



Directed by Aneil Karia
Written by Rita Kalnejais, Rupert Jones, Aneil Karia

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SURGE
RT: 100 minutes

LOGLINE

A man goes on a bold and reckless journey of liberation through London.

SHORT SYNOPSIS

Set over 24 hours in London, SURGE is a stripped-back thriller about a man who goes on a bold and reckless journey of self-liberation.

LONG SYNOPSIS

Joseph works in security at a London airport. His life proceeds in an orderly fashion but, in spite of his contact with other people during the course of his job, he seems to be isolated from his surroundings. The anxiety felt by some passengers when they are patted down before check-in and the impersonal atmosphere amongst his colleagues both affect him. After a visit to his parents, something snaps inside this loner and another Joseph comes to light: one who takes what he wants, invades others' personal space and does not even shy away from criminal acts. Between eruption, escalation and destruction, he undergoes a painful process of self-discovery, the starting point of which is closer than we would like to admit to the actual living and working conditions of many people. Filmed in images of nervous intensity, and with a stirring performance by Ben Whishaw, Aneil Karia's directorial debut portrays 24 extraordinary hours in the life of an utterly average man, a day that could equally be perceived as either a downward or an upward spiral.

DIRECTOR'S STATEMENT

I'm interested in how, as a species, we are creating a society that is increasingly predicated on stress, threat and fear — systems lacking in compassion that pit us against each other, grind us down and turn us numb.

The animal freedom we are all born with is slowly chipped away at and conditioned. We must abide by an unwritten code of 'normal' behavior. If we act outside of that, we are deemed unstable or unwell. The result is that society becomes a grey, homogeneous and largely obedient wash. But inside us all remains a primal tension left simmering away with no outlet.

With SURGE, I wanted to examine somebody in stasis who journeys deep into that tension and undergoes a rebirth of sorts, being led by instinct, rather than the analytical mind. Though Joseph might seem to be a unique case, I hope that his story is speaking to something much more universal. Now more than ever it feels like we have had enough of surface existence and are yearning for a deeper more visceral experience of the world. I want the experience of watching this film to feel like a meaningful and vitalizing trip.

THE ORIGINS

In 2013, Karia collaborated with Ben Whishaw and producer Scott O'Donnell on the short film BEAT. The story was about a young man existing on the edges of what we would consider contemporary life, acting almost solely on instinct and dismissing rational thought for physical action.

"It was about a young man living outside the contract most of us buy into of normal behavior, and seemingly acting on instinct and impulse and letting his body take control rather than the analytical mind," says Karia.

Karia took some of the themes he explored in the short as a starting point for his nascent treatment for SURGE, which he brought to Rooks Nest in 2014. SURGE began as a story about a man who begins to test the boundaries of his narrow, numb existence with transgressions that build from the small to life altering.

The director describes the earliest story outline as "a very singular psychological study of one man." Karia was keen for the audience to be introduced to him just before a big shift, at a stage where the emptiness and malaise are becoming too heavy and you can feel something building. One of the earliest ideas Karia had for visualizing this malaise, which ended up in the final film, was to see Joseph biting down on his fork or glass while eating or drinking, almost testing to see if he can break through this realm into another one. "He seems to be testing the boundaries of this very neat, small world he's existing in," Karia explains.

Aneil began collaborating closely with two screenwriters — first, Rupert Jones, and later, Rita Kalnejais — to help establish these somewhat abstract and esoteric ideas in a written form and a structure that indeed brought this story to life without being expository.

Producer Julia Godzinskaya describes Joseph's predicament as being "boxed in" both physically and mentally. "We currently have the sense that people have had enough, they feel rebellious," she explains. "The simmering tension is primal; it goes back to a primal existence. That really was the driving force of the whole development process. No matter who you are, it taps into something that we all share, we all feel and are all born with — an animal freedom that is slowly chipped away and conditioned. And, at some point, we take over ourselves and start chipping away at that freedom."

"Initially, we were stuck in the three-act structure and introducing characters that would articulate what his emotional state was. That was a version of the film that could have existed, but we just didn't feel like that was the film we wanted or that we set out to make," she says.

The key to this was the collaboration with playwright and screenwriter Rita Kalnejais. For the director and producers, she was able to unlock a path that focused much more on the emotional journey of Joseph.

For Karia, SURGE offered him the opportunity to explore somebody seeking a way of “returning to a primal level of existence,” what the director describes as a “rebirth.” Whishaw remembers not long after the short film BEAT being shown and building momentum, the director came to him with the expanded concept of SURGE.

“It was about five or six years of tinkering with the idea of the script and growing up a lot, both of us, and then we arrived at this film,” Whishaw says. “It was a really wonderful, organic process, rooted in a friendship that Aneil and I grew to have. I’d never had that before; it was really special.”

As the script developed, both actor and director were able to tighten the focus of those conversations and bolt them into each specific scene. “The collaboration was so positive because I think he [Ben] very much recognised what I was trying to say with these small moments,” Karia says.

THE STORY

We discover the film’s protagonist Joseph working at Stansted Airport. He is employed at an area of airport security called Central Search where both luggage and people are scanned before being allowed accessed into what airport management refer to as the “clean” zone. (The “dirty” zone is either the areas outside of security screening or the no man’s land travelling from one part of the airport to another where you have to then go through further screening before continuing on your journey.)

Why this job? Producer Sophie Vickers suggests in this role as airport security, Joseph is constrained to a very specific set of rules, a rigidity the filmmakers were keen to exploit in the opening act. “The reason that the airport felt so thematically interesting for the film was because it’s the ultimate arena for rules and regulations, some which feel totally arbitrary, but, nonetheless, when you’re in an airport you have to do as you are told. The airport environment represented Joseph’s wider life experience.”

For actor Ben Whishaw who plays Joseph, the introduction to the character offered the filmmakers the opportunity to place someone with extraordinary emotions simmering under the surface to be confined to the mundane.

“We just follow his existence for the whole film, but particularly for the first half of the film,” Whishaw explains. “We’re analysing the way in which this man, Joseph, is experiencing and feeling the world.”

“It’s about somebody wanting to feel alive, who has felt dead. And, actually, someone learning to feel again is what Aneil most wanted to explore, and I think that was very personal to him.”

“It becomes clear that something inside him is about to break — and indeed it does, but through a series of everyday things. In a way it’s a story of transformation.”

Unlike many other projects Ben Whishaw has been involved for which the cast approach their characters from an analytical perspective, the unique opportunity with SURGE was that both he and the director wanted to approach the character primarily from a physical perspective.

A major part of the collaboration for the character on screen was in movement. Both Whishaw and Karia wanted to pursue the idea that Joseph had been confined to rudimentary movements for much of his life: boarding a train, walking to work, limiting his actions to the requirements of his working environment.

“Part of the journey he goes on is letting his body become ‘alive’ again,” says Karia. “The physicality was an important part of that. It’s a very physical film — he [Ben] barely stops moving. We worked with the same movement coach who we’d worked on BEAT, Laura Williamson.”

“I suppose that was something really unusual,” says Whishaw of the approach. “We knew that the way into this person was in the body, physicality, feeling, much more like an animal. He becomes possessed; he’s taken over by something, some kind of energy, something mysterious. I loved Aneil’s insistence on pushing it as extreme as we could. He goes right to the point of almost death. The breakthrough can only happen because he goes right to the edge. It had to have that kind of extremity and intensity. He’s had a physically restricted job, an emotionally inhibited family, everything bound. I found myself thinking, ‘It’s so weird to have a body.’”

It was also important for director Aneil Karia to offer a glimpse of the roots of this stasis, which meant the scenes of Joseph at home with his parents were key.

“When you go home with Joseph you see just how cold and emotionally stunted a place he came from — I think those locked relationships with one’s family can become really deep rooted and remain unchallenged for the most part, and they sit with you. A lot of people will go to the grave never having had an emotionally frank conversation with the people that bore them into the world.”

“The home he grew up in has this kind of leaden weight or concrete kind of shroud, he’s shrouded in something heavy,” Whishaw adds. “When we were making it lots of people in other departments wanted to talk to me about their experiences of anxiety or depression. They were relating very much to this experience. I don’t think it’s talked about very much, there is still so much stigma around these private experiences.”

Karia admits that it’s a “strange film in many ways.” The questions being asked of Joseph and by Joseph are complex, nuanced, but ultimately from the director’s point of view, fundamentally human.

“Though Joseph might seem to be a unique case, I hope that his story is speaking to something much more universal,” says the director. “Now more than ever it feels like we have had enough of surface existence and are yearning for real feeling.”

For producer Julia Godzinskaya, the recognition that aspects of Joseph's character live in all of us, and that was what hooked the producing pair into coming on board. "I think there is something relatable, not just for men of Ben Whishaw's demographic, but hopefully something that is relatable for everyone," Godzinskaya says. "Sophie and I aren't white, middle-aged men, but we felt that [the story] also tapped into something to which we could relate. His journey is almost this dream that we all have in us: to break through that box and unleash something and live in a different way."

For the filmmakers, Joseph pursues actions in the various environments represented in the film that perhaps the audience would never dare to do. For Godzinskaya, the voyage he goes on is, rather than a descent into darkness or a violent lashing out against social norms, "a journey of enlightenment."

For Whishaw, the film is highly pertinent. In the current socio-political climate, both in the UK and wider afield, there is what he sees as "a sort of pressure cooker where people are ready to break at any time. I feel that, particularly at the moment, with everything that's going on in this country, it feels to me as if we captured something of this moment in time."

FILMING IN LONDON

Filming took place in London and Stansted across July and August 2019. With a small crew and an intensive 25-day schedule, the producers were able to work quickly, moving from one scene and location to the next without the need to relocate enormous amounts of equipment and infrastructure that so often go with a feature-length film shoot.

It also helped that there were a number of existing relationships amongst the crew. The director Aneil Karia had worked with First Assistant Director Matt Alder and Costume Designer Charlotte Morris on "Top Boy." As well, Stuart Bentley, the film's Director of Photography, had shot some of Karia's short films.

"It actually made for a really great shorthand," says Scott O'Donnell. "Key heads of departments knowing exactly what Aneil wanted just meant that things went a lot smoother. It definitely helped."

Ben Whishaw knew from early on that his character would be required in almost every scene, so there was also the pressure to make sure the logistics of shooting under such constraints didn't affect the performances.

Karia says that he didn't want to rehearse scenes to death, as it seemed to go against the instinctive nature of Joseph's journey. Instead, he and Whishaw would have in-depth conversations about scenes in the lead-up to the shoot, which meant when it came to filming they came to each scene with a shared understanding. When shooting, Aneil wanted to root Ben in settings that were as close to reality as possible. "I wanted to shoot in real locations, amongst real people. Wherever possible, I wanted Ben to go into these scenes as if he were going into these places for real, for the first time in his life. In some cases, he

wouldn't have seen locations until we were shooting the first take. I wanted Ben to be able to live these experiences."

For Whishaw, the idea of being able to shoot amongst people going about their lives gave the whole thing a sense of reality and urgency.

"One of the wonderful things about filming it was that we were on location and real people are constantly coming into the frame," he recalls. "Their energy and presence are part of Joseph's experience and part of his journey."

Along with immersing the crew into the throngs of London life on the streets, the director had another tactic that helped Whishaw bring a unique energy to the role. He maintained that the actor stay away from the rest of the cast and crew until the moment when the cameras began to turn over. For both Karia and Whishaw it offered what Whishaw describes as a "danger," an "unpredictability."

"I've never had anyone do that before, but I want to do it all the time now, keeping me separate from the other actors!" says Whishaw with excitement. "We didn't rehearse, ever. Unless there was something tricky and fiddly like a fight. We just started filming so everything had this kind of electricity and edge."

It helped to keep everyone very focused and very present, because that's what the film is about. It felt that we actually had to live that. It's an unusual film that has the courage to stay in one person's perspective, in one person's subjectivity. To trust that will be interesting."

THE TAKE-AWAY

When asked what they hope audiences will take away from SURGE, the filmmakers offer various suggestions. Mainly, it is the attraction of watching an individual like Joseph push the envelope of what is acceptable social behavior for the purpose of rediscovering his absolute basic reason for being alive.

"We're scared of repercussions," says co-producer Scott O'Donnell of audiences. "So the main appeal is watching this character pushing back on a lot of things that maybe some of us would like to do but don't. As an audience, it's that slight fantasy fulfillment of watching somebody do that, but also the curiosity and the intrigue to see where this leads and how the consequences catch up with him."

"In a world where people lash out in a violent and horrific ways, it's holding up the mirror in a more human and empathetic way," says producer Julia Godzinskaya. "I hope that people will just go on the ride," says Whishaw. "There's this kind of uncertainty and ambiguity, which I hope will give an uncomfortable but thrilling experience. It should feel dangerous, vertiginous. I think people are hungry for these kinds of visceral, primal experiences, which increasingly we don't have an outlet for. A sort of transcendence."

CREW BIOGRAPHIES

ANEIL KARIA (Director) Aneil has recently completed SURGE, his first feature film, which will premiere in competition at the 2020 Sundance Film Festival. The film stars Ben Whishaw and was produced by Rooks Nest for BBC Films and BFI.

In television, Aneil recently completed the closing three episodes of TOP BOY for Netflix, produced by Cowboy Films. Before this, he directed the opening block of PURE, produced by Drama Republic for Channel 4.

In 2016, Aneil directed the short film WORK, financed by Film4, which was BAFTA- and BIFA-nominated for Best Short Film. This followed his 2013 short film BEAT, which screened at festivals worldwide.

RITA KALENJAIS (Writer) Rita Kalnejais is a London-based Australian playwright and screenwriter. Her first professional play BABYTEETH (Belvoir Theatre, Sydney) was optioned for film by Jan Chapman and Alex White, to be adapted for screen by Rita. It was directed by Shannon Murphy, starring Eliza Scanlen, Toby Wallace, Ben Mendelsohn and Essie Davis, and opened in competition at the 2019 Venice Film Festival.

Other plays include FIRST LOVE IS THE REVOLUTION (Soho Theatre) and THIS BEAUTIFUL FUTURE (The Yard Theatre), and she is currently under commission with The National Theatre. In television she has written for Starz shows THE SPANISH PRINCESS and DANGEROUS LIASONS. She is working with Fox Searchlight and Gail Mutrux on a new series based on a Ruth Rendell novel. Rita is also currently working on a variety of film projects: YOUNG ROMANTICS with See Saw; PORCHLIGHT, about Mary Shelley and her sisters, to be directed by Cate Shortland; COOK SISTERS with House Productions and BBC; and UNDER THE ROSE TAINTED SKIES, a young adult film with Character7 based on Louise Gorman's book of the same name.

RUPERT JONES (Writer) Rupert is a writer and director. His 2016 feature, KALEIDSCOPE, a dark, beguiling psychological thriller starring Toby Jones, Anne Reid and Sinéad Matthews and produced by Stigma Films, premiered at the Chicago Film Festival and subsequently screened at Edinburgh, where Anne Reid won the Award for Best Performance for her role. Earlier in his career, Rupert was a prolific music video director (working with Bob Dylan and The Streets, among many others.) He has also written and directed award-winning short films, including poignant comedy THE SICKIE starring Toby Jones as a beleaguered office worker in a state of existential crisis, and the BBC comedy series THE LIFE & TIMES OF VIVIENNA VYLE starring Jennifer Saunders, Miranda Richardson and Conleth Hill. With co-writer Matthieu de Braconier, Rupert wrote THE PARROT, developed with Film4. Rupert is currently developing a new original feature, JOY UNBOUND with producer Zorana Piggott and the BFI.

JULIA GODZINSKAYA (Producer) Headed up by Julia Godzinskaya and Sophie Vickers, ROOKS NEST is an award-winning London-based production company.

Julia co-founded ROOKS NEST in 2010 and went on to produce Sally El Hosaini's award-winning debut MY BROTHER THE DEVIL, which premiered in competition at the Sundance Film Festival in 2012. She then went on to executive produce Gillian Robespierre's Sundance hit OBVIOUS CHILD and Robert Eggers' acclaimed horror THE WITCH, both of which were distributed by A24. Under the Rooks Nest banner, Julia executive produced Adam Leon's sophomore feature TRAMPS which premiered at TIFF and E.L. Katz's SMALL CRIMES, which premiered at SXSW. Most recently, Julia produced HERE BEFORE for BBC Films, starring Andrea Riseborough, which is currently in post-production.

Prior to ROOKS NEST, Julia was an assistant producer for James Wilson and worked on Joe Cornish' ATTACK THE BLOCK, Jonathan Glazer's UNDER THE SKIN and Sophie Fiennes' HE PERVERT'S GUIDE TO IDEOLOGY. Julia started her career at the William Morris Endeavor Agency in LA as a trainee agent in the Motion Picture Literary Department. In 2013, she was named as one of Screen International's Future Leaders.

SOPHIE VICKERS (Producer) Sophie joined ROOKS NEST in 2012 to grow the company's slate of original projects, and has since executive produced Gillian Robespierre's OBVIOUS CHILD, EL Katz's SMALL CRIMES, and Adam Leon's TRAMPS, as well as working on Robert Eggers' THE WITCH. ROOKS NEST is currently in production on a true crime documentary called THE PHANTOM, with projects in development with Fox Searchlight, BBC Films and the British Film Institute. Most recently, Sophie produced HERE BEFORE for BBC Films, starring Andrea Riseborough, currently in post-production.

Prior to ROOKS NEST, Sophie worked at Ruby Films where her credits as production executive include Cary Fukunaga's JANE EYRE, Stephen Frears' LAY THE FAVOURITE, S.J. Clarkson's TOAST, John Lee Hancock's SAVING MR. BANKS for Disney as well as CASE HISTORIES and DANCING ON THE EDGE for BBC2. Sophie was selected in 2011 by the British Council as one of their Young Creative Entrepreneurs in Film and has produced several award-winning shorts.

SCOTT O'DONNELL (Co-Producer) Scott O'Donnell is a British independent film producer. After more than a decade producing music videos and TV commercials, Scott began working on developing and producing short films. His first success was BEAT, directed by Aneil Karia and starring Ben Whishaw. BEAT went on to be screened at over 40 festivals worldwide and picked up the New European Talent Award at Encounters Film Festival 2014.

Since then Scott has produced a succession of distinguished shorts including Daniel Mulloy's HOME, a short drama starring Jack O'Connell and Holliday Grainger. The film premiered at SXSW before going on to win a host of awards at a multitude of festivals including Best in Festival at Palm Springs 2016, the Special Jury Prize at Clermont-Ferrand, a nomination for Best Short at the European Film Academy Awards 2016 and culminated with it picking up the Best Short Film BAFTA in 2017. HOME has since gone on to be screened on BBC 1 and BBC iPlayer and was named amongst the 'Best TV of 2017' by the Daily Telegraph.

In 2016, Scott also produced Leo Leigh's debut fiction short MOTHER, starring Jeremy Swift. The short screened at the BFI London Film Festival 2016 and Sundance London and went on to be nominated for Best British Short at the British Independent Film Awards 2016.

Scott also produced two other shorts with Aneil Karia in 2016. The first was SWITCH, which was partially funded through Film London's 'London Calling Plus' initiative. The film was awarded Best Film and Best Cinematography by Film London and went on to be selected for festivals including Palm Springs Shortfest and London Short Film Festival. The second short, WORK, was commissioned by Film4 and premiered at Edinburgh International Film Festival in 2017 before further selections for Encounters, Raindance and the BFI London Film Festival followed. It went on to be nominated for both Best British Short at the British Independent Film Awards 2017 and the BAFTAs in 2018.

Scott's other feature projects in development include three collaborations with production company Somesuch: Leo Leigh's debut film SWEET SUE, currently in development with BBC Films; PIG'S DISCO, the second feature from BLOOD CELLS directors Luke Seomore and Joseph Bull; and Beatrice Gibson's feature debut A FEELING OF IF.

STUART BENTLEY (Director of Photography) Stuart has forged an impressive and versatile career across film, TV, commercials and music videos. Cutting his teeth by shooting skateboarding videos, Stuart progressed into freelance camerawork before graduating from the NFTS in Cinematography.

Since then, Stuart shot the feature RISE with Rowan Athale and the BIFA-nominated documentary PALIO with Cosima Spender in 2014, and worked with director Daniel Nettheim on both the Jack Thorne-written series GLUE and BAFTA-nominated HUMANS. He went on to shoot THIS IS ENGLAND '90 with Shane Meadows, which won best miniseries at the 2016 BAFTAs, before completing the shoot on STRANGE BUT TRUE, Athale's latest feature, and BLACK MIRROR: HANG THE DJ, nominated for Best Single Drama at the 2018 BAFTAs. Throughout this time, Stuart has continued to shoot commercials and promos in between long-form projects.

Stuart was invited to join the BSC in December 2018, and has since shot critically acclaimed projects such as I AM, Dominic Savage's anthology series for Channel 4. Most recently, Stuart has collaborated twice more with director Aneil Karia, shooting the promo for Kano's TROUBLE / CLASS OF DEJA with Somesuch.

ALEXANDRA TOOMEY (Production Designer) Alex entered the film industry by way of a BA in Spatial Design at Central St Martins and an MA in Production Design at NFTS. She went on to design WREN BOYS, a 2017 short directed by Harry Lighton, which was nominated for the Best Short Film BAFTA. Alex then contributed to the art direction of projects as large scale as GAME OF THRONES and AVENGERS: INFINITY WAR before her role as Art Director on KILLING EVE (Season 1) and on POSSUM, the 2018 feature-length horror film by Matthew Holness.

Since then, Alex has worked as the Production Designer of BE STILL MY BEATING HEART, a short directed by Ruth Paxton and featuring Maxine Peake, and Adam Leon's latest feature starring Vanessa Kirby. Meanwhile, Alex has designed an array of music videos and commercials, designing a series of promos for Laura Marling and working alongside directors as Ivana Bobic and Duncan Loudon.

After completing production design work on her latest short, MR MALCOLM'S LIST directed by Emma Holly Jones, Alex has most recently designed SURGE, a London-set and BFI-produced thriller directed by Aneil Karia and starring Ben Whishaw.

CHARLOTTE MORRIS (Costume Designer) Charlotte has designed period, fantasy and contemporary costumes for many critically acclaimed projects. As a Costume Designer, her first production was PLAYTONE & HBO's award-winning feature *STARTER FOR 10*, set in the 1980s (with James McAvoy, Benedict Cumberbatch and Rebecca Hall). Since then, her design credits have included John Hurt's last film THE GOOD NIGHT, family comedy BILL, TV series such as LEGENDS starring Sean Bean and TIN STAR with Tim Roth.

LIZZIE MAIR-DAVIES (Make-Up) Lizzie Mair Davies is a Welsh hair and makeup artist who has been working across film, television and commercial since 2010.

After studying Specialist Makeup in London, she trained for a year with the BBC as part of their Vision Scheme that introduced new artists into the industry. She has since worked on many major productions including the FANTASTIC BEASTS AND WHERE TO FIND THEM films, GAME OF THRONES, BLACK MIRROR, THE CROWN as well as many independent productions both in the UK and abroad.

SURGE is Lizzie's first feature as the hair and makeup designer.

CAST BIOGRAPHIES

BEN WHISHAW (Joseph) After graduating from the Royal Academy of Dramatic Art in Spring 2003, Ben went on to appear in ENDURING LOVE, a film adaptation of Ian McEwan's novel directed by Roger Michell, and LAYER CAKE, a feature directed by Matthew Vaughn. In 2003, he also starred in the popular comedy-drama THE BOOZE CRUISE for ITV.

Ben subsequently made his West End debut at the National Theatre in their stage adaptation of Phillip Pullman's HIS DARK MATERIALS and starred as HAMLET in Trevor Nunn's electric 'youth' version of the play at the Old Vic, for which he has received tremendous critical acclaim and a Laurence Olivier nomination (2005). Media praise included:

"Trevor Nunn directs a Hamlet for today with an astonishingly raw and vulnerable performance from 23-year-old Ben Whishaw in the title role" —The Daily Telegraph

"Ben Whishaw is a true discovery" —The Observer

"This production is studded with moments that catch the eye and the ear, largely thanks to Whishaw's startling Hamlet" —The Sunday Times Culture

"A Shakespearean star was born last night. Whishaw makes the night amazing" —Evening Standard

It was during this run that PERFUME producer Bernd Eichinger and director Tom Tykwer discovered Ben's extraordinary talent. Ben played the lead character Grenouille in the highly acclaimed PERFUME, which debuted in the UK in December 2006. Ben also shot a feature film called STONED, in which he plays Keith Richards from the Rolling Stones, released in 2006. In the same year, Ben also completed filming I'M NOT THERE, Todd Haynes' film portrayal of Bob Dylan's life alongside the likes of Cate Blanchett, Richard Gere and Christian Bale. Ben plays the young, poetic Dylan, which was seen on screens in the fall of 2007. Ben also appeared on television in NATHAN BARLEY from director Chris Morris for TalkBack Productions. He returned to the theatre for Katie Mitchell's version of THE SEAGULL at the National Theatre in the Autumn of 2006, for which he again received great reviews:

"Ben Whishaw makes a wilfully cool and composed Konstantin" -Evening Standard *"...Ben Whishaw's wonderfully sulking, skulking Konstantin"* -The Daily Telegraph *"Mr Whishaw is fascinating to watch"* —Daily Mail

Ben appeared in BRIDESHEAD REVISITED, which was released to critical acclaim in September 2008. The film featured Ben as Sebastian Flyte, a young, troubled aristocrat. The project was directed by Julian Jarrold and produced by Robert Bernstein. In 2008, Ben also starred in the hugely popular BBC drama CRIMINAL JUSTICE, which saw him pick up the award for Best Actor at the 2009 Royal Television Society Awards and Best Actor at the International Emmy Awards 2009, and was nominated for Best Actor at the 2009 BAFTA Television Awards. 2008 also saw Ben in THE IDIOT, in which he played the lead at the National Theatre from the end of July.

2009 was another busy year for Ben, seeing him star as poet John Keats in BRIGHT STAR. The film focused on Keats' relationship with Fanny Brawne, played by Abbie Cornish. Ben then played the lead at The Royal Court Theatre in Mike Bartlett's play COCK, a story which takes a candid look at one man's sexuality and the difficulties that arise when you realise you have a choice. Ben then played Ariel opposite Helen Mirren and Russell Brand in THE TEMPEST.

Ben went on to star as Freddie Lyon in THE HOUR for the BBC opposite Dominic West and Romola Garai. This was followed by the lead role alongside James Purefoy and Patrick Stewart in the BBC's adaptation of Shakespeare's RICHARD II, which was released in Summer 2012 and earned him a TV BAFTA. Ben replaced John Cleese as the new Q in the Bond movie SKYFALL alongside Daniel Craig and Ralph Fiennes. The beginning of 2013 saw the release of CLOUD ATLAS, in which Ben featured alongside an all-star cast including Tom Hanks, Jim Sturgess and Halle Berry. Ben also appeared on stage starring alongside Judi Dench in PETER AND ALICE, which received rave reviews.

In 2014, Ben played the dark and tragic character of Baby in Jez Butterworth's *MOJO* in the West End and was the lead in the sensationally moving independent film *LILTING*. He also voiced the title role of Paddington Bear in the box office smash family movie *PADDINGTON*.

Premiering at the Venice Film Festival in 2015, Ben starred alongside Eddie Redmayne in *THE DANISH GIRL*. Autumn 2015 saw Ben playing alongside Meryl Steep, Helena Bonham Carter and Carey Mulligan in the eagerly anticipated *SUFFRAGETTE*, returning to the role of Q in the next Bond film *SPECTRE* directed by Sam Mendes and on film alongside Colin Farrell and Rachel Weisz in the sci-fi thriller *THE LOBSTER*, produced by the BFI film fund production company, which premiered at the 2015 Cannes Film Festival.

In November 2015, Ben also played the lead role in the BBC's new exciting spy drama *LONDON SPY*. He then starred as Herman Melville in Warner Bros' *IN THE HEART OF THE SEA*. Ben finished on stage in *THE BAKKHAI* at the Almeida Theatre at the end of 2015 and moved straight to New York to appear in the Broadway version of Arthur Miller's *THE CRUCIBLE* in early 2016.

2017 saw Ben reprise his role as the voice of Paddington Bear in *PADDINGTON 2*. Ben also returned to the Almeida Theatre to appear in *AGAINST* and played Brutus in Nicholas Hytner's adaptation of William Shakespeare's *JULIUS CAESAR* at The Bridge Theatre opposite David Morrissey and Michelle Fairley.

In 2018, Ben can be seen in BBC's (UK) and Amazon's (US) *A VERY ENGLISH SCANDAL* opposite Hugh Grant for which he won the Golden Globe Award for Best Supporting Actor in a Series, Miniseries, or Motion Picture Made for Television; Primetime Emmy Award for Outstanding Supporting Actor in a Limited Series or Movie; BAFTA TV Award for Best Supporting Actor; as well as the Critics' Choice Television Award for Best Supporting Actor in a Movie/Miniseries. Ben can also be seen playing Michael Banks, opposite Emily Blunt and Emily Mortimer, in the much-anticipated sequel to *Mary Poppins*, titled *MARY POPPINS RETURNS*, for Disney.

Earlier this year, Ben returned to the stage to perform in Katie Mitchell's *NORMA JEANE BAKER OF TROY* alongside Renée Fleming at The Shed in New York City. Ben can also be seen opposite Tilda Swinton and Dev Patel in Armando Lanucci's *THE PERSONAL HISTORY OF DAVID COPPERFIELD* for FOX Searchlight, which premiered at this year's London Film Festival. He has also recently completed filming on Jessica Hausner's Sci-Fi Drama *LITTLE JOE* alongside Emily Beecham and is currently filming the next Bond film, as the role of Q, in *NO TIME TO DIE* as well as FX's crime drama series *FARGO*, opposite Ewan McGregor and Billy Bob Thornton.

Other notable film and television credits include *THE FAVOURITE*, *A HOLOGRAM FOR THE KING*, *LAYER CAKE*, *QUEERS* and *THE HOLLOW CROWN*.

CREDITS

Directed by	ANEIL KARIA
Starring	BEN WHISHAW
Story by	ANEIL KARIA RUPERT JONES RITA KALNEJAIS
Screenplay by	RUPERT JONES RITA KALNEJAIS
Produced by	JULIA GODZINSKAYA SOPHIE VICKERS
Co-Producer	SCOTT O'DONNELL
Executive Producers	ROSE GARNETT EVA YATES
Executive Producer	LIZZIE FRANCKE
Executive Producer	WILL NORTON
Executive Producers	DAVE BISHOP ISABELLE STEWART
Director of Photography	STUART BENTLEY B.S.C
Editor	AMANDA JONES
Casting Director	LARA MANWARING
Production Designer	ALEXANDRA TOOMEY
Costume Designer	CHARLOTTE MORRIS
Make Up & Hair Designer	LIZZIE MAIR DAVIES
Sound Designer	PAUL DAVIES
Music Supervisor	BRIDGET SAMUELS

Original Music by

TUJIKO NORIKO

CAST

Joseph

BEN WHISHAW

Emre

RYAN MCKEN

Lily

JASMINE JOBSON

Danili

BOGDAN KOMINOWSKI

Jinaid

NISH NATHWANI

Scott

LAURENCE SPELLMAN

Adaeze

MUNA OTARU

Bradley

PERRY FITZPATRICK

Gideon

MICHAEL JENN

Alan (Joeseeph's Dad)

IAN GELDER

Leo (Man in Car Park)

ROBIN PEARCE

Joyce (Joseph's Mom)

ELLIE HADDINGTON

5-Year-Old-Girl

ISLA PRESTON

Mother of 5-Year-Old-Girl

DAISY FROSSARD

Catherine (Toiletries Woman)

STACHA HICKS

Boy with Water Bottle

FILIPE DONICA

Siobhan

LUCY THACKERAY

Station Guard

NATHAN CLOUGH

Tech Shop Owner	ROD SILVERS
Convenience Store Owner	ARUNKUMAR PATEL
Customer in Bank	JOANNA NEARY
Saanvi	YOHANNA EPHREM
Post Office Manager	FARAH SARDAR
Man Speaking Urdu	HAQI ALI
Durab	HAMMED ANIMASHAUN
Mischa	MODUPE ADEYEYE.
Man in Hi-Viz	DANNY DEVALL
Hotel Receptionist	ZAKIYY AH DEEN
Hamish (Best Man)	CHRIS COGHILL
Patrick (Groom)	BRADLEY TAYLOR
Sarah (Bride)	CLARE JOSEPH
Ellie (Maid of Honor)	KELLY WENHAM
Father of the Bride	JAMES WALMSLEY
Mother of the Bride	CAROL HOLT
Prissy Wedding Guest	IMOGEN DAINES
Wedding Guest with Wine	ANITA POTTER
Crash Witness	KIERON JECCHINIS
Woman in Car	PATRICIA LOVELAND
Theo (Driver of Car)	DAN SKINNER
Teener at Crash	FINN BENNETT
Fruit and Veg Seller	MATTHEW MOSES

Bank Security Guard

RANJIT SINGH SHUBH

Jermaine

JOSH FINAN

Indian Dancers

BINAL TRIVEDY
FREYA TRIVEDY
SEJAL JHALLA
ASHA VALERA
MINNATI SHAH
YANA PATEL
KAVITA AMIN
DONAL PATEL
KRUPAA VAGHELA

CREW

1st Assistant Director

MATTHEW ALDER

2nd Assistant Director

JAMES R. KIPPING

3rd Assistant Director

ALEXANDRA BEAHAN

Set PA

MANISHA BHALLA

Assistant Director Trainee

SARA SPARROW

Base PAs

SERENA ROLFE
TAYO ODESANYA

Assistant Director Dailies

LARA CORNELL
ZAK HARNEY
TOM GILES
ELENA QUEALLY
REBECCA URQUHART
REBECCA MURRAY
JOSH GOODMAN
PERDITA OGBOURNE
TABATHA BATRA VAUGHAN

	MIKE SEARLE KIRK MILLER-LEWIS ALEX HYATT
Stunt Coordinator	ANDY BENNETT
Stunt Performers	GARY ARTHURS JAMIE STANLEY BENOS NOBLE GARY HOPSTROUGH ANSKO PITKANEN ROB BOWEN ALEXANDER CORNE GEORGE HARRIS
Movement Coach	LAURA WILLIAMSON BIGGS
Casting Assistant	CORAL KNIGHTS
Script Supervisor	BHAIRAVI PATEL
Line Producer	TIM DENNISON
Production Manager	ANNA JANCZO
Additional Production Manager	ROBERT K. HARM
Production Coordinator	FAYE ROBINSON
Production Secretary	NEAMA BATCHI
Production Assistant	NATHAN CAMPBELL
Production Accountant	EDDIE KANE
Accounts Assistant	CONOR KANE
1 st Assistant Camera	ADAM CONLON
2 nd Assistant Camera	EVELINA ENGBERG NORGREN
Camera Trainees	ALISON MARTIN TREY ROBINSON
Digital Imaging Technician	KORSSHAN SCHLAUER

Daily Digital Imaging Technician	PHIL MOROZOV
Daily Playback Operator	PETE HODGSON
Daily A Cam 2 nd ACs	TOM CARPENTER MATTHEW TREGONING
Daily B Cam Operator	JAMES BURGESS
Daily B Cam 2 nd AC	MATT KING
Daily Underwater Operator	ROB FRANKLIN
Daily Operator	JOE BOURNE
Daily Camera Trainee	TOBY RUSSELL
Key Grip	LEE NAYLOR-VANE
Trainee Assistant Grip	JESS AVERBECK
Daily Assistant Grip	STEPHANIE HORNBY
Gaffer	BILL RAE SMITH
Best Boy	CHRISTOPHER B. BROOMFIELD
Rigging Gaffer	KIT WOOD
Floor Spark	HUW GARRATT
Lighting Trainees	ELLA ROBINSON FATOSH OLGACHER
Daily Electricians	CALLUM CRISELL CARMEN PELLON BRUSSOSA
Art Director	SIMON WALKER
Art Director	JENNY RAY
Standby Art Director	CATIANA BECKER
Set Decorator	CHARLOTTE BALL
Production Buyer	GEORGIA CARTER

Prop Master	ROSIE HALLIWELL
Dressing Props	JAMES REA
Prop Dailies	JASMINE SCHOFIELD DANIEL LEWIS ALFIE SOWDEN THOMAS LOWE DAN MARTIN KELLY PYNER
Standby Props	AMELIA BENNETT
Graphic Designer	NATALIE PRESTON
Art Department Assists	ROCIO BASTARRECHE REBECCA LEWIS
Home Economists	CATHERINE KUNZIG POLLY SALMON
Animal Handlers	CHARLOTTE WILDE SAMANTHA DENT JO VAUGHAN COLLETTE MCKENZIE
SFX Supervisor	SCOTT MACINTYRE
SFX Technicians	EDDY POPPLEWELL NEIL JENKINS
Assistant Costume Designer	AISHA KASCIOGLU
Wardrobe Stylist	REBECCA WAITE
Costume Trainee	AMY CANSDALE
Costume Dailies	RACHAEL CLARKE LAURA JOHNSON ANNE DELANEY
Make Up & Hair Supervisor	SALLY MIURA
Make Up & Hair Trainee	EMMALEE ETHERINGTON

Prosthetics Supervisor	BARRIE GOWER
Daily Make Up Artists	AMBER PITKIN DANI HAIGH LYNN DORON JO TUPLIN ELLIE TOMS
Barber	JACOB FESSEY
Production Sound Mixer	NADINE RICHARDSON
Daily Production Sound Mixer	JAKE WHITELEE
Boom Operator	JAMES KUM
2 nd Assistant Sound	GEORGE THOMPSON
Daily Boom Operator	RUSSELL KEEFE
Daily 2 nd Assistant Sound	BEN GANDY
Location Manager	IAIN SMITH
Unit Manager	ALEX WATERHOUSE
Location Assistants	JESSICA HEWITT TONI NORDLI
Locations Daily	FRANKLIN PEACOCK
Location Scout	ALEX GLADSTONE
Catering	COOKING CREW MARINA BANKS APO KALKAN EBO MUHARRAM MAHO MUHARRAM
Rigging Supervisors	RIGGING TEAM LTD ADAM SEARLE PETE COXSL
Unit Driver	ANT BISHOP
Mini Bus Drivers	CHRIS HAMMOND

	BOB CANNON COLIN "SWAMPY" SHEFFIELD
Action Vehicles	ELS ACTION DANIEL MORRIS
Action Vehicle Drivers	RAY NEWSTEAD ROY THORN DEAN KINGDON
Twizzy Drivers	MAX BICKERS KARL JONES
Trojan Driver	BEN KERRY KARL JONES
Marine Coordinator	EDWARD LIVETT
Marine Captains	TIM WOOLFORD COLIN MURPHY
Marine Engineer	TRACEY MACMAHON
Transport Facilities	DBS FACILITIES PAUL DAVIES MARC FOSTER STEVE CHANDLER
H&S	JHA SAFETY
H&S Advisor	MICK HURRELL
Insurance	INTEGRO GROUP
Insurance Advisor	PAUL HILLIER
Medics	EPIONE MEDICAL ROSIE KIZINTAS SARA SALTER
Publicity	IAN THOMSON ISABELLE KNIGHT
Stills Photographer	WILL GRUNDY
Daily Stills Photographer	EDINA VAN DER WYCK

EPK

ALAIN GALES
EDWARD BISHOP

EPK Editor

TOMMY SOUTHGATE

POST PRODUCTION

Post Production Supervisor

NADIYA LUTHRA

First Assistant Editor

TOMMY SOUTHGATE

Rushes Runner

THEO MACDONALD

Picture Post Production

TIME BASED ARTS

Visual Effects Supervisor

JAMES ALLEN

Visual Effects Executive Producer

TOM JOHNSON

Visual Effects Producer

SEAN EWINS

Title Design

TOM ROBINSON
STEPHEN ROSS

Colourist

SIMONE GRATTAROLA

Colour Assistants

MAX FERGUSON-HOOK
RIA SHIROFF

Lead Visual Effects Artist

JAMEI CROFTS

Visual Effects Artists

DAVID BIRKILL
RALPH BRISCOE
LINDA CIENIAWSKA
WARREN GEBHARDT
NINA MOSAND
ADAM PATERSON
LEO WESTON
CHRISTOPHER WOOD

Photogrammetry Scan

SAMPLE & HOLD

Camera Tracking

CHRIS CORNISH
SAM JACKSON

Camera Tracking

PEANUT
PEREGRINE MCCAFFERTY
AMELIE GUYOT

SOUND POST PRODUCTION

Supervising Dialogue Editor

LINDA FORSEN

Dialogue Editor

MORGAN MUSE

Foley Recording/Editor

ANDREW STIRK

ADR Mixer

NICK BALDOCK

Re-Recording Mixer

ANDREW STIRK

ADR recorded at

ART4NOISE STUDIOS

Re-Recorded at

THE PROJECT POST and HALO POST PRODUCTION

Chicago ADR recorded at

BAM STUDIOS

Loop Group Casting

SYNC OR SWIM

ADR Voice Casting

PHOEBE SCHOLFIELD

DI Delivery Facility

HALO POST PRODUCTION

Head of Film

DAVID TURNER

DI Producer

MARIE VALENTINO

Assistant DI Producer

RACHAEL YATES

Score Recorded at

VIC-STUDIO

Euphonium

KANA KOTERA

Saxophone

KAZUYA KATO

Original Music Mixed at

CODA TO CODA

Original Music Mixed by

WILL WORSLEY

"BBC News 2000"

Written by David Lowe

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"Exercise""

Written by Tony Harewood Performed by TONE

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"When We Collide"

Written by Simon Alexander Neil

Performed by Matt Cardle

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Written by Paul Schmitz-Moormann and Harald Bluchel Performed by Energy 52

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"Shree Hanuman Chalisa"

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MICHAEL WOOD

Head of Legal & Business Affairs

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