mainstream public. Offers Key: "Much of the story rests on the framework that the music builds—the songs float in and out of the film."

A musician proficient at guitar, banjo and various other instruments, Basden wrote about 25 songs for THE BALLAD OF WALLIS ISLAND, channeling such influential singer-songwriters including Nick Drake, Bob Dylan, Joni Mitchell, Neil Halstead, Gillian Welch and Paul Simon. "I wanted the songs from McGwyer Mortimer's early albums to feel quite timeless, almost as though they could have been recorded in the 1960s, and to have an innocence and sincerity to them, which Herb feels as though he's lost since he and Nell parted ways," Basden says.

The songs had largely been completed by the time Mulligan signed on to the film, and Basden recalls feeling some trepidation before sending them to her, in part owing to the fact that she's married to award-winning musician Marcus Mumford, frontman of British rock band Mumford & Sons. "I had a very nervous time waiting for her to get back to me after I sent her all my dodgy home demos to have a listen to," Basden says. "Luckily, she was really positive about them. Some needed to be tweaked to suit her voice, but generally, she was able to learn them very quickly."

For her part, Mulligan says she was impressed by Basden's gifts as a songwriter and found his songs a joy to sing. "The music is so good, so catchy," says the actress, citing "Raspberry Fair" as a particular favorite. "He's written all these amazing songs for us to sing together."

Although Basden had planned to rehearse the songs with Mulligan prior to shooting, "it was really difficult to find the time, so we had to rehearse once we were on set together," he explains. "Generally, I would bring my guitar into the makeup truck in the mornings for me and Carey to have a singsong before we started shooting. Once Carey and I started learning them

together, it all flowed really well, and I started to really enjoy the live performances. The songs Carey and I performed together were some of my favorite scenes.”

Griffiths praises the actors’ on-set rapport and their complementary ways of working together in a scene. “I could feel a mutual respect that they held for each other’s craft,” says the director. “Carey is so brilliant at listening in a scene and giving the other actor the room to be. So much is done without words between them, and they really do communicate with the music.”

Both Basden and Mulligan also enjoyed the photo shoots set up to capture images for the McGwyer Mortimer album covers and other memorabilia glimpsed around Charles’s house. “Staging all the photos was amazing,” Basden says. “There were times when me and Carey were standing in the swimming pool where it did just feel like we were being asked to do a proper band-style photo shoot. They made this image of us on the front cover of *NME* that’s allowed me to live out that fantasy that I’m a successful musician..”

ABOUT THE PRODUCTION

THE BALLAD OF WALLIS ISLAND was shot in just 18 days primarily in and around Carmarthenshire, Wales. “It was incredibly busy, but everyone kept their sense of humor,” director James Griffiths says. “We had a small, intimate crew of storytellers who all pulled together to bring this to life.”

Although the picturesque locale gives the film a tangible sense of place, finding the setting took some effort, with Griffiths and location manager Piers Hartard walking most of the Welsh coastal path searching for the right places to shoot. After visiting islands off the Pembrokeshire coast, the filmmakers realized that production requirements would necessitate working on the mainland. However, the most beautiful coastal locales were managed by the U.K.’s National Trust and were unavailable during the height of the holiday season.

Finally, after three months and many miles, they found a privately owned area adjacent to the beach, which became their Wallis Island coastline “The locations add an undeniable charm,” says producer Majendie. “It was cold and wet at times but filming in Wales with those amazing locations added an extra character to our film.”

Ahead of the shoot, Griffiths assembled a top-flight trio of department heads, beginning with cinematographer G. Magni Ágústsson, with whom he’s worked for nearly 15 years across many projects. “We have a very reliable shorthand,” Griffiths says. “Our prep is always very thorough, exchanging photographers’ works and film references—we looked at *Captain Fantastic*, *The Secret Life of Walter Mitty*, *The Peanut Butter Falcon*. We wanted to build an atmosphere that felt at once hopeful but also tinged with melancholy.”

Ágústsson likened filming in Wales to shooting in his home country of Iceland. “The weather and light are extremely variable and at times very unpredictable,” he says, noting that he found the story’s isolated location to be his biggest inspiration. “We tried to keep the cinematography as

natural as possible to allow the story and the comedy to be at the forefront,” he says. “I was heavily influenced by the American photographer Elle Hanley.... Her photography’s playfulness with subdued colors in conjunction with strong primary colors is very beautiful.”

To shoot the film, Ágústsson used Alexa 35 cameras with Leitz Primes lenses coupled with Leica specialty lenses for portrait cinematography and night work. He recalls filming the scenes when Herb arrives on the island and meets Charles as especially memorable.

“We got extremely lucky that day as the weather was fairly amicable, but we had the added element of working closely and literally in the sea, with its different types of tidal waves and extreme tides,” Ágústsson says. “Our beach would be exposed for hundreds of yards in a matter of hours. So, simple scenes would be quite tough and difficult to achieve in those kinds of conditions, but it resulted in beautifully landscaped photography.”

Apart from the sheer physical majesty of the landscape, the look of the film is also shaped by the architectural magnificence of Charles’ historic home. Finding the right property—something exceptional, but with a bit of quirk, just like its owner—required another exhaustive search.

“We wanted to find a house that told the story of a man who had enough money to buy an old mansion property but probably not quite enough to run it or develop it,” Griffiths says. “For Charles, the house is a sanctuary and more about the location itself rather than anything too ostentatious. It had to feel tired and worn and not at all flash—a little jumbled and slightly unusual in the way that things are put together.”

The residence they chose was the grand Derwydd Mansion, a Tudor-style property dating to the 15th century and situated roughly an hour inland from the Welsh coastline. During the film’s three-week pre-production period, production designer Alexandra Toomey and her team scoured nearby antique marts and trunk sales to find ideal pieces to decorate the vast spaces, with an eye toward reinforcing Charles’ eclectic tastes.

“With this, there’s a bittersweetness, a sense of melancholy, but there’s also hope and joy,” Toomey says. “Those same feelings have been threaded through Charles’s house, as well as him being quite eccentric.”

Toomey opted for comfortable, inviting colors that felt in keeping with the story’s underlying wistful sensibility and matched the film’s overall palette. Notes Griffiths: “We definitely landed on muted tones across the film. The landscape of the island plays such an important part, and of course, the weather, too, so we wanted those blues, greens and grays to be our foundation—but then pop-in accents of color.”

Many of those bright spots, be they Charles’ yellow tennis top or Herb’s bright green cardigan, came courtesy of costume designer Gabriela Yiaxis. “Gabriela had limited resources, but she managed to create very recognizable silhouettes for each of the characters,” says Griffiths. “Herb’s transformation from pretentious folk star to authentic self was very beautifully done.”

On set, Basden worked closely with Key and with Griffiths to explore surprising paths as Herb, hoping to keep the interactions with his fellow actors lively. “Tom is a force of nature and anyone who has seen his standup will know he is effervescently funny—he can make ordinary things seem hilarious,” Key says. “He makes such interesting choices. As Herb, suddenly being in the room with the love of his life and her husband, it requires levels. He does a very nice job of playing the tortured artist.” Adds Mulligan: “He’s very good at playing someone who has no idea of how ridiculous they are being.”

Key also praises Mulligan for bringing grace and gravitas to the role of Nell. “She is better than us at all of it,” he says. “Tom and I wanted someone who would force us to keep up with them. That’s what Carey does. She’s very good and brilliant at playing the part of Nell. There’s almost no directing, no finessing, no nothing. She knows exactly how to do it.” Adds Griffiths: “Everything Carey does on screen is incredibly clever. She grounds the film, which means she is able to accept the more extreme characters who surround her. We wanted to find someone who got the tone but didn’t necessarily adopt the tone.”

Griffiths says that his priority on set was fostering an atmosphere in which the cast had room to find and explore those truthful moments. “They are all such wonderful storytellers that my job really is to create an environment and give them all the tools or the road map they need to set them up for success,” the director says. “We ask the question again, comedy or otherwise, ‘Do we believe it?’ If the situation, the character, the moment feels real, then it will be funny or emotional or sincere.”

A film at once both deeply personal and universally relatable, **THE BALLAD OF WALLIS ISLAND** is a witty and heartfelt story, told with visual and emotional richness. It stands out as a wonderfully unique cinematic achievement—and another high watermark for collaborators Key, Basden and Griffiths.

“Seeing Tim Key and Tom Basden work opposite each other in **THE BALLAD OF WALLIS ISLAND** is nothing short of a masterclass in comedic and dramatic performance,” Majendie says. “Their shared history and creative shorthand they’ve honed over the years translates beautifully on screen. Their dynamic feels so natural and instinctive and I’m excited for people to see that.”

Concludes Griffiths: “I think people will initially fall in love with the characters and the predicaments they find themselves in but will also come to realize that it is quite an emotional film. I hope that people feel the warmth that we have tried to put across. I always feel a responsibility as a filmmaker to entertain in the time you have, and I would say we have delivered on that.”

ABOUT THE CAST

TOM BASDEN (Herb McGyver) is an award-winning writer and actor having performed and written extensively for comedy shows on the BBC, Netflix and Channel 4. Tom co-created and

stars in Plebs, ITV2's longest running sitcom. Plebs won Best New Comedy Programme at the 2013 British Comedy Awards, where Tom was also nominated for Best Comedy Breakthrough Artist, and the show's third series received a nomination for Best TV Situation Comedy at the Writer's Guild Awards. He also created and starred in three series of Here We Go for the BBC. He plays 'Matt' in the popular Netflix series After Life with Ricky Gervais, and 'John' in Quacks for BBC2. Tom formed the comedy sketch group Cowards, along with three of his contemporaries from the Cambridge Footlights, which went on to have its own series on BBC 4. He continues to perform with fellow comedian Tim Key as double act Freeze and has featured on Radio 4's Tim Key's Late Night Poetry. Tom has also appeared in The Windsors as Jeremy Corbyn, W1A, The Wrong Mans and the feature film David Brent - Life on the Road.

TIM KEY (Charles Heath) is a comedian, poet, actor, and writer. At the start of his career, Key won the 2009 Perrier Award and has since gone on to write and perform eight solo shows, the most recent of which, *Mulberry*, was described by *The Times of London* as "the greatest stand-up response to lockdown" with more than 150 shows performed in 2022 and 2023.

On screen, he is best known as Sidekick Simon in *This Time with Alan Partridge* and his leading role with Daisy May Cooper in *The Witchfinder*, as well as *The Double*, *Inside No. 9*, *Peep Show*, *Pls Like, Greed* and *The End of the F***ing World*. Most recently, he played Commissioner Harrold Scott alongside Sam Rockwell and Saoirse Ronan in *See How They Run*. In addition to THE BALLAD OF WALLIS ISLAND, Key will next be seen on the big screen opposite Robert Pattinson in Bong Joon-ho's *Mickey 17*.

On stage, he co-starred with Daniel Kitson in *Tree* at the Old Vic where he also played Yvan in *Art* with Rufus Sewell and Paul Ritter; his radio series *Late Night Poetry with Tim Key* has just been commissioned for a sixth season. Key also has written several successful poetry anthologies, including *Chapters*, *He Used Thought as a Wife* and *Here We Go Round the Mulberry Bush*.

SIAN CLIFFORD (Amanda) is a BAFTA-winning, Emmy®, SAG and Critics Choice Award nominated actress, best known for her role as Claire in the global phenomenon and critically acclaimed *Fleabag*. Clifford has worked extensively in British theater on some of the UK's most illustrious stages to great critical acclaim. She starred in the highly celebrated West End production of *Consent*, directed by Roger Michell, and *Good Grief*, the film-play hybrid written by Lorien Haynes and directed by Natalie Abrahami.

Clifford's film credits include the mystery thriller *See How They Run*, with Saoirse Ronan, Sam Rockwell and Tim Key; *Chevalier* with Kelvin Harrison Jr and Lucy Boynton; *Real Love*, opposite Rosie Day and Russell Tovey; *The Duke*, with Jim Broadbent and Helen Mirren; and *The Magician's Elephant*. Recent projects include *Young Woman and the Sea* with Daisy Ridley and Stephen Graham and the upcoming *Mother Mary* alongside Anne Hathaway, Hunter Schafer and Michaela Coel.

Her television credits include *Unstable*; *Life After Life* with Thomasin McKenzie; season 3 of *His Dark Materials*; *The Suspect*; *Hitmen*; season 2 of psychological thriller *Liar, Two Weeks to Live* alongside Maisie Williams; and an appearance in BBC's dark comedy *Inside No. 9*, also with Key. Clifford starred as one of the leads in Stephen Frears' *Quiz* alongside Matthew MacFadyen and Michael Sheen, which went on to become ITV'S most-watched TV drama of 2020.

In 2020, Clifford won the BAFTA for Female Performance in a Comedy and Actor of the Year at Stylist's Remarkable Women Awards.

AKEMNJI NDIFORNYE (Michael) is a BAFTA Award winner who excels as an actor all the while writing and producing some of the UK's most beloved television series.

Ndiforonyen has been seen in: Emmy Award winning The Queen's Gambit for Netflix; Sky's dark comedy *Breeders* with Martin Freeman; Amazon's *Catherine Called Birdy*; BBC/A24's Emmy nominated hit *Dreaming Whilst Black* and most recently BBC/Disney's *Doctor Who*. His next release will be Focus Features *The Ballad of Wallis Island* which will premiere at Sundance 2025.

A dynamic writer and musician, Ndiforonyen created the BBC's hit comedy sketch series *Famalam*, which won him the BAFTA for Breakthrough Talent. This show birthed the sketch song *Drillogram* (Who's The Birthday Girl) which caught the internet's attention with BMG Records releasing it as single soon after it became a viral sensation. Ndiforonyen served as actor/writer/producer for comedy-thriller *Black Ops* which he created for BBC One/Hulu, debuting to critical acclaim in 2023 and winning Best Comedy Programme at the Broadcast Awards 2024. The second series will begin shooting in February 2025.

CAREY MULLIGAN (Nell Mortimer) is a BAFTA and 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 Screen Actors Guild Award.

Mulligan starred opposite Bradley Cooper in 2023's *Maestro* chronicling the complex love story between composer Leonard Bernstein and his wife Felicia Montealegre. For her performance, Mulligan earned her third Oscar® nomination in the Lead Actress category, as well as nominations from BAFTA, Critics' Choice, Golden Globe and SAG awards. In 2022, she was nominated for both a BAFTA and a Golden Globe for her performance as Megan Twohey in *She Said*. Also starring Zoe Kazan and based on a true story, the drama 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 more than 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 director Paul Dano's *Wildlife* opposite Jake Gyllenhaal. That same 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 the West End and later transferred to Broadway. She also starred in the four-part BBC miniseries *Collateral*, written by David Hare.

In 2017, Mulligan starred as Laura in director Dee Rees' *Mudbound*, which was honored with the Robert Altman Award at the Film Independent Spirit Awards. The film's ensemble won a Special Gotham Jury Award at the Gotham Awards and earned a SAG Award nomination.

In 2015, Mulligan starred opposite Meryl Streep in *Suffragette*, earning a Best Actress nomination from the British Independent Film Awards. That same year, she starred alongside Matthias Schoenarts in Thomas Vinterberg's *Far from the Madding Crowd*, earning a nomination for Best Actress from the London Critics Circle awards for her performance.

Other film credits include *The Dig* opposite Ralph Fiennes; *Inside Llweyn 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*.

In addition to THE BALLAD OF WALLIS ISLAND, Mulligan can next be seen opposite Adam Sandler in director Johan Renck's *Spaceman*, which follows an orphan raised by his grandparents in the Czech Republic who wants to become the country's first astronaut.

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, earning Mulligan Drama League, Drama Desk and Tony Award nominations. Mulligan made her Broadway debut in the 2008 revival of *The Seagull* as Nina, having played the same role in The Royal Court Theatre's production a year prior. Other 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 and 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

RUPERT MAJENDIE (Producer) is a producer of live, online, film and TV comedy who currently serves as Head of Comedy at Baby Cow. Majendie developed and produced the debut feature-length version of *Brian and Charles*, a short originally produced for mrbox with David Earl and Chris Hayward. He has produced the BAFTA-nominated BBC series *Pls Like*, starring Liam Williams and Tim Key, and Nick Helm's *Heavy Entertainment* for BBC Three. Other recent credits include producing *King Gary* for BBC One and executive producing *Chivalry*, written by and starring Sarah Solemani and Steve Coogan, and *The Witchfinder*, starring Key, for BBC.

Alongside his impressive television credits, Majendie also created YouTube channel and website mrbox.tv. Independently launched in 2014, mrbox provides a platform for comedians to create and broadcast their own sketches and podcasts, including *Hip Hop Saved My Life with Romesh Ranganathan*. On the live side, Majendie runs the successful Knock2Bag night, which holds regular mixed bill nights at venues across London.

JAMES GRIFFITHS (Director) is a BAFTA-nominated British television and film director and producer. James has quickly established himself as one of the most prolific & successful pilot directors in television today, having in just a few years put 9 of 11 pilots that he's directed and executive produced on the air in the United States, spanning comedy & drama for both broadcast & cable, A MILLION LITTLE THINGS, BLACK-ISH and its FreeForm-based spinoff GROWN-ISH, Disney+'s THE MIGHTY DUCKS, (a series based on the beloved hit film franchise) and ABC's STUMPTOWN starring Cobie Smulders.

Griffiths also executive produced ABC's THE MAYOR and directed the pilots for Fox's Justin Bartha-starring COOPER BARRETT'S GUIDE TO SURVIVING LIFE & NBC's UP ALL NIGHT for Lorne Michaels, starring Will Arnett, Christina Applegate, and Maya Rudolph. All this came after James, who got his start in music videos, made a name for himself in the UK by directing every episode of the Big Talk cult series FREE AGENTS starring Sharon Horgan as well as the entire first season of EPISODES for Showtime/BBC starring Matt LeBlanc, for which Matt won a Golden Globe. On the heels of those successes, James directed his first feature film CUBAN FURY, produced by Big Talk and stars Nick Frost, Rashida Jones and Chris O'Dowd, debuting to rave reviews internationally.

Recently, he directed THE BALLAD OF WALLIS ISLAND (Focus Features, Bankside, Baby Cow), a feature based on his Bafta-winning short, to premiere in 2025 and stars Tim Key, Tom Basden, and Carey Mulligan. He also directed the final episodes for season 2 of Bad Sisters (Apple, Merman) and continues to develop projects through his company Fee Fi Fo Films.

G. MAGNI ÁGUSTSSON (Director of Photography) was born in Reykjavík, Iceland, and from an early age it was the love of photography that drew him into the world of cinematography. The

idea of telling a story visually with shadow and light inspired him to begin his career as a director of photography.

In recent years, Magni has shot several television projects. His most recent work is Apple TV+ second season of *Bad Sisters* for director James Griffiths. He also shot the first season of Hulu's critically acclaimed series *Death and Other Details* (directed by David Petrarca and Marc Webb). Other notable television shows shot by Magni include the first seasons of *Ordinary Joe* (Hulu), *Stumptown* (ABC), and *A Million Little Things* (ABC).

Not to be bound by a single genre, Magni has also worked extensively in commercials and music videos. Among the dozens of commercials and music videos he has shot, he has worked with visionary directors such as Jon Yeo, Tony Barry, Richard Ayoade and Larry Fessenden. His films have also received global acknowledgement, winning awards at BAFTA and The Icelandic Film Awards. His 2006 short film *Last Farm* was nominated for a Best Short Film Oscar. His feature films *Eleven Man Out* and *The Last Winter* were official selections at the Toronto International Film Festival. His most recent feature, BBC Studio's comedy *The Ballad of Wallis Island*, was directed by his TV collaborator James Griffiths.

He has filmed in over 40 countries, but he still feels a deep kinship with the film culture of his native Iceland. He served on the board of the Icelandic Society of Cinematographers for many years. Magni is now settled in Los Angeles, although he is still keen to continue his travels.

QUIN WILLIAMS (Editor) is a founding Partner of the multi-award-winning tenthree editing in London. His career spans music videos, documentaries, commercials, and drama. He's worked with renowned artists like Kylie, Coldplay and Radiohead and acclaimed directors to create campaigns for leading brands including Google, Amazon, Samsung and Mercedes. Recent Drama credits include *Gen Z*, directed by Ben Wheatley, and *The Ballad of Wallis Island* for Focus Features, directed by James Griffiths and starring Carey Mulligan.

CATHERINE WILLIS (Casting Director) is an award-winning casting director who began her career in regional and West End theater before joining the BBC casting department across multiple series. In 2006, she established Catherine Willis Casting, working with emerging and accomplished veteran directors and specializing in new talent for drama. She has an eye for critically acclaimed crossover productions and comedies.

Her television credits include Charlie Brooker's *Dead Set*; *Flowers* with Olivia Colman; BAFTA-winning series *Detectorists* with Toby Jones and Mackenzie Crook; *Fresh Meat*, introducing Zawe Ashton and Jack Whitehall; *Cuckoo*; *Ladhood*; *King Gary*; *This Way Up* with Sharon Horgan, Tobias Menzies and Indira Varma; and *Somewhere Boy* for Clerkenwell Films, for which Catherine won the 2023 Royal Television Casting Award. Her film credits include *Brian and Charles*, *And Mrs* with Colin Hanks and the docudrama *Under the Wire*.

Recent productions include Irvine Welsh's *Crime*; menopause comedy *The Change*; Disney+ mini-series *The Full Monty*; *Tell Me Everything* with Lauren Ajufo and Callina Liang; *Changing*

Ends, based on the life of Alan Carr; Meera Syal's *Mrs. Sidhu Investigates* and *A Good Girl's Guide to Murder*. Upcoming are the Disney+ series *Renegade Nell* with Louisa Harland, Joely Richardson and Nick Mohammed; Steve Barron's *The Marlow Murder Club*; and acclaimed BBC1 series *Cheaters*.

ALEXANDRA TOOMEY (Production Designer) entered the film industry by way of a BA in Spatial Design at Central St Martins and an MA in Production Design at the NFTS. This led to her designing several award winning shorts with some of the UK's most promising young Directors such as Bafta and Bifa nominated WREN BOYS (Harry Lighton) and LFF-selected BE STILL MY BEATING HEART (Ruth Paxton) starring Maxine Peak.

Alexandra went on to design a number of critically acclaimed films including Aneil Karia's Sundance selected SURGE starring Ben Wishaw; Bafta nominated and Emmy-winning HELP directed by Marc Munden and upcoming THE BALLAD OF WALLIS ISLAND for director James Griffiths starring Carey Mulligan and Tim Key.

Alexandra's television credits include acclaimed mini-series SOMEWHERE BOY for Directors Alex Winkler and Alexandra Brodski and Clerkenwell Films; the Bafta-winning third series of TOP BOY directed by Myriam Raja and William Stefan Smith; Upcoming Netflix Series TOXIC TOWN directed by Minkie Spiro and THE DEATH OF BUNNY MUNRO based on Nick Cave's best selling book for Director Isabella Eklöf and written by SOMEWHERE BOY'S Peter Jackson for Clerkenwell Films.

GABRIELA YIAxis (Costume Designer) is an established costume designer renowned for her sustainable mindset and unique talent for taking characters from script to screen with a distinct blend of authenticity, style, quirkiness, and realism. Originally from Brazil from a Lebanese background, Yiaxis studied architecture and fashion prior before embarking on a career in costume design. Fifteen years ago, she settled in London, where she began working with Barry Kamen, a member of the iconic DIY post-punk movement Buffalo.

Yiaxis's film and television credits include the BAFTA-nominated feature *Brian and Charles*, the BAFTA-winning *Somewhere Boy*, as well as *The Following Events are Based on a Pack of Lies*, the six-part BBC 1 series *Ludwig* starring David Mitchell and the upcoming *Big Mood* starring Nicola Coughlan and directed by Rebecca Asher.

FRANCES HOUNSOM (Hair and Makeup Designer) is an Emmy award-winning, three time nominated make-up, hair, wig and prosthetic designer.

Her latest projects include Black Bag (Steven Soderberg - 2024), The Tattooist of Auschwitz (Sky 2024) Black Mirror (2023) and Magic Mike (Steven Soderberg 2023)

In 2021, Hounsom received an Emmy award for Outstanding Hairstyling for a Drama or Daytime Fiction Program for her work on the medieval Netflix series The Letter for the King (2021). She also received an additional two Emmy nominations for Outstanding make-up for a Drama Fiction Program & Outstanding prosthetic design.

She is best known for her work on, After Life (Netflix 2020), Down Cemetery Road (Apple 2024) and Sonic 3 - personal hair and makeup artist to Jim Carrey (2024) and prides herself on her meticulous attention to detail and intense character development.

Hounsom specializes in all realms of hair and makeup, prosthetics, creative hair styling, tattoo work, wig and facial hair making and application. After studying fine art at Central St Martins, she became her own concept artist. She learned and developed skills and protective hairstyles including braiding, locs, wefts, hair extensions, wig work, knotless braids, hair treatments, and the importance of nutrition and scalp health while studying a prosthetics and makeup degree at The London College of Fashion.

She is fluent in Spanish, Italian and French and has earned diplomas in nutrition, cognitive behavioral therapy, criminology, dermatology and Ayurvedic medicine.

Hounsom is based in London and is represented by UTA.

CREDITS

**FOCUS FEATURES
PRESENTS**

A BABY COW FILMS PRODUCTION

**IN ASSOCIATION WITH
MOXIE PICTURES**

TOM BASDEN

TIM KEY

SIAN CLIFFORD

AKEMNJI NDIFORNYEN

and
CAREY MULLIGAN

EXECUTIVE PRODUCERS
CAREY MULLIGAN
TOM BASDEN
TIM KEY
JAMES GRIFFITHS

EXECUTIVE PRODUCERS
SARAH MONTEITH
LAURENCE BROWN
STEPHEN KELLIHER
YANA GEORGIEVA

SCREENPLAY BY
TOM BASDEN & TIM KEY

PRODUCED BY
RUPERT MAJENDIE

DIRECTED BY
JAMES GRIFFITHS

THE BALLAD OF WALLIS ISLAND

—

DIRECTOR OF PHOTOGRAPHY
G. MAGNI ÁGÚSTSSON, ÍKS

EDITOR
QUIN WILLIAMS

CASTING DIRECTOR
CATHERINE WILLIS, CDG

PRODUCTION DESIGNER
ALEXANDRA TOOMEY

COSTUME DESIGNER
GABRIELA YIAxis

HAIR AND MAKE-UP DESIGNER
FRANCES HOUNSOM

LINE PRODUCER
STEVE NEWTON

MUSIC SUPERVISOR
GARY WELCH

SONGS BY
TOM BASDEN

SCORE BY
ADEM ILHAN

SONGS PRODUCED BY
ADEM ILHAN

Based on the short film
“THE ONE AND ONLY HERB McGWYER PLAYS WALLIS ISLAND”

Written by	TOM BASDEN & TIM KEY
Directed by	JAMES GRIFFITHS
Produced by	MOXIE PICTURES
Producer	CHARLIE HENDERSON
Executive Producers	ROBERT FERNANDEZ DAN LEVINSON DAWN LAREN

First Assistant Director INA LÜDERS

Post Production Supervisor JACKIE VANCE

Production Manager TINA SCHEPERS

In order of appearance

Charles Heath	TIM KEY
Herb McGwyer	TOM BASDEN
Peter	STEVE MARSH
Amanda	SIAN CLIFFORD
Michael	AKEMNJI NDIFORNYEN
Nell Mortimer	CAREY MULLIGAN
Marcus	LUKA DOWNIE
Marie	KERRIE THOMASON

Stunt Coordinator MARCUS SHAKESHEFF

Art Director	MAX LINCOLN
Draftsperson	SARAH PRIEST
Graphic Designer	CHRISTIAN ASHTON
Graphics Assistant	TILLY SHOUL
Art Department Assistant	VICKY HUMPHRIS

Set Decorator	ELIORA DARMON
Production Buyer	ANNABELLE BEVAN
Art Department Buyers	LILY HUANG ALBERTO ACHAR KATIE MARKS HANNAH GAWTHORPE

Property Master	DAN WEDGE
Standby Props	KASH BHAKAR
Daily Standby Props	TOM MAJOR TOM REID

Dressing Props	JAMES LOCKETT SEAN CULLEN KWAME OWUSU
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Daily Dressing Props	CAI ROBERTS HENRY MINDEN JOE BENCH
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Daily Prop Driver LOUIS HUDSON

A Camera First Assistant	ROSS ONIONS
A Camera Second Assistant	PIRAN JOHN MILLER
A Camera Trainee	AARON EAGLING-VOSE
B Camera / Steadicam Operator	STEVE BURGESS
Daily B Camera / Steadicam Operators	MARTIN STEPHENS

	SIMON WOOD
B Camera First Assistant	SAM RHYS JAMES
Daily B Camera First Assistant	MORGAN REES
B Camera Second Assistant	TOM GODDARD
B Camera Trainee	ABI BALFE
Daily B Camera Trainees	REW THONGPHAKDI CERYS JONES
Second Assistant Camera Prep Dailies	ROBBIE MAYO
Libra Head Technician	BEN MARTIN
Lens Specialist Advisor	TEAL SHORE
 DIT	JAKE WILLIAMS
 Drone – Lead Pilot & Remote Arm Operator	HENRY SYMONS JONES
Drone Operator	NEIL CAIN
Drone Operator & Technician	CHRISTIAN REYNISH
 Script Supervisor	NICOLETTE BLENKINSOP
 Production Sound Mixer	CALUM SAMPLE
First Assistant Sound	RENZO GARCIA
Second Assistant Sound	ZAK ALLUM
Music Playback Operator	JAMES COOPER
Daily Playback Operator	ED TRUCKELL
 Gaffer	MARK HOLOWNIA
Best Boy	MICHAEL SIDES
Daily Best Boy	DEREK NELSON
Electricians	JED HOLOWNIA ELENA NASSATI JONATHAN McLAUGHLIN ROWAN HOLOWNIA JEREMY MIDDLETON JORDAN BAIN LIAM O'BRIEN MIKE LANCASTER CALLUM CLARKE JAKE ABRAHAM
 Grip	KEN HODGSON
B Camera Grip	ELLIS WYN JONES
Grip Assistant	JACK OLIVER
Daily Grip Assistants	RHODRI DAVIES RHYS JONES OWEN THOMAS
 Rigger	KEITH FREEMAN

Daily Rigger	BRENDAN RICHARDS
Daily Crane Grip	BOBBY WILLIAMS
Standby Carpenter	SAM CROWLEY
Costume Supervisor	RHYS TUCKER
Assistant Costume Designer	AMY PRIOR
Costume Standby	GEORGIA SMITH
Costume Assistant	CHIARA VICINI
Costume Buyer Assistant	RACHEL PEARCE
Costume Trainee	KATIE HELEN UNWIN
Daily Costume Standby	CLAIRE SCOTT
Hair & Make-up Supervisor	AMY CARTER MASON
Daily Hair & Make-up Supervisor	ABI LILLEY
Junior Hair & Make-up Artist	FATUMA ODWAR
Hair & Make-up Trainee	REBECCA MICALLEF
Production Coordinator	RICHARD ROGAN
Assistant Production Coordinator	STEPH VAN GEETE
Production Assistant	LUCAS LEWIS-SMITH
Daily Production Assistant	JAMIE DAVIS
Technical Runner	SAMUEL PICKFORD
Production Accountant	LIAM O'CONNOR
First Assistant Accountant	COLUM LAVERY
Cashier	DAVID GRAHAM
Location Manager	HARRIET PRESS
Unit Managers	TIM HETZEL
	RICHARD RUCK
Locations Assistant	MIKE HOTHERSALL
Location Marshalls	MATTHEW MARAIS
	CALUM JOHNSTON
	ROBERT BEN COOPER
	TEGAN FOLEY
	MORGAN GREY
	ARON MATHIAS-WESTON
	JOE MURRAY
Construction	GUS WOOKEY
	JAMES THORNE
	ADAM TURNER
	MADHAVA SCHUUR
Special Effects	REAL SFX
Special Effects Floor Supervisor	TOM VINCENT
Special Effects Technician	LISTER MORRIS

Transport Captain	FIONA LOCKETT
Unit Drivers	RHYS WILTON JERRY LOCKETT ROB PICTON
Minibus Drivers	RICHARD TAYLOR HAYDEN DAVIES
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EPK Cameraman	JAMES BAUDUOY
EVS Facilities	CLIVE EVANS
Basemen	STEPHEN FARNHAM NEIL CADDICK
Camera Truck Driver	SIMON FOWLER
Second Assistant Director	GIULIA LYLA BALSAMO
Third Assistant Directors	PETER LESLIE CHARLOTTE BROKENBROW FRANCIS QUIGLEY
Base Runner	DAN SIERWALD
Floor Runners	ALICE DE LAMBERT ROWAN WALTERS
Daily Floor Runners	JUSTIN GWYN WILLIAMS DAVID SCOTT COLEMAN ELLA STOCKTON
Unit Medic	ADAM BRADLEY
Health & Safety & Marine Advisor	ALAN GEORGE
Security	REBECCA GWYNN
Catering	CHRISTOPHER LEE LOCATION CATERERS
Pick Up Unit	
Line Producer	MARK MURRELL
Production Manager	ZARA PINK

First Assistant Editors	JASMINE DANIELS TOMMY SOUTHGATE
Legal Delivery	PAPERPOST ALEXANDRA MONTGOMERY MICHAEL MONTGOMERY
Audio Post Production	SOUNDNODE
Supervising Sound Editor & Re-recording Mixer	DAVID CRANE
Supervising Sound Editor & Dialogue Editor	DANIEL JARAMILLO GUTIERREZ
Sound Effects Editors	MARTIN SCHULZ GIANCARLO GRANATA JACK COOK
Foley Supervisor	SEBASTIÁN ALZATE LÓPEZ
Foley Artist	SEBASTIÁN VÁSQUEZ GARZÓN
Foley Mixers	ALEXANDER AGUILAR CASTRO JUAN PABLO SALDARRIAGA ALAGUNA
Foley Editor	MARIA CLARA CALLE
Post Production	ONSIGHT LIMITED
Lead Post Producer	JEFF HALSEY
Post Producer	JOANA COELHO
Head of Development	TONY MAHER
Re-recording Mixer	ANDY COLES
Senior Colourist	EMILY RUSSUL SAIB
Senior Online Editor	ADAM SAMPLE
Online Editor	ANDREW FISUN
Senior Edit Assistant	ALFIE MITCHELL
Digital Asset Coordinator	MORGAN HOOD
VFX Artist	DAN BOURNE
Operations Manager	DAVID WILDE
Engineering Support	MARTIN BEGLEY ALBERT CAULKER
Additional Mixing Stage	PINEWOOD STUDIOS
Mix Technician	ANDREI GAI DANOV
Additional ADR	BOOM POST
ADR Recordist	BEN DARIER
Visual Effects	THE LOC STUDIOS
VFX Lead	FASA OYIBO

Compositors	CHRIS CHITTY GABRIELLA KASSINOU ANNIE MITCHELL
Head of Production	JAIME LEONARD
Visual Effects	FOX & WIZARD
VFX Supervisor	JONATHAN ALENSKAS
VFX Producer	BOB PIPE
Compositor	EUGEN OLSEN
Music Coordinator	KAREN CROSSAN
Re-record Engineer	BRENDAN DAVIES

SOUNDTRACK ON BACK LOT MUSIC

‘MORNING/EVENING’	‘SLIP AWAY’
‘INTO THE NIGHT’	‘ANGELS’
‘INSIDE A WHALE’	‘AWAKE’
‘PHOTOGRAPHS’	‘SUMMER’S HERE’
‘GIVE YOUR LOVE’	‘RASPBERRY FAIR’
‘OUR LOVE’	‘LOVER PLEASE STAY’
‘SWEETHEART’	‘SOMETHING TO LIVE FOR’
‘SKY CHILD’	‘THE BALLAD OF WALLIS ISLAND’

WRITTEN BY TOM BASDEN

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