MR. TURNER

A film by
Mike Leigh

Running Time: 149 minutes
Certificate: TBC

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MR. TURNER

Film4
Focus Features International
& BFI
present

a United Kingdom/French Republic/Federal Republic of Germany co-production

in co-production with Diaphana and France 3 Cinéma
and Amusement Park Films

with the participation of Canal+, Ciné+ and France Télévisions

produced by Xofa Productions

in association with Lipsync Productions

A Thin Man Film

Timothy SPALL

Dorothy ATKINSON

Marion BAILEY

Paul JESSON

Lesley MANVILLE

Martin SAVAGE

Ruth SHEEN
David HOROVITCH

Karl JOHNSON
Peter WIGHT

Joshua McGUIRE
Stuart McQUARRIE
Sylvestra LE TOUZEL

Leo BILL
Kate O’FLYNN
Sinéad MATTHEWS
Karina FERNANDEZ

Richard BREMMER
Mark STANLEY
Jamie Thomas KING
Tom WLASCHIHA

Patrick GODFREY
Niall BUGGY
Fred PEARSON
Tom EDDEN

Clive FRANCIS
Robert PORTAL
James FLEET
Nicholas JONES

Roger ASHTON-GRIFFITHS
Simon CHANDLER
Edward de SOUZA
Oliver MALTMAN

and
Sam KELLY
A film by Mike LEIGH

Casting
Nina Gold

Line Producer
Danielle Brandon

Research
Jacqueline Riding

Sound Recordist
Tim Fraser

Make-Up & Hair Designer
Christine Blundell

Costume Designer
Jacqueline Durran

Music Composed by
Gary Yershon

Production Designer
Suzie Davies

Film Editor
Jon Gregory ACE

Cinematography
Dick Pope BSC

Co-Producers
Michel Saint-Jean
Malte Grunert
**Director’s Statement:**

Back at the turn of the century, when ‘Topsy-Turvy’ was released, I wrote that it was “a film about all of us who suffer and strain to make other people laugh.”

Now I have again turned the camera round on ourselves, we who try to be artists, with all the struggles our calling demands. But making people laugh, hard as it is, is one thing; moving them to experience the profound, the sublime, the spiritual, the epic beauty and the terrifying drama of what it means to be alive on our planet – well, that’s altogether something else, and few of us ever achieve it, much as we may try.

Turner achieved all of it, of course. He was a giant among artists, single-minded and uncompromising, extraordinarily prolific, revolutionary in his approach, consummate at his craft, clairvoyant in his vision.

Yet Turner the man was eccentric, anarchic, vulnerable, imperfect, erratic and sometimes uncouth. He could be selfish and disingenuous, mean yet generous, and he was capable of great passion and poetry.

MR. TURNER is about the tensions and contrasts between this very mortal man and his timeless work, between his fragility and his strength. It is also an attempt to evoke the dramatic changes in his world over the last quarter century of his life.

*Mike Leigh*
SHORT SYNOPSIS

MR. TURNER explores the last quarter century of the great if eccentric British painter J. M. W. Turner (1775-1851).

Profoundly affected by the death of his father, loved by a housekeeper he takes for granted and occasionally exploits sexually, he forms a close relationship with a seaside landlady with whom he eventually lives incognito in Chelsea, where he dies.

Throughout this, he travels, paints, stays with the country aristocracy, visits brothels, is a popular if anarchic member of the Royal Academy of Arts, has himself strapped to the mast of a ship so that he can paint a snowstorm, and is both celebrated and reviled by the public and by royalty.

MEDIUM SYNOPSIS

MR. TURNER explores the last quarter century of the life of J. M. W. Turner (1775-1851), the single-minded artist who worked hard and travelled extensively.

Turner is profoundly affected by the death of his ex-barber father, he takes up with a widow, Mrs Booth, a seaside landlady, and is plagued occasionally by an ex-lover, Sarah Danby, by whom he has two illegitimate adult daughters, whose existence he invariably denies.

He enjoys the hospitality of the landed aristocracy, he visits a brothel, he is fascinated by science, photography and railways, he is a popular if anarchic member of the Royal Academy of Arts, and he has himself tied to the mast of a ship in bad weather in order to paint a snowstorm.

He is celebrated by some, and reviled by others. He refuses an offer of £100,000 from a millionaire who wants to buy all his work, preferring to bequeath it to the British nation, whereas Queen Victoria loathes his work.

Throughout the story he is loved by his stoical housekeeper, Hannah, whom he takes for granted and whom he occasionally exploits sexually.

Eventually, he leads a double existence, living incognito with Mrs Booth in Chelsea, where he dies. Hannah is unaware of this until the very end.
LONG SYNOPSIS

The action of MR. TURNER takes place over the last quarter century of the artist’s life, ending with his death in 1851.

The film being a dramatic reflection, rather than a documentary, Mike Leigh has chosen to let the action flow from one period of time to another, without interrupting it with labels, or identifying specific months and years.

Design, costume and particularly make-up help to underpin and define this progression, and in the case of Turner’s housekeeper Hannah Danby, it is probably useful to mention that what we gather from research about her deteriorating skin condition has led us to decide that it was psoriasis.

Regarding Turner’s trips to Margate and why he goes there in the first place, the town made an early impression on him. As he tells Mr and Mrs Booth, he attended school there for a couple of years, but we also know that he was much taken with the quality of light in Thanet, the part of Kent where Margate sits.

Returning from his continental travels, Turner comes home to his doting ex-barber father, William Turner Senior, and to his housekeeper, Hannah Danby, who loves him, and whom he takes for granted, and occasionally exploits sexually. They both share the worry that Turner might have been involved in a bomb blast in Ostend, but he assures them he was elsewhere.

After William Senior has organized the purchase of paints and materials for his son, sorted out some new canvases, shaved Turner and eaten with him, he shows particular customers round their private gallery, an activity the painter views through a secret hole.

Another day. They receive a visitation from the aggressive and resentful Sarah Danby, Turner’s ex-lover, and the mother of his adult illegitimate daughters, Evelina and Georgiana, who accompany her. Evelina presents Turner with his new-born granddaughter. Mrs Danby grumbles at Turner’s neglect of her family. We learn that she is Hannah’s aunt.

Now Turner retreats by horse coach to the country estate of the generous Lord Egremont, where he paints and draws, communes with other artists, sings Purcell badly, lends money to an errant and erratic artist Haydon, and sketches a musical evening.

He travels on by steamer to Margate, where he finds convivial sea-facing lodgings with a Mr and Mrs Booth. After a coastal walk, he spends an evening with them, during which he reveals his schooldays in the town, and laments with them the pain of slavery and the loss of dear ones. Preferring to conceal his identity, he assumes the name Mallard.

Back in London, he is visited by the Scottish scientist Mary Somerville. She demonstrates to Turner in his studio the magnetic properties of violet light. He is fascinated, and she is much taken with his paintings.

During one of Turner’s well-attended but badly-delivered public lectures on perspective, William Senior suffers a serious coughing attack.
Subsequently, the old man’s condition quickly deteriorates, and in the presence of his bereft son and housekeeper, he dies. His last words with Turner concern the mentally unstable state of the artist’s long-deceased mother. It is apparent that neither man had much affection for her.

In grief, Turner goes fishing, and visits a brothel, where he draws a young prostitute, and breaks down in tears. At home he paints ‘Death on a Pale Horse’, and has sexual intercourse with Hannah, taking her from behind as she selects a book from a bookcase.

Now Turner roves the untamed countryside. In a remote coastal place, where a tiny ancient chapel perches on a clifftop, wild horses follow him over the horizon.

Returning to Margate, he discovers that Mrs Booth is now a widow. He offers his condolences. Then, much to his amusement, she enquires whether he is still making his “nice little pictures”.

Back in London, he displays a cold disregard for Hannah, ignoring her enquiries as to his trip. Since the old man’s death, she has taken over the running of Turner’s studio, and she now lists the latest delivery of his art materials.

Varnishing Day at the Royal Academy, when the painters (all men) put the finishing touches to their work, now hung in position for the Annual Exhibition.

Turner scuttles about, enjoying friendly banter with various colleagues. He shares a taciturn exchange with John Constable, whose ‘Opening of Waterloo Bridge’, all bright reds and scarlets, has been hung next to Turner’s predominantly grey seascape, ‘Helvoetsluys’. For a jape, Turner paints a startling red blob slap in the middle of his piece, and after a few minutes’ consideration by all present, culminating in Constable’s leaving in a huff, Turner returns to convert the red blob into a life-buoy. Much amusement all round.

On this same occasion, Haydon, who owes Turner £50, throws a public tantrum because his painting (of a donkey) has been hung in the ante-room. He is resentful of never having been elected to the Academy.

Finally Turner goes to work energetically to finish another of his paintings, ‘Staffa, Fingal’s Cave’. A large group of artists gather round and watch, fascinated, as he ostentatiously paints, smudges, smears and spits at his canvas, and blows a strange brown powder onto it.

A mountain, a valley, a rugged rock formation, a dramatic sky. Turner is out and about in the wild.

Returning to Mrs Booth at Margate, he now becomes intimate with her, to which she reciprocates tenderly, and she takes him to bed. In the morning, he leaves as the sun rises over the sea.

Turner has himself tied firmly to the mast of a ship, so that he can experience the full force of a snow storm. Having thus exposed himself to the elements, he contracts bronchitis. He is now staying with Mrs Booth, and her local physician, Dr Price, prescribes for “Mr Mallard”, “the three B’s: bed, balsam, and broth – to be administered in this case by the admirable Mrs Booth.”

Back in his London studio, Turner leaves off painting his ‘Snow Storm – Steam-boat off a Harbour’s Mouth’ to attend to potential customers in his gallery. These are the young John Ruskin and his father, who are pondering buying Turner’s painting ‘Slavers Throwing Overboard the Dead and Dying – Typhoon coming on’.
Time passes. By now, both Turner and Hannah are becoming older and greyer, and Hannah’s skin condition is getting worse. Meanwhile, Turner is enjoying his secret other life with Mrs Booth at Margate. They walk out, arm in arm, taking the sea air; he sketches, she shops and sweeps; he goes out for long working trips.

And one day, as they are out strolling, Turner collapses.

In Mrs Booth’s house, Dr Price examines the artist in bed, in Mrs Booth’s presence. Warning “Mr Mallard” not to work too hard, the physician asks Turner to remind him what is his profession. He begs to differ with Turner’s claim to be a lawyer, and reveals that he knows who he is, and that he is honoured to meet him.

Turner and Mrs Booth are horrified, but the doctor assures them of his discretion, and informs Turner that he is suffering from a heart condition, and that he had better take it easy.

Back in his London house, he is castigated by Sarah Danby and Evelina for having failed to be present at the funeral of the other daughter, Georgiana. To his mumbling that he was out of town, Sarah sneers, “As ever, sir, painting your ridiculous shipwrecks.”

The steamer takes Turner back to Margate, where, one evening in bed, as they prepare for sleep, Mrs Booth shares with Turner her plan to sell up and lease a house for them by his “beloved River Thames, not too far from London Town.”

One day, on the river, Turner is swigging beer in a rowing barge, in the convivial company of the painters Clarkson Stanfield and David Roberts.

Suddenly, they encounter the great old ship, ‘The Fighting Temeraire’, which is being towed by a little steam tug to its final resting place, the breaker’s yard. The painters reflect on the history and fate of this famous naval veteran of the Battle of Trafalgar. But Turner exhorts the others to celebrate the modern age of steam, rather than lament the passing of the old world. Stanfield suggests that Turner should paint this scene, and Turner wryly promises to ponder the notion.

And indeed, back in his London studio, that is precisely what he does. He is working intensively on what will, of course, become his most famous painting, when Hannah informs him that he has a visitor, Haydon.

Haydon offers Turner £10 towards his £50 debt. Turner learns that the impoverished and embittered Haydon and his wife have lost several children. He cancels the debt, and has Hannah escort the protesting Haydon off the premises.

In the company of the military painter George Jones, Turner visits the Ruskins, who now proudly possess ‘Slavers’, which hangs in the hall of their house. After supper, Turner and Jones, together with Stanfield and Roberts, sit in the Ruskins’ drawing room with their host, his wife, and their precocious and opinionated young son, John. The conversation takes in gooseberries and seascape painting, with particular reference to a comparison between Turner’s work and that of Claude Lorrain (1600 -1682). Mr and Mrs Ruskin indulge their son’s outspoken opinions, and Turner gently sends him up.

In the countryside, Turner is inspired by coming upon a state-of-the-art railway engine, hauling its carriages, and back in his London studio he paints his ‘Rain, Steam, and Speed’. Hannah surveys this piece somewhat blankly.
We are now in the Victorian Age. Four short scenes depict philistine attitudes towards Turner’s increasingly radical and more abstract-looking work.

Queen Victoria pays a private visit to the Royal Academy with Prince Albert. Seeing two of Turner’s paintings, they express horror and disgust. Turner overhears them, and slinks away.

Two other occasions in art galleries, in Turner’s absence....... Three gentlemen scoff at a Turner, and two ladies sarcastically compare his work with varied kinds of food.

Finally, Turner visits a popular London theatre, where the audience whoops with delight at a comic sketch depicting an art dealer selling to a wealthy collector a canvas on which jam tarts have been accidentally spilled. Told that the piece is a Turner, the collector cheerfully pays the dealer a thousand pounds. The audience finds this hilarious, and Turner leaves, mortified.

More time goes by. Turner, drunk at a fashionable society dinner, connects with John Ruskin’s new young wife.

Early morning at his London home. Turner is asleep on his bed, fully clothed in his day wear. Waking him with a cup of tea, Hannah enquires when she can next expect him. His evasive reply provokes her to observe that it’s now not worth her changing the sheets on his bed. He can’t reply, and goes, leaving her alone and forlorn.

Turner and Mrs Booth are now happily domiciled in their riverside house in Chelsea.

Turner visits the London studio of J.J.E. Mayall, a young photographer and maker of daguerreotypes. Turner is fascinated by the camera and the technology, but expresses concern at the implication of this new art.

In Chelsea, he shows Mrs Booth his daguerreotype portrait, and informs her, to her horror, that he has arranged for the two of them to be photographed together in a few days. Although she flatly refuses to go, we soon find her there, side by side with Turner. She is terrified. As Mayall takes their picture, he talks of having photographed the Niagara Falls. Turner reflects ruefully that there will soon come a time when photography will replace painting.

In Turner’s gallery, he refuses an offer of £100,000 from Joseph Gillott, the pen nib manufacturing millionaire. Gillott wants to buy Turner’s entire oeuvre, but Turner has bequeathed all his work to the British Nation, “to be seen all together, in one place, gratis.” Calling this perverse, the baffled magnate is reluctantly escorted off the premises by the ageing Hannah.

Turner is now entering his dotage. He falls over, but won’t let Mrs Booth fuss over him, he paints while she cleans his brushes, and he recites for her a bawdy poem of his own.

He visits the Royal Academy and shortles dismissively at the Pre-Raphaelites, and one day, when visiting his London house, he absent-mindedly confuses two coats, putting on one instead of the other, which he has just taken off.

Arriving back to Mrs Booth, Turner is, with some difficulty, describing his visit that day to Hyde Park to look at the construction of Crystal Palace. Suddenly, he has a heart attack.
Meanwhile, Hannah finds Turner’s discarded jacket, which has been soiled by one of her cats. A letter she finds in one of the pockets is addressed to him at his Chelsea house, the existence of which she is, of course, entirely ignorant.

Dr Price has travelled up from Margate by the new railway. Examining the now bed-ridden Turner, he warns him that his days are numbered. The patient invites the doctor to take a large sherry and reassess his diagnosis. At Dr Price’s refusal to do this, Turner reflects that he is now to become a nonentity, a notion the doctor rejects.

At the front door, Dr Price takes his leave of Mrs Booth. As he walks away, he passes Hannah, who, severely shrouded to conceal her scarred face, has come with a woman friend to find Turner’s house.

She does so, and is extremely distressed. The next-door neighbour confirms that an ailing elderly gentleman does indeed live there “with his good lady wife”, and Hannah leaves, distraught.

In and out of delirium, Turner, much though Mrs Booth tries to stop him, insists on going outside in his bed-shirt to sketch the corpse of a young woman the police have recovered from the river. Turner collapses, and Mrs Booth helps him back into the house and upstairs.

Turner is now on his death bed. Mrs Booth and Dr Price sit with him. Suddenly he mumbles something to Mrs Booth. It is “me damsel”, his name for Hannah.

The he declares, “The sun is God!”, laughs briefly, and dies.

The doctor checks his pulse and closes his eyes. Mrs Booth buries her face in Turner’s arm.

We now see an image of Turner standing, drawing, silhouetted against the enormous setting sun.

Mrs Booth is vigorously cleaning her window. She is wearing black. She stops for a few moments, and thinks about Turner. She is wistful, sad, gently amused, proud. She resumes her task.

Hannah rattles around in the now decaying, cluttered, dusty gallery and studio, muttering, weeping, sad and lonely.
ABOUT THE FILMMAKERS

MIKE LEIGH / Writer, Director

Credits and awards

Another Year (2010) - 129 minutes
Academy Awards 2011
Nomination:
Best Original Screenplay

Amanda Awards, Norway 2011
Best Foreign Feature Film (Årets utenlandske spillefilm)

BAFTA Awards 2011
Nominations:
Alexander Korda Award for Best British Film
Best Supporting Actress, Lesley Manville

Bodil Awards 2012
Best Non-American Film (Bedste ikke-amerikanske film)

British Independent Film Awards 2010
Nominations:
Best Director
Best Actor, Jim Broadbent
Best Actress, Ruth Sheen
Best Supporting Actress, Lesley Manville

Broadcast Film Critics Association Awards 2011
Nomination:
Best Original Screenplay

Camerimage 2010
Nomination:
Golden Frog – Main Competition, Dick Pope - Cinematography

Cannes Film Festival 2010
Prize of the Ecumenical Jury – Special Mention
In Competition for Palme D’Or

Chicago Film Critics Association Awards 2010
Nomination:
Best Actress, Lesley Manville

Chlotrudis Awards 2012
Best Supporting Actress, Lesley Manville
Best Performance by an Ensemble Cast
Nominations:
Best Movie
Best Director
Best Original Screenplay

**David di Donatello Awards 2011**
Nomination:
Best European Film (Miglior Film dell'Unione Europea)

**European Film Awards 2010**
Nominations:
Best Actress, Lesley Manville
Best Composer, Gary Yershon

**Evening Standard British Film Awards 2011**
Nominations:
Best Film
Best Actor, Jim Broadbent
Best Actress, Ruth Sheen
Best Technical / Artistic Achievement, Dick Pope – Cinematography

**Italian National Syndicate of Film Journalists 2011**
Nomination:
Best European Director (Regista del Miglior Film Europeo)

**London Critics’ Circle Film Awards 2011**
British Actress of the Year, Lesley Manville
Nominations:
British Film of the Year
British Director of the Year
British Actor of the Year, Jim Broadbent
British Supporting Actor of the Year, David Bradley
British Supporting Actor of the Year, Peter Wight
British Actress of the Year, Ruth Sheen

**National Board of Review 2010**
Best Actress, Lesley Manville
Top Ten Films of the Year

**National Society of Film Critics Awards 2011**
Third place - Best Actress, Lesley Manville

**Robert Festival 2012**
Nomination:
Best Non-American Film (Årets ikke-amerikanske film)

**San Diego Film Critics Society Awards 2010**
Best Supporting Actress, Lesley Manville
Nomination:
Best Ensemble Performance

**Santa Barbara International Film Festival 2011**
Virtuoso Award, Lesley Manville
Washington DC Area Film Critics Association Awards 2010
Nomination:
Best Original Screenplay

Happy-Go-Lucky (2008) – 118 minutes
Academy Awards 2009
Nomination:
Best Original Screenplay

BAFTA LA Comedy Festival 2009
Best Film

Berlin International Film Festival 2008
Silver Berlin Bear Best Actress, Sally Hawkins
In Competition for Golden Bear

Boston Society of Film Critics Awards 2008
Best Actress, Sally Hawkins
2nd place - Best Screenplay, Mike Leigh

British Independent Film Awards 2008
Best Supporting Actor, Eddie Marsan
Best Supporting Actress, Alexis Zegerman
Nomination:
Best Actress, Sally Hawkins

Central Ohio Film Critics Association 2009
2nd place - Best Supporting Actor, Eddie Marsan

Chicago Film Critics Association Awards, 2008
Nomination:
Best Actress, Sally Hawkins

Chlotrudis Awards 2009
Best Supporting Actor, Eddie Marsan
Best Director, Mike Leigh
Nominations:
Best Actress, Sally Hawkins
Best Movie
Best Original Screenplay, Mike Leigh

Empire Awards 2009
Nomination:
Best Actress, Sally Hawkins

European Film Awards 2008
Nominations:
Best Film
Best Actress, Sally Hawkins
Evening Standard British Film Awards 2009
Peter Sellers Award for Comedy, Sally Hawkins
Nomination:
Peter Sellers Award for Comedy, Eddie Marsan

Gaudi Awards 2009
Nomination:
Best European Film (Millor Pel·lícula Europea)

Hollywood Film Festival 2008
Breakthrough Award Actress of the Year, Sally Hawkins

Golden Globes 2009
Best Performance by an Actress in a Motion Picture - Comedy or Musical, Sally Hawkins
Nomination:
Best Motion Picture - Comedy or Musical

London Critics’ Circle Film Awards 2009
British Supporting Actor of the Year, Eddie Marsan
Nominations:
British Film of the Year
British Actress of the Year, Sally Hawkins
British Supporting Actress of the Year, Alexis Zegerman
British Director of the Year

Los Angeles Film Critics Association Awards 2008
Best Actress, Sally Hawkins
Best Screenplay
2nd place - Best Supporting Actor, Eddie Marsan

National Society of Film Critics Awards 2009
Best Director
Best Screenplay
Best Actress, Sally Hawkins
Best Supporting Actor, Eddie Marsan

New York Film Critics Circle Awards 2009
Best Director
Best Actress, Sally Hawkins
Best Director, Mike Leigh

Mill Valley Film Festival 2008
Spotlight Award, Sally Hawkins

Online Film Critics Society Awards 2009
Nomination:
Best Actress, Sally Hawkins
Best Supporting Actor, Eddie Marsan

Pula Film Festival 2008
Golden Arena International Competition: Best Director

San Francisco Film Critics Circle 2008
Best Actress, Sally Hawkins

Santa Barbara International Film Festival 2009
Virtuoso Award, Sally Hawkins

Satellite Awards 2008
Best Motion Picture, Comedy or Musical
Best Actress in a Motion Picture – Comedy or Musical, Sally Hawkins

Vancouver Film Critics Circle 2009
Nominations:
Best Actress, Sally Hawkins

Vera Drake (2004) - 125 minutes

Academy Awards 2005
Nominations:
Best Achievement in Directing
Best Original Screenplay
Best Performance by an Actress in a Leading Role, Imelda Staunton

Bangkok International Film Festival 2006
Nomination:
Golden Kinnaree Award - Best Film

BAFTA Awards 2005
David Lean Award for Direction
Best Performance by an Actress in a Leading Role, Imelda Staunton
Best Costume Design, Jacqueline Durran
Nominations:
Best Film
Alexander Korda Award for Best British Film
Best Performance by an Actor in a Supporting Role, Philip Davis
Best Performance by an Actress in a Supporting Role, Heather Craney
Best Original Screenplay
Best Editing, Jim Clark
Best Production Design, Eve Stewart
Best Make-Up / Hair, Christine Blundell

Bodil Awards 2006
Nomination:
Best Non-American Film (Bedste ikke-amerikanske film)

British Independent Film Awards 2004
Best British Independent Film
Best Director
Best Actor, Philip Davis
Best Actress, Imelda Staunton
Best Supporting Actor, Eddie Marsan
Best Achievement in Production
Nomination:
Best Screenplay

Broadcast Film Critics Association Awards 2005
Nomination:
Critics Choice Award  Best Actress, Imelda Staunton

Camerimage 2004
Golden Frog, Dick Pope

Chicago Film Critics Association Awards 2004
Best Actress, Imelda Staunton

Chlotrudis Awards 2005
Nominations:
Best Actress, Imelda Staunton
Best Screenplay - Original
Best Supporting Actor, Philip Davis
Best Cast

Dallas-Fort Worth Film Critics Association Awards 2005
2nd place - Best Actress, Imelda Staunton

David di Donatello Awards 2005
Nomination:
Best European Film (Miglior Film dell'Unione Europea)

Directors Guild of Great Britain 2005
Nomination:
Outstanding Directorial Achievement in British Film

Empire Awards 2005
Nomination:
Best British Actress, Imelda Staunton

European Film Awards 2004
Best Actress, Imelda Staunton
Nomination:
Best Film

Evening Standard British Film Awards 2005
Best Film
Best Actress, Imelda Staunton

Golden Globes 2005
Nomination:
Best Performance by an Actress in a Motion Picture – Drama, Imelda Staunton
London Critics’ Circle Film Awards 2005
British Film of the Year
British Director of the Year
British Screenwriter of the Year
Actress of the Year, Imelda Staunton
British Supporting Actor of the Year, Philip Davis
Nominations:
British Supporting Actor of the Year, Eddie Marsan
British Supporting Actress of the Year, Ruth Sheen

Los Angeles Film Critics Association Awards 2004
Best Actress, Imelda Staunton

National Board of Review 2004
Top Ten Films

National Society of Film Critics Awards 2005
Best Actress, Imelda Staunton
(Tied with Hilary Swank for ‘Million Dollar Baby’)

New York Film Critics Circle Awards 2004
Best Actress, Imelda Staunton

Online Film Critics Society Awards 2005
Nomination:
Best Actress, Imelda Staunton

Political Film Society 2005
Nomination:
Human Rights Award

Robert Festival 2006
Nomination:
Best Non-American Film (Årets ikke-amerikanske film)

San Diego Film Critics Society Awards 2006
Best Picture
Best Screenplay, Original
Best Actress, Imelda Staunton
Best Supporting Actor, Philip Davis

Satellite Awards 2005
Nominations:
Best Motion Picture, Drama
Best Actress in a Motion Picture – Drama, Imelda Staunton

Screen Actors Guild Awards 2005
Nomination:
Outstanding Performance by a Female Actor in a Leading Role, Imelda Staunton
Seattle Film Critics Awards 2004
Best Actress, Imelda Staunton

Southeastern Film Critics Association Awards 2004
2nd place - Best Actress, Imelda Staunton

Toronto Film Critics Association Awards 2004
Best Performance – Female, Imelda Staunton

Vancouver Film Critics Circle 2005
Best Actress, Imelda Staunton

Venice Film Festival 2004
Golden Lion
Volpi Cup - Best Actress, Imelda Staunton

Washington DC Area Film Critics Association Awards, 2004
Best Actress, Imelda Staunton

All or Nothing (2001) - 128 minutes
British Independent Film Awards 2002
Nomination:
Best Actor, Timothy Spall

Cannes Film Festival 2002
In Competition for Palme D’Or

Chicago International Film Festival, 2002
Nomination:
Gold Hugo, Best Feature

European Film Awards 2002
Nominations:
Audience Award
Best Director
Best Actor, Timothy Spall

Evening Standard British Film Awards 2003
Best Technical/Artistic Achievement, Eve Stewart
Nomination:
Best Actress, Lesley Manville

London Critics’ Circle Film Awards 2003
British Film of the Year
British Actress of the Year, Lesley Manville
Nominations:
British Supporting Actress of the Year, Ruth Sheen
British Director of the Year, Mike Leigh
British Screenwriter of the Year, Mike Leigh
Satellite Awards 2003
Nominations:
Best Motion Picture Foreign Language
Best Screenplay, Original

Topsy-Turvy (1999) – 159 minutes

Academy Awards 2000
Best Costume Design, Lindy Hemming
Best Make-Up, Christine Blundell & Trefor Proud
Nominations:
Best Screenplay Written Directly for the Screen
Best Art Direction-Set Decoration, Eve Stewart & John Bush

BAFTA Awards 2000
Best Make Up/Hair, Christine Blundell
Nominations:
Alexander Korda Award for Best British Film
Best Screenplay - Original
Best Performance by an Actor in a Leading Role, Jim Broadbent
Best Performance by an Actor in a Supporting Role, Timothy Spall

British Independent Film Awards 2000
Nominations:
Best Director
Best Actor, Jim Broadbent
Best Achievement in Production

Chicago Film Critics Association Awards 2000
Nominations:
Best Screenplay
Best Actor, Jim Broadbent

Empire Awards 2001
Nomination:
Best British Film

Evening Standard British Film Awards 2001
Best Film
Best Actor, Jim Broadbent

Independent Spirit Awards 2000
Nomination:
Best Foreign Film

London Critics’ Circle Film Awards 2001
British Actor of the Year, Jim Broadbent
Nominations:
British Director of the Year
British Screenwriter of the Year
British Film of the Year
British Supporting Actor of the Year, Timothy Spall
British Supporting Actress of the Year, Shirley Henderson
British Supporting Actress of the Year, Lesley Manville
British Producer of the Year, Simon Channing Williams

Motion Picture Sound Editors 2000
Nominations:
Golden Reel Award - Best Sound Editing - Music - Musical Feature (Foreign & Domestic)
Michael Connell (music/scoring editor)
Denise Connell (music editor)

National Society of Film Critics Awards 2001
Best Director
Best Film (Tied with Being John Malkovich)
2nd place - Best Actor, Jim Broadbent

New York Film Critics Circle Awards 2001
Best Director
Best Film

Sarajevo Film Festival 2000
Panorama Jury Prize
(Tied with ‘Yi Yi’)

Venice Film Festival 1999
Volpi Cup - Best Actor, Jim Broadbent
In Competition for Golden Lion

Career Girls (1997) - 90 min
Boston Society of Film Critics Awards 1997
2nd place - Best Actress, Katrin Cartlidge

European Film Awards 1997
Nomination:
Best Actress, Katrin Cartlidge

Evening Standard British Film Awards 1998
Best Actress, Katrin Cartlidge

Tokyo International Film Festival 1997
Nomination:
Tokyo Grand Prix, Mike Leigh

Valladolid International Film Festival
Silver Spike
Tied with ‘Things I Left in Havana’.
Youth Jury Award - Special Mention Competition
**Secrets & Lies** (1996) - 141 minutes

*Academy Awards 1997*

- Best Picture
- Best Director
- Best Screenplay Written Directly for the Screen
- Best Actress in a Leading Role, Brenda Blethyn
- Best Actress in a Supporting Role, Marianne Jean-Baptiste

*Argentinean Film Critics Association Awards 1998*

- Silver Condor - Best Foreign Film (Mejor Película Extranjera)

*Australian Film Institute 1997*

- Best Foreign Film Award

*BAFTA Awards 1997*

- Alexander Korda Award for Best British Film
- Best Screenplay - Original
- Best Performance by an Actress in a Leading Role, Brenda Blethyn

*Nominations:*

- Best Film
- David Lean Award for Direction
- Best Performance by an Actor in a Leading Role, Timothy Spall
- Best Performance by an Actress in a Supporting Role, Marianne Jean-Baptiste

*Boston Society of Film Critics Awards 1996*

- Best Director
- Best Actress, Brenda Blethyn

*Camerimage 1996*

- Golden Frog, Dick Pope

*Cannes Film Festival 1996*

- Palme D’Or
- Best Actress, Brenda Blethyn
- Prize of the Ecumenical Jury

*Chicago Film Critics Association Awards 1997*

- Nominations:
  - Best Picture
  - Best Director, Mike Leigh
  - Best Actress, Brenda Blethyn

*Chlotrudis Awards 1997*

- Nominations:
  - Best Director
  - Best Movie
  - Best Actress, Brenda Blethyn
  - Best Supporting Actress, Marianne Jean-Baptiste
César Awards 1997
Nomination:
Best Foreign Film (Meilleur film étranger)

Directors Guild of America 1997
Nomination:
Outstanding Directorial Achievement in Motion Pictures

Empire Awards 1997
Best British Actress, Brenda Blethyn

European Film Awards 1997
Nomination:
Best Film

Florida Film Critics Circle Awards 1997
2nd place - Best Actress, Brenda Blethyn

Fotogramas de Plata 1997
Best Foreign Film (Mejor Película Extranjera)
(Tied with Breaking the Waves)

French Syndicate of Cinema Critics 1997
Best Foreign Film

Golden Globes 1997
Best Motion Picture, Drama
Best Performance by an Actress in a Motion Picture – Drama, Brenda Blethyn
Nomination:
Best Performance by an Actress in a Supporting Role in a Motion Picture, Marianne Jean-Baptiste

Goya Awards 1997
Best European Film (Mejor Película Europea)

Guild of German Art House Cinemas 1997
Guild Film Award – Silver Foreign Film (Ausländischer Film)

Humanitas Prize 1997
Feature Film Category

Independent Spirit Awards 1997
Best Foreign Film

Italian National Syndicate of Film Journalists 1997
Silver Ribbon - Best Director - Foreign Film (Regista del Miglior Film Straniero)
Silver Ribbon - Best Female Dubbing (Migliore Doppiaggio Femminile)
Aurora Cancian - For the voice of Brenda Blethyn
Kinema Junpo Awards 1998
Best Foreign Language Film
Readers’ Choice Award - Best Foreign Language Film

London Critics’ Circle Film Awards 1997
British Director of the Year
British Film of the Year
British Actress of the Year, Brenda Blethyn
Nomination:
British Actor of the Year, Timothy Spall

Los Angeles Film Critics Association Awards 1996
Best Director
Best Picture
Best Actress, Brenda Blethyn

National Board of Review 1996
Top Ten Films

National Society of Film Critics Awards 1997
2nd place - Best Film
2nd place - Best Actress, Brenda Blethyn
2nd place - Best Director, Mike Leigh

Sant Jordi Awards 1997
Sant Jordi - Best Foreign Actress (Mejor Actriz Extranjera), Brenda Blethyn

Satellite Awards 1997
Nominations:
Best Director of a Motion Picture
Best Motion Picture
Best Performance by an Actress in a Motion Picture – Drama, Brenda Blethyn

Screen Actors Guild Awards 1997
Nomination:
Outstanding Performance by a Female Actor in a Leading Role, Brenda Blethyn

Southeastern Film Critics Association Awards 1997
2nd place - Best Actress, Brenda Blethyn

Writers Guild of America 1997
Nomination:
Best Screenplay Written Directly for the Screen
**Naked** (1993) - 126 min
*BAFTA Awards*
Nomination: Alexander Korda Award for Best British Film

*Cannes Film Festival*
Best Actor, David Thewlis
Best Director
In Competition for Palme D’Or

*Chicago International Film Festival 1993*
Nomination: Gold Hugo - Best Feature, Mike Leigh

*Evening Standard British Film Awards 1994*
Best Actor, David Thewlis

*Independent Spirit Awards*
Nomination: Best Foreign Film

*London Critics Circle Film Awards 1994*
British Actor of the Year, David Thewlis

*National Society of Film Critics Awards 1994*
Best Actor, David Thewlis

*New York Film Critics Circle Awards 1993*
Best Actor, David Thewlis

*Sudbury Cinéfest*
Best International Film

*Toronto International Film Festival*
Metro Media Award

**Life is Sweet** (1991) - 102 min
*Bodil Awards*
Best European Film (Bedste europæiske film)

*Europacinema Academia Italiana 1991*
Best Film

*Independent Spirit Awards*
Nomination: Best Foreign Film
London Critic’ Circle Film Awards 1992
British Film of the Year

Los Angeles Film Critics Association Awards 1991
Best Supporting Actress, Jane Horrocks

National Society of Film Critics
Best Film
Best Actress, Alison Steadman
Best Supporting Actress, Jane Horrocks
2nd place - Best Director, Mike Leigh

Taormina Film Festival 1991
Best Film
Taormina Maschera Di Polifermo (awarded for the first time to the whole cast)

High Hopes (1988) - 110 min
European Film Awards 1988:
European Film of the Year

Evening Standard British Film Awards
Peter Sellers Award for Comedy

Independent Spirit Awards
Nomination:
Best Foreign Film

Venice Film Festival
FIPRESCI Prize

Bleak Moments (1971) - 111 min
Chicago 1972
Grand Prix (Golden Hugo)

Locarno International Film Festival 1972
Golden Leopard
TELEVISION AND SHORT FILMS

*Hard Labour* (1973) - 75 min

*The Birth of the Goalie of the 2001 F.A Cup Final* (1975) - 5 min

*Old Chums* (1975) - 5 min

*Probation* (1975) - 5 min

*Afternoon* (1975) - 5 min

*A Light Snack* (1975) - 5 min

*The Permissive Society* (1975) - 5 min

*Nuts in May* (1975) - 75 min

*Knock for Knock* (1976) - 30 min

*The Kiss of Death* (1976) - 80 min

*Abigail’s Party* (1977) - 104 min

*Who’s Who* (1978) - 80 min

*Grown-Ups* (1980) - 90 min

*Home Sweet Home* (1982) - 90 min

*Meantime* (1983) - 90 min
Berlin Film Festival 1984 (Forum) People’s prize

*Four Days in July* (1984) - 96 min

*The Short and Curlies* (1987) - 18 min
*Cork Film Festival 1988*
Best Short Film

*BAFTA Awards*
Nomination:
Best Short Film

*A Sense of History* (1992) – 28 min
*BAFTA Awards*
Nomination:
Best Short Film
*Clermont-Ferrand International Short Film Festival*
Audience Award International Competition

*A Running Jump* (2012) – 35 minutes
Other Awards:
**BAFTA Awards 1996**
Michael Balcon Award

**Empire Awards 1996**
Lifetime Achievement Award

**Camerimage 2000**
Special Award Best Duo: Director – Cinematographer Shared With: Dick Pope

**Gotham Awards 2004**
Lifetime Achievement Award

**London Critics’ Circle Film Awards 2000**
Dilys Powell Award

**Taormina International Film Festival 2002**
Taormina Arte Award

STAGE PLAYS written and directed by Mike Leigh

**The Box Play**, 1965
**My Parents Have Gone To Carlisle**, 1966
**The Last Crusade of the Five Little Nuns**, 1966
**Nenaa**, 1967
**Individual Fruit Pies**, 1968
**Down Here & Up There**, 1968
**Big Basil**, 1968
**Epilogue**, 1969
**Glum Victoria & The Lad With Specs**, 1969
**Bleak Moments**, 1970
**A Rancid Pong**, 1971
**Wholesome Glory**, 1973
**The Jaws of Death**, 1973
**Dick Whittington & His Cat**, 1973
**Babies Grow Old**, 1974
**The Silent Majority**, 1974
*Abigail’s Party*, 1977
*Ecstasy*, 1979
**Goose-Pimples**, 1981
*Smelling A Rat*, 1988
**Greek Tragedy**, 1989
*It’s A Great Big Shame!*, 1993
*Two Thousand Years*, 2005
*Grief*, 2011

*in print, production rights available
**in print, production rights not available
ABOUT THE CREW

GEORGINA LOWE / Producer

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

Her extensive Producer credits for television include ‘Mad Dogs’ for Sky1, ‘Eternal Law’, ‘Kingdom’ and ‘The Mayor of Casterbridge’ for ITV1 and two Sarah Waters adaptations for the BBC, ‘Tipping the Velvet’ and ‘Fingersmith’, the latter of which earned her a BAFTA nomination.

DICK POPE / Cinematographer


JON GREGORY A.C.E. / Editor


JACQUELINE DURRAN / Costume Designer

MR. TURNER is costume designer Jacqueline Durran's sixth film project with Mike Leigh. Previous titles include 'Another Year', 'Happy-Go-Lucky', 'All or Nothing', which was her first film as a costume designer, and 'Vera Drake' for which she won a BAFTA. She recently won an Oscar® and BAFTA for her work on Joe Wright's 'Anna Karenina' and had previously been Oscar® and BAFTA nominated for
‘Pride and Prejudice’ and ‘Atonement’ which were also directed by Wright. Earlier, she worked for several years with costume designer Lindy Hemming, assisting her on Mike Leigh’s ‘Topsy-Turvy’ for which Hemming won an Oscar®. Other film projects include David Mackenzie’s ‘Young Adam’, Tomas Alfredson’s ‘Tinker Tailor Soldier Spy’, Richard Ayoade’s ‘The Double’ and most recently Justin Kurzel’s ‘Macbeth’.

**GARY YERSHON / Composer**

MR. TURNER is Gary Yershon’s seventh collaboration with Mike Leigh. He was musical director for ‘Topsy-Turvy’, composed the music for ‘Two Thousand Years’ and ‘Grief’ at the National Theatre, and wrote the scores for ‘Happy-Go-Lucky’, ‘Another Year’ (which brought him a nomination for Best Composer at the 2010 European Film Awards) and ‘A Running Jump’.

Gary has been writing music for drama for nearly four decades. Recent theatre work includes ‘The Roaring Girl’ at the Royal Shakespeare Company, ‘Edward II’ at the National Theatre, ‘Julius Caesar’ at the Donmar Warehouse and St Ann’s Warehouse (Brooklyn), ‘The Low Road’ at the Royal Court, and ‘The Turn of the Screw’ at the Almeida. He has contributed to numerous West End/Broadway successes, notably Yazmina Reza’s plays ‘Art’, ‘The Unexpected Man’, ‘Life x 3’ and ‘The God of Carnage’. His score for Matthew Warchus’s revival of ‘The Norman Conquests’ earned him a 2009 Drama Desk nomination.


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

SUZIE DAVIES / Production Designer


JACQUELINE RIDING / Research

Jacqueline Riding MA PhD is an art historian, historical consultant and author specialising in Georgian and Early Victorian Britain. As a consultant she has worked for Tate Britain, Tate Modern, the National Trust, Historic Royal Palaces and the Orchestra of the Age of Enlightenment. Before becoming a consultant she was a curator at the Theatre Museum (Victoria and Albert Museum), the Guards Regimental Museum, Tate, Assistant Curator of the Palace of Westminster and Director of the Handel House Museum. Her publications include ‘Houses of Parliament: History, Art, Architecture’ (2000) and ‘Mid-Georgian Britain’ (2010). Jacqueline’s forthcoming book for Bloomsbury Publishing is a narrative history of the 1745 Jacobite Rebellion (2015).

NINA GOLD / Casting

MR. TURNER is Nina Gold’s eighth collaboration with Mike Leigh following ‘Topsy-Turvy’, ‘All or Nothing’, ‘Vera Drake’, ‘Happy-Go-Lucky’, ‘Another Year’, ‘A Running Jump’ and the revival of his play ‘Ecstasy’ at Hampstead Theatre. She is also known for her work on ‘Rush’, ‘The King’s Speech’, ‘Les Miserables’, ‘Bright Star’, ‘Hot Fuzz’, the miniseries ‘John Adams’, for which she won an Emmy for Outstanding Contribution to Casting, and the television series ‘Game Of Thrones’ for which she has received three Emmy nominations.
ABOUT THE CAST

TIMOTHY SPALL

MR. TURNER is Timothy Spall’s fifth film with Mike Leigh, following roles in ‘Life is Sweet’, ‘Secrets and Lies’, ‘Topsy-Turvy’ and ‘All or Nothing’. These collaborations brought him several nominations – for Best Actor at British Independent Film Awards and Best Actor at European Film Awards for ‘All or Nothing’, Best Supporting Actor at BAFTA and Best British Actor In A Supporting Role at the London Film Critics’ Circle Awards for ‘Topsy-Turvy’, and Best British Actor at the London Film Critics’ Circle Awards and Best Actor at BAFTA for ‘Secrets and Lies’.

The actor also collaborated with Leigh on the made-for-television film ‘Home Sweet Home’ and the stage play ‘Smelling a Rat’. Spall is probably best known to international audiences for his role as Peter Pettigrew in the Harry Potter film series, and has also been seen as Winston Churchill in the ‘The King’s Speech’, Peter Taylor in ‘The Damned United’, Beadle Bamford in ‘Sweeney Todd: The Demon Barber of Fleet Street’, his own television documentary ‘Timothy Spall: Somewhere at Sea’, and, most recently, ‘The Blandings’. Timothy received an OBE in 1999.

DOROTHY ATKINSON

MR. TURNER is Dorothy Atkinson’s third film with Mike Leigh, following ‘All or Nothing’ and ‘Topsy-Turvy’. Her other film roles include ‘Chatroom’, ‘Look at Me I’m Beautiful’, and ‘The Final Curtain’. Television credits include 'Call the Midwife', ‘Tubby and Enid’, ‘The Town’, 'Coronation Street', 'Phone Shop', 'Midsomer Murders', 'Victoria Wood Christmas Special', 'Peep Show', 'Housewife 49', and 'Bodies'.

Theatre credits include: Beryl in 'Brief Encounter' for Kneehigh (including 2014 US tour), 'A Matter of Life and Death' at the National Theatre, 'Beauty and the Beast' at the Royal Shakespeare Company and 'Epitaph for George Dillon' at the Comedy Theatre, London.

MARION BAILEY

Marion Bailey first worked with Mike Leigh on his 1981 play ‘Goose-Pimples’ at Hampstead Theatre and then in London’s West End. She played Auntie Barbara in ‘Meantime’, Carol in ‘All or Nothing’ and Mrs Fowler in ‘Vera Drake’. In 2012 she appeared in his play ‘Grief’ at the National Theatre.

She has made numerous appearances at London’s leading theatres, including the National Theatre, the Royal Court, the Old Vic, Hampstead Theatre, The Bush and The Tricycle. She recently appeared in Nick Payne’s ‘Blurred Lines’ at the National Theatre, directed by Carrie Cracknell and Moira Buffini’s ‘Handbagged’, directed by Indhu Rubasingham, which transferred into the West End from the Tricycle Theatre.

PAUL JESSON

Paul Jesson appeared in Mike Leigh’s ‘Vera Drake’ and ‘All Or Nothing’, on stage in ‘Goose-Pimples’ and made a fleeting appearance in ‘Home Sweet Home’. Other film roles include ‘Coriolanus’ and ‘The Ploughman’s Lunch’. On television he has been seen recently in ‘Margaret: Her Downfall’, ‘The Devil’s Whore’ and ‘Rome’.

He won Outstanding Performance of the Year in a Supporting Role at the 1986 Olivier Awards for ‘The Normal Heart’ and has made many appearances at the National Theatre and with the Royal Shakespeare Company, including Grooper in ‘Cat on a Hot Tin Roof’, Lovberg in ‘Hedda Gabler’, Lord Burleigh in ‘Mary Stuart’, Ulysses in ‘Troilus and Cressida’, Prospero in ‘The Tempest’ and the title role in ‘Henry VIII’. He has worked with the eminent German director Peter Stein as Sorin in ‘The Seagull’ and Pandarus in ‘Troilus and Cressida’. He appeared in Mike Bartlett’s Olivier Award winning play ‘Cock’ and in Sam Mendes’ productions of ‘The Winter’s Tale’ as Camillo and ‘The Cherry Orchard’ as Gayev in both New York and London. Again at the Donmar and in New York he played Gloucester to Derek Jacobi’s King Lear and Sir Toby Belch in Sam Mendes’ production of ‘Twelfth Night’. His most recent appearance has been as Cardinal Wolsey in ‘Wolf Hall’ and ‘Bring Up the Bodies’ with the RSC in Stratford and in London.

LESLEY MANVILLE


Her film collaborations with Mike Leigh have brought Lesley many awards and nominations. For ‘Another Year’ these included: National Board of Review - won Best Actress, London Critics’ Circle Awards - won British Actress of the Year, European Film Awards – nominated for Best Actress, BAFTA Film Awards – nominated for Best Supporting Actress, San Diego Film Critics’ Society Awards – won Best Supporting Actress, British Independent Film Awards – won Best Supporting Actress, Santa Barbara International Film Festival - won Virtuoso Award.

For ‘All or Nothing’ she won British Actress of the Year from the London Critics’ Circle Film Awards and was nominated for Best Actress in the Evening Standard British Film Awards. For ‘Topsy-Turvy’, she was nominated for British Supporting Actress of the Year in the London Critics’ Circle Film Awards.
On stage she appeared in the original productions of the modern classics ‘Top Girls’, ‘Serious Money’ and ‘Les Liaisons Dangereuses’, as well as the highly acclaimed revivals of Edward Bond’s ‘Saved’ and ‘The Pope’s Wedding’. In the last few years, Lesley has worked extensively at the National Theatre appearing in ‘His Dark Materials’, ‘Pillars of the Community’, ‘The Alchemist’ and ‘Her Naked Skin’ and recently at the Old Vic Theatre in ‘All About My Mother’ and ‘Six Degrees of Separation’. She was most recently seen at the Almeida Theatre and in London’s West End as Mrs Alving in Richard Eyre’s acclaimed production of Ibsen’s ‘Ghosts’, for which she won the Olivier Award and London Critics’ Circle award as Best Actress.


MARTIN SAVAGE

Martin Savage made his film debut as the comedian George Grossmith in Mike Leigh’s ‘Topsy-Turvy’. He was also seen as a taxi-passenger in ‘All or Nothing’, as one of the arresting police officers, DS Vickers, in ‘Vera Drake’, and as Jim Broadbent’s volatile nephew Carl in ‘Another Year’. His other film credits include ‘The Tailor of Panama’, and ‘V for Vendetta’. He has appeared in numerous television series, with a regular role in both series of Ricky Gervais’s ‘Extras’ and a guest lead role in ‘The Thick of It Special’ for Armando Ianucci. His stage appearances include ‘A Midsummer Night’s Dream’ for the Royal Shakespeare Company, in which he played Peter Quince, ‘Faustus’ for director Rupert Goold, and, most recently Victoria Wood’s ‘That Day We Sang’ at the Manchester International Festival.

JOSHUA MCGUIRE

Joshua McGuire is one of the only featured actors in MR. TURNER to be working with Mike Leigh for the first time. He was recently seen in Richard Curtis’s ‘About Time’, and following MR. TURNER, filmed roles in Kenneth Branagh’s ‘Cinderella’ and Chris Smith’s ‘Get Santa’. Television work includes ‘Siblings’, ‘You, Me & Them’, ‘A Young Doctor’s Notebook’ and the second series of ‘The Hour’

On stage, Joshua had a leading role in the recent National Theatre production of Pinero’s ‘The Magistrate’ and was also seen in the Royal Court and West End productions of ‘Posh’. In spring 2014 he appeared in the lead role in James Graham’s new play ‘Privacy’ at the Donmar Warehouse.

RUTH SHEEN

MR. TURNER marks Ruth Sheen’s sixth collaboration with Mike Leigh. In 1989, she was named European Actress of the Year as Shirley in ‘High Hopes’ (opposite ‘Vera Drake’ co-star Phil Davis), and in 1993 she appeared at the Theatre Royal Stratford East in his play, ‘It’s A Great Big Shame!’ Most


DAVID HOROVITCH

David Horovitch previously worked with Mike Leigh in the National Theatre production of ‘Grief’ alongside Lesley Manville and Marion Bailey. His film credits include Jean Marc Vallée’s ‘Young Victoria’, Woody Allen’s ‘Cassandra’s Dream’, Kevin Lima’s ‘102 Dalmatians’ and the Oscar® nominated ‘Solomon and Gaenor’ directed by Paul Morrison. Television credits include ‘Midsomer Murders’, ‘Foyle’s War’ and ‘Great Expectations’, and series regular Inspector Slack in ‘Miss Marple’.

David’s numerous stage appearances include ‘Hysteria’ directed by Terry Johnson at Bath Theatre Royal and Hampstead Theatre, ‘Mary Stuart’ directed by Phyllida Lloyd at the Donmar Warehouse and in the West End, ‘When We Are Married’ directed by Chris Luscombe, ‘Bedroom Farce’ directed by Sir Peter Hall, and ‘Taking Sides and Collaboration’ directed by Philip Franks, which originated at Chichester Festival Theatre.

KARL JOHNSON


His theatre credits include regular appearances at the National Theatre and the Royal Court. He has most recently been seen on stage in ‘Barking in Essex’, ‘Noises Off’ at the Old Vic and its West End transfer, and at the National Theatre in Danny Boyle’s ‘Frankenstein’.
CHARACTER NOTES

**J.M.W. TURNER: Timothy Spall**
Boats, ships, the river and the sea defined Turner’s earliest experience. Joseph Mallord William Turner (1775-1851) was born and raised by the busy River Thames in Central London. He was sent at the age of 10 to stay with relatives at Brentford, also on the Thames, and then went away to school on the Kent coast at Margate, where he loved the light and to which he returned frequently throughout his life. His father sold the boy’s work in his barber shop, and he was accepted at the Royal Academy Schools at 14, his interview panel being chaired by Sir Joshua Reynolds, who encouraged him. He worked for several architects, expecting at first to follow that line, and at 15 exhibited his first watercolour at the Royal Academy, ‘A View of the Archbishop’s Palace at Lambeth’. He was elected an Associate Member of the Academy at 24 and a full Academician at 27. The Academy dominated the rest of his life and he was Professor of Perspective for thirty years. Throughout his life, Turner travelled widely in the British Isles and in Europe, including to Venice, which greatly inspired him. Celebrated by many, reviled by some, his output was prodigious. Twenty thousand of his pieces are in the Tate collection alone. Turner never married, but co-habited with Sarah Danby, the mother of his illegitimate daughters, and later with Sophia Booth in Margate and Chelsea. Hannah Danby was his housekeeper for over forty years. He is buried in St Paul’s Cathedral next to Sir Joshua Reynolds.

**WILLIAM TURNER SENIOR: Paul Jesson**
William Turner (1745-1829), wig-maker and barber, a native of Devon, came to London and set up shop in Covent Garden. His wife ended her days in a lunatic asylum. Two children: the painter and his younger sister, who died aged five. On retirement served as Turner’s assistant.

**HANNAH DANBY: Dorothy Atkinson**
A niece of Sarah Danby (see below), Hannah Danby (1786-1853) was Turner’s faithful housekeeper for over forty years. She died two years after Turner.

**SOPHIA BOOTH: Marion Bailey**
Sophia Booth (1798-1875) was Turner’s landlady in Margate, and then his mistress and companion from the mid-1830s. Twice widowed, she had a son by her first marriage. She eventually sold her Margate boarding house and moved with Turner to Chelsea.

**JOHN BOOTH: Karl Johnson**
A mariner, he married Sophia about 1825, probably at Dover. Their Margate boarding house commanded great sea views.
SARAH DANBY:  Ruth Sheen
Sarah Danby (1760/1766-1861) was Turner’s first mistress, and the mother of his two illegitimate daughters. As the widow of an organist and composer, she received a monthly pension from the Royal Society of Musicians, which she collected from an office in Leicester Fields (now Leicester Square).

EVELINA DUPUIS:  Sandy Foster
Evelina Dupuis (1801-1874) was the elder illegitimate daughter of Sarah Danby and Turner. Her first three children died in infancy, baby Rosalie Adelaide thus being Turner’s “only surviving grandchild”, although two others came later.

GEORGIANA THOMPSON:  Amy Dawson
Georgiana Thompson (1811-1843) was Sarah Danby and Turner’s second illegitimate daughter. She died in childbirth, having married three years earlier.

MARY SOMERVILLE:  Lesley Manville
A Scotswoman, Mary Somerville (1780-1872) was a self-taught mathematician. The daughter of a Vice Admiral, she was widowed with two sons at 27. This liberated her to study, both her father and her husband having banned her from doing so. Her more enlightened second husband, an army doctor, was physician to the Royal Chelsea Hospital for Veterans. They had two daughters, and Mary embarked on a long life of study and educational causes. Her first publication concerned the magnetising power of sunlight. Her experiments with the needle and the spectrum led her to deduce that the violet element had magnetising properties, a conclusion she later realised was incorrect. But its publication had established her reputation. In later life she was an ardent supporter of women’s suffrage. Somerville College, Oxford, is named after her.

BENJAMIN ROBERT HAYDON:  Martin Savage
Benjamin Robert Haydon (1786-1846), a native of Plymouth, eschewed portrait painting, which was commercial, aspiring instead to paint edifying historical and biblical subjects, which weren’t. Truculent, contentious, emotional, perpetually impecunious, he was prone to alienating most people, not least in the Royal Academy, to which he never succeeded in being elected. He and his wife suffered several infant mortalities. He committed suicide. (See ‘Punch’, or ‘May Day’, Tate Britain.)

GEORGE JONES:  Richard Bremmer
George Jones (1786-1869), Royal Academician, painter and army officer. After the RA schools, he enlisted, fought in the Peninsular War, and was an officer in the occupation of Paris in 1815. Said to resemble the Duke of Wellington, a comparison he relished, he painted battle scenes, and was later Librarian and Acting President of the RA. A close friend of Turner and an executor of his will. (See ‘Turner’s Body Lying in State, 29 December 1851’, Tate Britain.)
JOHN CAREW: Niall Buggy
John Edward Carew (1785-1868), Irish sculptor. Lord Egremont of Petworth being his main patron, Carew moved early to Brighton, using Petworth’s chapel as his studio. He exhibited at the RA, but was never elected a member. The south-facing relief at the bottom of Nelson’s Column in Trafalgar Square is his work.

SIR WILLIAM BEECHEY: Fred Pearson
Sir William Beechey (1753-1839), from Oxfordshire. Royal portrait painter, much admired by George III and Queen Charlotte.

C.R. LESLIE: Tom Edden
Charles Robert Leslie (1794-1859). Originally English, he spent his formative years in Philadelphia. Returned to RA Schools in London, becoming a successful painter. A close friend of both Turner and Constable. His ‘memoirs’ have been a useful research resource for the film.

DAVID ROBERTS: Jamie Thomas King
David Roberts (1796-1864), Scottish landscape painter and Royal Academician. Began by painting theatre sets with Clarkson Stanfield (see below), with whom he became close friends, moving to London with him. Roberts was the first British artist to travel extensively in Spain, Egypt and the Holy Land.
(See ‘Ronda, Spain’, Tate Britain.)

CLARKSON STANFIELD: Mark Stanley
Clarkson Stanfield (1793-1867), from Sunderland, son of an actor. Marine painter. Ran away to sea, was pressed into the Royal Navy and served under Jane Austen’s brother. After theatrical scene-painting, moved to London with Roberts. Royal Academician. A great admirer of Turner.
(See ‘View on the Scheldt’, V&A Museum.)

SIR JOHN SOANE: Nicholas Jones
(See Sir John Soane’s Museum, Lincoln’s Inn Fields, London.)

SIR MARTIN ARCHER SHEE: Clive Francis
Sir Martin Archer Shee (1769-1850), a Dubliner. Portrait painter. Elected to the Royal Academy, due more to his political than his artistic skills. President for many years, defending the Academy against a hostile Parliamentary enquiry. Escorted the young Queen Victoria during her private view of the Summer Exhibition in 1845.
SIR CHARLES EASTLAKE: Robert Portal
Sir Charles Eastlake (1793-1865), from Plymouth, the son of a judge. Taught by Haydon. At 22, painted a very successful portrait of the captured Napoleon on board HMS Bellerophon. This was sold for one thousand guineas, enabling him to travel to Italy, where he remained for fourteen years. Turner stayed with him in Rome and painted in his studio. Royal Academician, Secretary of the Fine Art Commission, tasked with the decoration of the Houses of Parliament at Westminster. President of the RA. First Director of the new National Gallery.

SIR AUGUSTUS WALL CALLCOTT: Simon Chandler
Sir Augustus Wall Callcott (1779-1844), landscape painter and Royal Academician. Close friend of Turner. A consummate courtier and Surveyor of the Queen’s Pictures.

THOMAS STOTHARD: Edward de Souza
Thomas Stothard (1755-1834), Londoner, son of an innkeeper. Royal Academician, sitting on the Governing Council and teaching in the RA Schools, where he had studied. RA Librarian for over twenty years. A great admirer of Turner, Stothard regularly attended his Perspective Lectures with his ear trumpet.

JOHN CONSTABLE: James Fleet
John Constable (1776-1837). England’s other great landscape painter, some suggest. From Suffolk, his area of which became known as ‘Constable Country’ during his lifetime. Elected to the RA late. Not close to Turner, once famously describing him as “uncouth, but has a wonderful range of mind”. (See ‘The Hay Wain’, National Gallery, London.)

LORD EGREMONT: Patrick Godfrey
George O’Brien Wyndham, third Earl of Egremont (1751-1837), was a major patron of contemporary British art and an agriculturalist. He encouraged artists to visit his Sussex estate at Petworth to study the fine collection of Old Master paintings and derive inspiration from the gardens and parkland. Turner was a regular visitor and produced many evocative drawings and watercolours of life at Petworth. Among the many works Egremont purchased or commissioned from Turner are the four paintings depicting various schemes or landscapes associated with the Earl, including the Brighton Chain Pier and Chichester Canal which still hang in the magnificent Carved Room at Petworth House.

JOHN RUSKIN: Joshua McGuire
John Ruskin (1819-1900). Art critic, artist and social commentator. From London, only son of a sherry importer and his evangelical Anglican wife. The intellectual and emotional product of contrasting parents. Educated at home, was isolated and intense. Family often travelled abroad, taking in architecture and art. At 27, defended Turner against harsh critics, and later wrote a full defence of Turner’s art in his book ‘Modern Painters’. Turner had an ambivalent attitude towards
this young, earnest and self-appointed champion. Ruskin’s marriage to Effie Gray in 1848 was famously an unmitigated disaster.

DR PRICE: David Horovitch
Dr David Price (?-1870), son of a clergyman. Trained at Guy’s and St Thomas’s Hospitals in London. Prominent physician in Margate, where he moved for health reasons. Attended Turner for many years.

J.J.E. MAYALL: Leo Bill
John Jabez Edwin Mayall (1813-1901). Originated from Lancashire. After some years in Philadelphia as a photographer and daguerreotype specialist, he returned to England, setting up a studio in London’s Strand. He was always taken to be an American. When he photographed Queen Victoria, she described him in her journal as “the oddest man I ever saw”. Turner was fascinated by the new photography, and visited him on several occasions. No photographs of Turner have survived.

QUEEN VICTORIA: Sinéad Matthews
Queen Victoria (1819-1901) was an accomplished amateur artist, enjoying her annual visits to the Royal Academy Summer Exhibitions. Her taste veered towards the realistic and sentimental. A particular favourite was the animal painter and sculptor, Sir Edwin Landseer (see the four lions surrounding Nelson’s Column in Trafalgar Square.) She loathed Turner’s work and to this day there are no Turners in the Royal Collection.

JOSEPH GILLOTT: Peter Wight
Joseph Gillott (1799-1872), the son of a workman in the cutlery trade. From Sheffield, Yorkshire. Steel pen maker and art patron. Patented and manufactured the Gillott pen nib in Birmingham. World famous, they are still in existence today. In the scene where Gillott offers to buy Turner’s entire collection, Mike Leigh has combined two anecdotes. Gillott did apparently offer to show Turner his “pictures” – the £5 notes – but it was actually another wealthy collector who wanted to buy everything for £100,000.
CAST LIST

J.M.W. Turner
William Turner Snr
Hannah Danby
Sophia Booth
Mr Booth
Sarah Danby
Evelina
Georgiana
Mary Somerville
Benjamin Robert Haydon
George Jones
John Carew
Sir William Beechey
CR Leslie
David Roberts
Clarkson Stanfield
Sir John Soane
Sir Martin Archer Shee
Sir Charles Eastlake
Sir Augustus Wall Callcott
Thomas Stothard
Henry William Pickersgill
John Constable
Lord Egremont
Miss Coggins
Young Lady Singer
Second Young Lady
Lady Stuckley
Mr Manners
Clergyman
Clariontist
Footman
Brothel Keeper
Prostitute
John Ruskin
Ruskin’s Father
Ruskin’s Mother
Ruskin’s Wife
Lady Eastlake
Dinner Guest
Dr Price
JE Mayall
Cornelius
Queen Victoria

Timothy Spall
Paul Jesson
Dorothy Atkinson
Marion Bailey
Karl Johnson
Ruth Sheen
Sandy Foster
Amy Dawson
Lesley Manville
Martin Savage
Richard Bremmer
Niall Buggy
Fred Pearson
Tom Edden
Jamie Thomas King
Mark Stanley
Nicholas Jones
Clive Francis
Robert Portal
Simon Chandler
Edward de Souza
Roger Ashton-Griffiths
James Fleet
Patrick Godfrey
Karina Fernandez
Alice Bailey Johnson
Alice Orr-Ewing
Veronica Roberts
Richard Dixon
Michael Keane
James Norton
David Ryall
Nicola Sloane
Kate O’Flynn
Joshua McGuire
Stuart McQuarrie
Sylvestra Le Touzel
Eleanor Yates
Fenella Woolgar
Richard Cordery
David Horovitch
Leo Bill
James Dryden
Sinéad Matthews
Prince Albert  Tom Wlaschiha
Joseph Gillott  Peter Wight
Colourman  Marcello Magni
Mariner  Mark Wingett
Unhappy Couple  Ruby Bentall
Lee Ingleby
Theatre Actors  Sam Kelly
Oliver Maltman
Pearl Chanda
Ned Derrington
Phil Elstob
Peter Hannah
Francesca Zoutewelle
Boy Actor  Billy Holland
Gentleman Critics  Michael Culkin
Vincent Franklin
Nicholas Woodeson
Lady Critics  Elizabeth Berrington
Eileen Davies
Gallery Visitors  Bob Goody
Terrence Hardiman
Theresa Watson
Neighbours  Judi Scott
Angela Curran
Hannah’s Friend  Amanda Lawrence
Dutch Ladies  Judith Amsenga
Helen Cooper

CREW LIST

1st Assistant Director  Josh Robertson
Location Manager  Henry Woolley
Production Accountant  Linda Gregory
Post Production Supervisor  Polly Duval
Supervising Sound Editor  Lee Herrick
Re-Recording Mixer          Robert Farr

Assistant Producer          Helen Grearson

2nd Assistant Director      Ben Howard

2nd Assistant Director & Rehearsal Manager  Caroline Meer

3rd Assistant Directors     Danni Lizaitis
                              Tom Reynolds

Script Supervisor           Heather Storr

Production Manager          Sarah McBryde

Production Secretary        Jack Timbrell

Camera Operator             Dick Pope

1st Assistant Camera        Gordon Segrove

2nd Assistant Camera        John Evans

Digital Imaging & Colour Technician  Peter Marsden

Grip                        Colin Strachan

Camera Trainee              Daniel Wombwell

Sound Maintenance           St Clair Davis

Boom Operator               Ben Collinson

Sound Assistant             Celine Durand-Watts

Art Director                Dan Taylor

Set Decorator               Charlotte Watts

Production Buyer            Mick Pirie

Stand-by Art Director       Caroline Harper

Assistant Art Director       Marco Restivo

Art Department Assistant    Jane Brodie

Creative Skillset Art Department Trainee  Angela Dementi

Graphic Design              Francis Bennett

Drapeswoman                 Karen Long

Textile Artist              Caitlin Jones

Assistant Buyer             Chris Hugall

Painting Advisor            Tim Wright

Fine Art Painter            Charlie Cobb
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tr>
<td>Property Master</td>
<td>Paul Carter</td>
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<tr>
<td>Storeman</td>
<td>David Simpson</td>
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<tr>
<td>Dressing Props</td>
<td>Peter Wood</td>
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<td>Chris Felstead</td>
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<td>Stand-by Props</td>
<td>Kevin Day</td>
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<td></td>
<td>Andy Forrest</td>
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<tr>
<td>Stand-by Carpenter</td>
<td>John Krommenhoek</td>
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<tr>
<td>Stand-by Rigger</td>
<td>Paul Barker</td>
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<tr>
<td>Construction Manager</td>
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<td>Head Carpenter</td>
<td>Geoff Stainthorp</td>
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<td>Mark Adams</td>
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<tr>
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<td>Simon Mein</td>
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<tr>
<td>Assistant Costume Designer</td>
<td>Andrea Cripps</td>
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<td>David Crossman</td>
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<tr>
<td>2nd Assistant Costume Designer</td>
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<td>Amanda Trewin</td>
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<td>Stella Atkinson</td>
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<td>Jennifer Alford</td>
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<td>Magot Forster</td>
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<td>Lisa Robinson</td>
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<td>Costume Breakdown</td>
<td>Jessica Scott-Reed</td>
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<tr>
<td>Senior Make-Up &amp; Hair Stylist</td>
<td>Lesa Warrener</td>
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<tr>
<td>Make-Up &amp; Hair Artist</td>
<td>Chloë Meddings</td>
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<tr>
<td>Make-Up &amp; Hair Trainee</td>
<td>Christina Andrew</td>
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<tr>
<td>Assistant Location Manager</td>
<td>Andrew Ryland</td>
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<td>Unit Manager</td>
<td>Nathan Flaher</td>
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<td>Best Boy</td>
<td>Iwan Williams</td>
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<tr>
<td>Electricians</td>
<td>Martyn Welland</td>
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<td>David Moss</td>
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<tr>
<td>Crowd 2nd Assistant Director</td>
<td>Candy Marlowe</td>
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<td>Casting Associate</td>
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<td>Casting Assistants</td>
<td>Theo Park</td>
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<tr>
<td>Floor Runner</td>
<td>Lauren Evans</td>
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<td>Will Mostyn</td>
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<tr>
<td>Music Research</td>
<td>Gary Yershon</td>
</tr>
</tbody>
</table>
Assistant Accountant
Accounts Assistant
Thin Man Films Head of Finance
Donna Casey
Debbie Moseley
Bek Leigh

1st Assistant Editor
Billy Campbell

1st Assistant Editor (Shoot)
Lea Morement

Additional Assistant Editor
Gabrielle Smith

DIT Assistant
Dom Evans

Creative Skillset Edit Trainee
Craig Jay

Sound, Digital Grading and Visual Effects by:
LipSync Post

Senior Post Producer
Lisa Jordan

Post Producer
Lee Hodgkinson

Sound Designer
Robert Ireland

Foley Mixer
Simon Trundle

Foley Artist
Paul Hanks

Foley Effects Recordist
Sandy Buchanan

Foley Recorded at
Universal Sound

Assistant Re-Recording Mixer
Yanti Windrich

Digital Colourist
Adam Inglis

Head of Digital Intermediate
James Clarke

Data Manager
Daniel Tomlinson

Assistant Colourist
Diana Vasquez

Grading Operator
Scott Goulding

Quality Control
Paul Dray

Film Department
Thomas Waddington

Senior DI Editor
Sarah Morowa

DI Editor
Connan McStay

DS Assistant Editor
Helen Strous

Head of Technical Support
Freya Pearson

VT Operators
Rick White

Engineering
Ritchie Ferguson

Head of Technical Support
Louise Purvis

VT Operators
Garth Merry

Assistant Re-Recording Mixer
Linden Brownbill

Visual Effects Supervisor
George Zwier

Visual Effects Producer
Paul Driver
Head of Visual Effects
Shanaullah Umerji
Visual Effects Coordinator
George Stone
On Set Supervisor
Ben Shepherd
CG Supervisor
Ian Ward
CG Artist
Tom Cowlshaw
Digital Composers
Andy Quinn
Naomi Butler
Bryan Dunkley
Saeed Faridzadeh
Leo Neelands
Ankit Vajpayee
Senior Systems Administrator
Taz Lodder
Systems Administrator
Alexander Phoenix
Hampus Robertson
Title Design
Chris Allies
Music Conducted by
Terry Davies
Recorded at
British Grove Studios
Mixed at
Air-Edel Recording Studios
Score Recording Engineer and Mixer
Nick Taylor
Recording Assistant Engineer
Jason Elliott
Mix Assistant Engineer
Rommy Turtev
Musicians’ Contractor
Isobel Griffiths
Assistant Musicians’ Contractor
Lucy Whalley
Music Preparation
Colin Rae
Music Editor
Andrew Glen
Violin (leader)
Sonia Slany
Violin
Rita Manning
Viola
George Robertson
Cello
Nick Cooper
Bass
Chris Laurence
Flute
Andy Findon
Clarinet
Tim Holmes
Sopranino Saxophone
Paul Stevens
Soprano Saxophone
Simon Haram
Alto Saxophone
Bradley Grant
Tenor Saxophone
Nick Moss
Tuba
Owen Slade
Harp
Helen Tunstall
Timpani
Bill Lockhart
Caterers
Catherine Kunzig
Tiho Cvetkov
Atanas Kocev
Location Vehicles
Movie Makers Facilities
Facility Captain
Carl Whitehouse

Facility Drivers
Scott Bleakley
Paul 'Gus' Carey
Hefin Jones
Nigel Roberts
John Doran
Lol Smith
Tom Smith
MK Travel
Gerrit Van Den Berg
Shaun Steer

Transport Captain
Unit Drivers

Minibuses
Minibus Driver
Gerrit Van Den Berg

Security Lead Man
Shaun Steer

Additional Location Scouts
Adriene Whitwell
Carn Burton
Lucy Bristow

2nd Camera Operator
Steadicam Operator
Pete Robertson

Additional 1st Assistant Camera
Iain Struthers
Daniel Lillie
Simon Bishop

Additional Camera Trainee
Loveday Harding

Additional Sound Recordist
James Pemberton
Andrew Young

Additional Boom Operator
John Russell
Kate Evans

Additional Sound Assistant
Alex Barrett
Alicia MacDonald
Les Mills

Additional Assistant Directors
Adam Roach
Dougie Hawkes
Carin Hoff

Additional Production Secretary
Alex Joyce
Amy Mansfield

Additional Production Assistant
Agnes Legere
Nina Pratley
Scarlett McPherson

Additional Rigger
Les Mills

Additional Costume
Adam Roach

Additional Make-Up
Dougie Hawkes
Carin Hoff

Accommodation
Alex Joyce

Communications Equipment
Amy Mansfield

Costume Supply
Agnes Legere

Editing Equipment
Nina Pratley

Horses & Carriages
Scarlett McPherson

Post Production Script
Ignition Arts

Security

Special Effects
<table>
<thead>
<tr>
<th>Supporting Artists</th>
<th>Casting Collective</th>
</tr>
</thead>
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<tr>
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<td>Graham Easton</td>
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<td>Reed Smith LLP</td>
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<td>Amy Cairns</td>
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<td>Gallagher Entertainment</td>
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<td>Kevin O’Shea</td>
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<td>Nikki Thornhill</td>
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<td>Publicity</td>
<td>Premier</td>
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<td>Jonathan Rutter</td>
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<td>EPK</td>
<td>Special Treats</td>
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<tr>
<td>Documentary Director</td>
<td>Leo Leigh</td>
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<tr>
<td>Documentary Sound Recordist</td>
<td>Jethro Hegarty</td>
</tr>
<tr>
<td>Documentary Editor</td>
<td>Alice Powell</td>
</tr>
</tbody>
</table>

For BFI:

| Director of Lottery Film Fund: | Ben Roberts       |
| Senior Production and Development Executive: | Lizzie Francke   |
| Head of Production: | Fiona Morham |
| Head of Production Finance: | Ian Kirk      |
| Director of Business Affairs: | Will Evans |
| Legal Advisor to the BFI: | Michael Maxtone-Smith |

For Film4:

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| Head of Film Finance: | Harry Dixon   |
| Business Affairs Executive: | Donnchadh McNicholl |
| Head of Production: | Tracey Josephy |

For Ingenious Media:
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Sarah Allerby, Stephen Fuss, Ted Cawrey

For LipSync Productions:  
Peter Hampden, Robin Guise, Peter Raven

Legal Advisors to LipSync:  
Christos Michaels, Antony Swiatek of Lee & Thompson

For Diaphana:  
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Legal Advisor to Diaphana  
Sophie Borowsky

Thanks to  
Manuel Alduy, Franck Wéber  
Daniel Goudineau, Aurélie Rouvière

International Sales  
Sunray Films  
Alison Thompson

Collection Agent  
Fintage CAM B.V.

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Andrew Wilton ◦ James Hamilton ◦ Paul Robinson ◦ Winsor & Newton  
Vicky Barry ◦ Jane Burton ◦ Julie Molloy ◦ Jill Preston ◦ Susan Palmer  
Annette Wickham ◦ Mark Pomeroy ◦ Nick Savage ◦ Humphrey Ocean  
Lord and Lady Egremont ◦ The National Trust, Petworth, Sussex  
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Filmed on location in England and Wales.
Developed with the support of the MEDIA Programme of the European Union

Developed and made with the support of the BFI’s Film Fund

Developed with the support of Film4

Produced by
Xofa Productions Limited

Co-Produced by
Untitled 13 Limited
Untitled 13 Turner Produktion and Diaphana
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The Fighting Temeraire tugged to her last berth to be broken up, 1838
Short title: The Fighting Temeraire
1839
Oil on canvas
90.7 x 121.6 cm
Turner Bequest, 1856

Rain, Steam, and Speed - The Great Western Railway
1844
Oil on canvas
91 x 121.8 cm
Turner Bequest, 1856
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Snow Storm – Steam-Boat off a Harbour’s Mouth exhibited 1842
Oil paint on canvas
support: 914 x 1219 mm frame: 1233 x 1535 x 145 mm
painting
Tate. Accepted by the nation as part of the Turner Bequest 1856
Death on a Pale Horse (?) c.1825-30
Oil paint on canvas
support: 597 x 756 mm frame: 776 x 940 x 68 mm
Tate. Accepted by the nation as part of the Turner Bequest 1856

Norham Castle, Sunrise c.1845
Oil paint on canvas
support: 908 x 1219 mm frame: 1060 x 1370 x 70 mm
Tate. Accepted by the nation as part of the Turner Bequest 1856
Snow Storm: Hannibal and his Army Crossing the Alps exhibited 1812
Oil on canvas
1460 x 2375 mm
Tate. Accepted by the nation as part of the Turner Bequest 1856

The Fall of an Avalanche in the Grisons exhibited 1810
Oil paint on canvas
902 x 1200 mm
Tate - Accepted by the nation as part of the Turner Bequest 1856
Staffa, Fingal’s Cave (1831 to 1832)
Oil on canvas
35 3/4 x 47 3/4 inches (90.8 x 121.3 cm) Frame: 44 3/4 x 57 x 3 1/2 inches (113.7 x 144.8 x 8.9 cm)
Accession Number B1978.43.14
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Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)
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