

*Presents*



**Available on Amazon Prime Video on September 17, 2021 globally**

**Directed by** Jonathan Butterell

**Screenplay and Lyrics by** Tom MacRae

**Songs Composed by** Dan Gillespie Sells

**Based on the Stage Musical by** Jonathan Butterell, Tom Macrae and Dan Gillespie Sells

**Score Composed by** Dan Gillespie Sells and Anne Dudley

**Producers** Mark Herbert, p.g.a,  Peter Carlton, p.g.a., Arnon Milchan

**­­­­­Executive Producers** Yariv Milchan, Michael Schaefer, Natalie Lehmann, Daniel Battsek, Ollie Madden, Peter Balm, Niall Shamma, Jes Wilkins

**Starring**Max Harwood, Sarah Lancashire, Lauren Patel, Shobna Gulati, Ralph Ineson, Adeel Akhtar, Samuel Bottomley, with Sharon Horgan and Richard E. Grant

**Runtime 120 minutes**

**Rated PG-13**

#JamieMovie

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***EVERYBODY’S TALKING ABOUT JAMIE***

**Synopsis**

Inspired by true events, *Everybody’s Talking About Jamie* is the film adaptation of the award-winning hit musical from London’s West End, about Jamie New (newcomer Max Harwood), a teenager in a blue collar English town with a dream of life on stage. While his classmates plan their livelihoods after graduation, Jamie contemplates revealing his secret career ambition as a fierce and proud drag queen. His best friend Pritti (Lauren Patel) and his loving mom (Sarah Lancashire) shower him with endless support while local drag legend Miss Loco Chanelle (Richard E. Grant) mentors him toward his debut stage performance. But it’s not all rainbows for Jamie as his unsupportive dad (Ralph Ineson), an uninspired career advisor (Sharon Horgan), and some ignorant school kids attempt to rain on his sensational aspirations. In rousing and colorful musical numbers, Jamie and his community inspire one another to be more accepting, and to see the value in facing adversity and stepping out of the darkness into the spotlight.

*Everybody’s Talking About Jamie* stars newcomer Max Harwood, Sarah Lancashire, Lauren Patel, Shobna Gulati, Ralph Ineson, Adeel Akhtar, Samuel Bottomley, with Sharon Horgan and Richard E. Grant. The movie reunites the stage show’s original creators: director Jonathan Butterell, writer and lyricist Tom MacRae, and composer Dan Gillespie Sells, who are all making their feature film debuts. Score is composed by Sells and Anne Dudley. Mark Herbert, p.g.a., Peter Carlton, p.g.a., and Arnon Milchan are producing, with Yariv Milchan, Michael Schaefer, Natalie Lehmann, Daniel Battsek, Ollie Madden, Peter Balm, Niall Shamma and Jes Wilkins serving as executive producers.

**ABOUT THE PRODUCTION**

**FINDING JAMIE**

In so many ways, the story of the making of *Everybody’s Talking About Jamie* is a tale of firsts, of throwing caution to the wind and letting the sequins fall where they may. A filmmaking team made up of a first-time film director, a first-time screenplay writer and lyricist, and a first-time film composer, hired a cast that included two debut actors. A pair of screen legends who’d never previously sang for films belted out some killer numbers—and one of those legends got into a dress, heels, and makeup for the very first time. The whole endeavor was fueled by goodwill and an uplifting message, and supported by some rock-solid veterans of moviemaking. And the result is magic.

Friends Tom MacRae and Dan Gillespie Sells had talked about writing a musical for some time, and a partnership seemed natural: MacRae is a television writer and playwright, and Sells is the lead singer and songwriter of rock band The Feeling. They were both new to writing for musical theater and sought advice from a musician acquaintance, Michael Ball, who introduced them to stage director and choreographer Jonathan Butterell.

The timing was almost cinematic. Butterell was at that exact moment looking for material to mount a musical at the Crucible Theatre in Sheffield, South Yorkshire, England. At Sells’ birthday party in East London, Butterell asked if the pair were interested in writing a story about a 16-year-old drag queen. The idea, which is a true story, came from a 2011 television documentary called *Jamie: Drag Queen at Sixteen*, directed by Jenny Popplewell, about a boy named Jamie Campbell in a small ex-mining town in England building up the courage to tell his classmates that he wants to be a drag queen—and that he plans to wear a dress to his prom.

“I first saw the documentary purely by chance as I flicked through TV channels,” says Butterell. “The opening shot of a young, effeminate man getting off a bus in a working class community and declaring that he wanted to be a drag queen immediately got my attention.”

He continues, “But it was the courage of Jamie Campbell and the love of his Mum Margaret that moved me to want to tell his story. Although it was such a specific story, I found the central theme of a young person wanting to take their place in the world and the unwavering love of a mother watching their child step out , profoundly inspiring and moving and ultimately universal. Then to watch his community, a community similar to the one I had grown up in, create a safe space for Jamie to express his joy, brought me to tears. This was the spark.”

“We loved the idea of this story,” says Sells. “You’re uplifted and feel that buzz and tingle from a heartfelt, gorgeous, coming of age story. It’s just undeniably entertaining and glorious.” The team couldn’t wait to begin work and, following the meeting where they got the gig, started writing immediately in the “wig room” backstage at the Crucible Theatre.

**A NEW KIND OF HERO**

“The story itself is classic. It’s someone who is overcoming the odds to find themselves, to reach some difficult goal,” says Sells. But Jamie as the protagonist, rather than as comic relief—that was anything but classic, and it felt liberating to Sells. “We don’t tell many stories about effeminate men or boys. We don’t tell stories about them as the hero.” In this tale, Jamie wouldn’t be the butt of the joke, or a two-dimensional gay best friend, or stock character merely meant to act as a foil to the lead.

“Jamie is the teenager I wish I’d been—confident and amazing,” says MacRae. “It doesn’t mean he doesn’t make mistakes because he makes some really big ones. But he’s just this joyous expression of what it means to be 16 and figuring out who you are in the world and being excited by every opportunity.”

Sells recalls feeling liberated from the overwhelming task of writing his first musical thanks to some advice by Butterell on their first day of work: “He said, ‘Don’t try to write musical theater. Just write another Feeling album, or write whatever album you want to write. Make a record, make a concept album—let’s start with that.’” Similarly, Tom MacRae was advised to write a screenplay: “‘Stick to what you know. Do it and let’s build it together. Let’s mold it into something which can be called musical theater.’”

*Everybody’s Talking About Jamie* previewed at the Crucible Theatre on February 8, 2017, and premiered on February 13. It transferred to the West End at the Apollo Theatre on November 6, 2017, with most of the original Crucible casting.

“When Jamie opened at the Crucible Theatre in Sheffield in February 2017, we had two weeks on stage. Two weeks, that’s all we had.” says MacRae, who is still astounded by the trajectory of the project. “It’s quite hard to take in where we are and how far we’ve come from sitting down six years ago when we took out four pieces of A4 paper and I wrote down *Scene One, Scene Two, Scene Three, Scene Four, Scene Five*, *End of Act One* and so on,” he says. “This thing, which was just the three of us, is now about to go out to millions of people. It keeps getting bigger and bigger and bigger. But it’s still just the story that we loved,” he continues. “It’s kitchen sinks and paper [routes] and going to school and homework and exams and friends. And at the heart of it is this boy who bursts into songs that take you off on these amazing flights of fancy, then it drops you back into reality. We always wanted to make the ordinary extraordinary, and with the music we got to take it to another level.”

**JAMIE JUMPS GENRES, ONCE AGAIN**

During that first Sheffield run, producers Mark Herbert and Peter Carlton of Warp Films saw the show. Herbert recalls hearing about the stage show: “I’d be dropping my kids off at school and people there would be talking about it. I went to a football match and a couple of the lads there—these big, burly Northern blokes—they’re talking about the show and how much they loved it. I started to think, *I’ve got to see this.* I managed to wrangle a ticket, because by that point the word was out and they were hard to come by, and all the praise made sense. It really was amazing.”

Although they weren’t looking to do a musical, Herbert and Carlton were attracted to the story’s heart and that Jamie as the central character was so unusual, a character typically relegated to the story’s sidelines. They appreciated that it wasn’t a coming out story, that Jamie knows his sexuality and isn’t burdened by it. And Herbert loved the sound. “The way that Dan’s music was integrated felt different from traditional musicals. It was so innovative,” he says. “It had the two things we always look for: huge wit and huge heart.,” say the producers. And Carlton adds, “What struck and really touched us is that so often tales of ‘underdogs making good’ are at the expense of their community—they rise above them and leave them behind. The story here was that to be a star you don’t have to shine brighter at other people’s expense. It was a celebration of and for the whole community.”

A week later, Warp Films invited MacRae and Sells to discuss making it into a film. Herbert and Carlton agreed to produce a film adaptation of *Jamie*, with Butterell directing and MacRae writing the screen adaptation and Kate Prince, who choreographed the stage musical, reprising her duties. New Regency, the company responsible for the Academy Award-winning Freddie Mercury biopic *Bohemian Rhapsody*, and Film4, the British company behind Academy Award winners including *The Favourite* and *Three Billboards Outside Ebbing, Missouri,* boarded to develop and co-finance the film.

In transforming the stage musical to a film, the filmmakers were excited by the opportunities of expanding its scope, landscape, and scale beyond the confines of a stage, but also by the potential to depict what’s in Jamie’s vivid imagination.

Butterell says he knew *Jamie* had met a good match in Warp Films: “I knew they were the right people to make this because, being based in Sheffield, they would fight to maintain the setting for the story and maintain the authenticity of the working-class backdrop. Authenticity was the watchword throughout.”

Though it would be his first film, Butterell had the unflinching support of Warp Films. “We’ve got a reputation for working with visionary talents who are new to film-making and knowing what they need to realise their vision,” Carlton points out. “We knew from that first meeting that it had to be Jonathan directing, Tom doing the adaptation and Dan continuing to be in charge of music.”

The producers surrounded Butterell with a highly experienced group of professionals to help him translate his vision onto the screen. Herbert says, “We wanted Jonathan to have everything he needed to articulate his vision. As soon as I saw him with actors in the auditions, I knew that his background and intimacy working with actors was right there. There was no more work necessary. It became, ‘Jonathan, you know what you need to do. These people here are going to help you do it.’”

Says Butterell, “Mark and Peter set me up with the most incredible team around me to quite literally hold me up.”

On May 30, 2018, an open casting call was launched for the role of Jamie, his friend Pritti, his nemesis Dean, and his fellow graduating classmates. The search began as a regional search within Sheffield and the surrounding areas, where they were able to cast most of Jamie’s fellow students in their first film roles, before expanding nationwide. The casting call ultimately received more than 3,500 applications.

**A LEADING MAN’S FIRST MOVIE**

The filmmakers knew that their greatest challenge would be to find a young actor capable of playing the title character. Herbert says, “We had to find someone who could act, sing, and dance, and because of the kind of character Jamie is, we had to find someone with that inner Jamie within him.”

“Our Jamie had to feel authentic, unaffected but able to deal with all the complex demands of carrying a musical movie,” says Carlton. “It was clear we were going to have to leave no stone unturned to find him.”

After seven months, when they still hadn’t found their Jamie through the normal casting channels, including considering professional actors, casting director Shaheen Baig started using social media. One day they received a random tape from a young man from Basingstoke, U.K., named Max Harwood who was a second-year student at the Urdang Academy in London, after a friend of his saw one of the social media postings.

Butterell recalls, “There was just something on that tape that made me think, *This young man has got something special about him.* So, we set up a meeting, and I remember the word I used when he left. I turned to Shaheen and I said, ‘This young man is *magical*.’” He continues, “Jamie New is a simple and yet complex character. Like anyone searching for an understanding of themselves, Jamie can be full of contradiction. He has flair, panache, and sass but at the same time carries all the insecurities of a young person stepping out into the world for the first time, and his sense of himself as young boy who felt shamed by the actions of his father. Max, for me, held within him all that complexity. He has natural sense of flair and sass as well as the most infectious charm, and yet was able to access his own vulnerability and be unafraid of expressing it.”

Harwood and five other finalists were called back individually to do a workshop with the filmmakers, including reading scenes, singing, dancing, and getting into drag. After several callbacks, Harwood was invited to rehearse and record a few songs, and to do a screen test.

Butterell says he sensed something almost indescribable in Harwood. “What is that thing that we immediately find ourselves drawn to? I guess it’s something innate within a person. And when that connects with a story and a character, there’s a certain alchemy that occurs. My job is to recognize that ,and then look after it. Max, from the very moment I saw him on a tape he sent to our casting director, had that magic.”

In March 2019, Harwood was told he had the role of Jamie.

“I was in the room with casting director Shaheen Baig and director Jonathan Butterell when they offered me the role,” says Harwood. “I had spent the majority of the day working with lots of potential Deans that they had asked me to come in and read with. At the end of the day Jonathan pretended he wanted to do the scene with me again, leading into some improvisation. I thought, *This is it. It’s over because I wasn’t very confident with improvisation and it makes me nervous.* We played the scene again then Jonathan came straight out with, ‘How would you feel if I offered you the part of Jamie in *Everybody’s Talking About Jamie*?’”

Harwood froze. “I thought, *Are you kidding me?* I was in complete disbelief when he said, ‘No the part is yours!’ I was in such shock but so incredibly excited.” Harwood immediately called his mother. “She hurried to hide in the toilet so I could tell her in private, as I wasn’t allowed to tell anyone really. It was such an overwhelming day. I remember sitting on the train back to Basingstoke from London beaming with this huge secret, but nervous that I knew I had a lot of hard work ahead of me,” he says.

The filmmakers were taken with the vulnerability they saw in Harwood that came from his core, a quality they believed was essential to Jamie’s character. He understood Jamie’s place in the world and was totally comfortable with who Jamie is, and, like Jamie, he wasn’t afraid to say, “This is me, and I’m going to put myself out in the world.”

Harwood knew he was in good hands. He says, “Jonathan Butterell is the gentlest human being I’ve ever met. He takes so much care and is so precise about what he wants and how he gets there. Obviously, I’ve not worked with any film directors before, and he’s not worked with any film actors before, so our whole relationship was about discovering what the job is, and we had an incredible relationship.”

“Once I got the part,” Harwood continues, “Jonathan told me, ‘This is yours.’ He was very adamant about that. ‘Make it yours. It doesn’t matter about the versions that have come before, and it doesn’t matter what comes next. This is yours, you have this, and we’re going to create it together.’”

To prepare for the role of Jamie, Harwood worked with choreographer Prince’s team, an acting coach, dialect coach, movement coach, and singing coach.

As Butterell had never directed a feature film before, he admits to being, in many ways, as green as Max. “We were absolutely in it together,” he says. “Every day on this set for me was an experience of learning new skills.”

**DRAG NEWBIE MEETS SCREEN LEGENDS (ONE OF WHOM IS ALSO A DRAG NEWBIE)**

Max Harwood was still in university when he was cast as Jamie New, a role that would throw into the proverbial deep end of the pool: In his debut film role, he’d be playing the lead, and a significant amount of his screen time would be as a drag blonde bombshell, an entirely new experience for Harwood.

“Getting into drag for the first time was one of the most fun and unique parts of this audition process for me,” he says. “It gave me time to get to know Jonathan as it takes some time for all the make-up to go on. Guy Common was the talented makeup artist who transformed me for the first time, and although I was nervous given that it was an audition setting, it was so much fun and felt like such a creative and collaborative process. We spoke about make up about the queer London club scene, drag race. It really felt like I was getting ready for a night out with a friend.”

A pair of dazzlingly red high-heeled shoes, so important to Jamie New’s dreams of his future, were a potent symbol of transformation, of a leap into the glamorous unknown. “Jonathan presented me with the red shoes and famous red dress from the musical and I was like, ‘Here we go!’” says Harwood. “I got changed with them all out of the room put on the show dress, had everything but the wig on. I felt quite vulnerable looking in the mirror in a wig cap and the full look was every daunting and I definitely felt like the clothes were wearing me. When that wig is on, that’s when the transformation was complete for me. I looked so unlike myself, it was a strange feeling. I felt protected, as if it were armor. It took me a while to find my flow in drag just because there is so many elements to deal with—walking, dancing, lip syncing, navigating fake nails, and hairs from the wigs getting in my eyes and mouth! But when I had those all down, I felt alive! A new me. A more aggressive, out-there, sexy, fierce, polished, sassy version of myself came to life!”

Supporting Harwood in his first leading role are some of Britain’s most accomplished actors, including, Richard E. Grant,who was nominated for an Academy Award and Golden Globe for Best Supporting Actor for 2018’s *Can You Ever Forgive Me?*

When Grant asked Butterell why he thought of him for the role of Hugo and his drag alter ego Loco Chanelle, the director told him, “Because you’ve got sad eyes.”

Butterell says, “He knew exactly what I was saying, because for all of Richard’s exuberance and amazing flamboyance, at the center of him is a complicated heart, and Hugo needed that complication.” “Of course,” he continues, “Loco Chanelle also needed all that exuberance and flamboyance, and all the madness and gloriousness that Richard E. Grant personifies. He’d never done any drag before, but trust me, he had no problem with the heels from day one. I loved every second of working with him.”

Recalls Sells, “Richard E. Grant was so much fun in the studio, it was unbelievable. He could pretty much do any voice you asked him to do, so he was going, ‘I’m going to give you a bit more Ethel Merman on this one,’ and then he’d be a bit more like Ethel Merman. And then he’d go, ‘I’m going to do a bit more Eartha Kitt I think on this one,’ and then he’d do a take that was a bit more like Eartha Kitt. He was completely brilliant. Richard was terrified at first because it was his first experience recording vocals in a recording studio, it’s his first time doing a musical, it’s his first time in drag—all of these things were terrifying to him, but he just threw himself into it and was really fantastic. It was wonderful working with him.”

As part of his prep, Grant worked with the legendary English performance artist and drag entertainer David Hoyle, known for his biting satire, bravura costumes, wicked comic timing, and compelling charisma, who was brought on board as a drag consultant. He as well as Harwood also had a few movement coaching sessions with dancer-choreographer Shaun Niles specifically on how to move in heels and drag, as it was important for them to feel confident wearing, walking, and dancing in shoes extremely different from their usual footwear.

“I was terrified that no-one would believe I was capable of pulling off playing a drag queen,” says Grant. “At the age of 62, I was surprised to be given this challenge and the terror of doing it gave me an incredible adrenaline jolt.”

Harwood says, “Richard is so incredibly generous and full of fun. He was just a dream to work with. And his Loco Chanel, and him as Hugo, is just fantastic. He is so brilliant at bringing the joy and the fun, as well as years of experience acting-wise that I just don’t have. He taught me so much the entire time and had so much generosity for that.”

To play Jamie’s loving mother, the filmmakers selected Sarah Lancashire, well-known to British television audiences from her non-singing BAFTA-winning roles on *Happy Valley*, and *Last Tango in Halifax*, and West End audiences for her Olivier Award nominated performance in the musical “Betty Blue Eyes.” Lancashire, too, got her membership in a first-timers club: Although she’s sung on stage before, this was her first time singing on film.

Lancashire says, “*Everybody’s Talking About Jamie* is a sweet story, and it’s a story of our times that has been well told. It offers hope, and it’s fun. Margaret has such an incredibly important presence in Jamie’s life, but to me what was interesting about her was the way her story is told through these songs, through music. The way they interpreted Margaret through those songs was fantastic.”

Says Sells, “Sarah is a wonderful actor and vocalist. I find that normally those two things do go hand in hand. Her approach to acting and singing are one and the same. She’s completely brilliant, she’s been amazing, and ‘He’s My Boy’ is one of the hardest songs ever. You need to have a singer who can make it sound thrilling and exciting but can also bring a certain ease and control to it.”

Jamie’s family unit includes Ray, an aunt-like figure and close family friend played by Shobna Gulati (*Coronation Street, EastEnders*), the only actor to appear on stage in the West End and in the movie version of *Everybody’s Talking About Jamie*. Like his mother, Ray is clear-eyed about who Jamie is, and never bats an eyelash.

“The thing about Jamie is, Jamie’s always known who he is and what he wants,” says Gulati. “And now he’s 16, and wants to express himself. Ray certainly wants to support him in that. If Jamie wants to go to prom as a drag queen she’s going to say, ‘Yeah, let’s do that. Let me figure out how I can help you.’ So Ray helps him earn the money to help him get his stuff together, Ray helps him find a name. She always has a present for Jamie somewhere—‘This is my new lipstick, do you want one?’ She buys two.”

Sharon Horgan, one of Ireland’s most beloved comic actors known as the co-creator and star of the award-winning sitcom *Catastrophe* and co-star in the film *Game Night*, portrays Miss Hedge, Jamie’s well-intentioned but misguided teacher who believes her concerns for the whole student body gave her agency to deny Jamie his dream of wearing a dress to the prom. A complicated figure, she’s not quite intolerant of Jamie and views herself as a liberal woman. She has no issue with Jamie being gay, but she’s a realist and wants to prepare her students for the harsh realities of the world so they won’t be hurt, for them to focus on practical goals rather than long-shot aspirations.

Horgan recalls, “When I met with Jonathan, he said, ‘I think it’s a part in which, if you’re not careful, she could become a figure of hate.’ He wanted someone who could say the things she says but have a humanity behind her, so that you understand where she’s coming from and why she’s behaving like that. She’s definitely not a bigot. She’s not even that conservative, really. She’s just very by-the-book,” Horgan continues. “It’s the kind of school where kids can get forgotten about, and who don’t have the support that Jamie has at home with his mom, and so Miss Hedge feels that Jamie’s drag is a distraction, that it’s taking the spotlight off everyone else and putting it on himself. For her, the prom is one night that might be the only amazing night some of these kids ever get.”

**PIONEERING PRITTI**

Like Max, Lauren Patel had no professional acting experience nor training before she was cast as Jamie’s best friend Pritti Pasha, after her father took her to the open casting call. Pritti is a 16-year-old Muslim schoolgirl who lives with her parents and two younger siblings, and whose dream is to become a doctor. She’s sensible and well-adjusted and never loses focus of her goal, and she’s totally accepting of Jamie and supports him in his desire to become a drag queen.

The role is a crucial one. Says MacRae, “We only took Jamie and his mum Margaret from the documentary. I invented everybody else.” MacRae wrote Pritti as Jamie’s opposite: “If his best friend is someone who works hard and who doesn’t wear make-up and hates being the center of attention and is very quiet, that would just be fun.” But the real-world consequences were soon apparent to MacRae. “We were doing a fan event and a girl came up to me and said, ‘I’m Muslim and I’ve never ever seen myself on stage before, but when I see Pritti, I see me, and I’ve never been represented.’ The diversity of the show is reflected in the diversity of our audience, from grandparents to grandchildren to everyone in between, and they just come to *Jamie* because they love it.”

Though different from Jamie, Pritti is also a motivated, studious character, as driven to become a doctor as Jamie is to become a drag queen. Pritti encourages Jamie to embrace his ambitions, to “stop waiting for permission to be you.” And in a crucial scene after learning about the hardships faced by prior generations of gay men and drag queens who blazed a trail for Jamie, she tells him he has a duty to embrace his destiny, for the sake of his queer predecessors’ blood, sweat, and tears—and their very lives.

Patel, who is from Bolton, in the north of England, was cast very late in the process, and had little time to prepare for the role. At the time of her audition, she was studying for her A-level exams (analogous to AP exams in the U.S.), and was in the process of taking them when the film started prep and rehearsals. She had just three weeks from the time she arrived on set for vocal and dialogue coaching, rehearsing, working with the acting coach, pre-recording her songs, and learning the choreography.

Of the songs, Patel says, “Oh, they’re bangers, aren’t they? Dan Gillespie Sells and Tom MacRea are very talented people, and they make beautiful, beautiful songs, gorgeous songs like ‘He’s My Boy’ which is beautiful and will make you cry. It’s a very lovely soundtrack. I’m very excited to listen to it.”

**JAMIE’S CLASSMATES**

Following a year’s search for Jamie’s classmates via regional casting calls and outreach, 19 young performers were cast, including many locals from Sheffield and the surrounding regions as well as the north of England. Most were from working class backgrounds and had never been in a film before or worked professionally. The film’s choreographer, Kate Prince, led the “Year 11s” (the graduating class in Jamie’s school) through six weeks of acting, dancing, singing and dialect boot camps, followed by three weeks of rehearsals.

Filming began onJune 24, 2019, and wrapped on September, 13, in and around the Sheffield area, with the main studio location in Doncaster. The production used two schools, and both were the actual schools some of the young actors attended.

**THE SOUND AND THE FEELING**

When envisioning the stage musical, Butterell knew that he wanted to reach a working-class community on a council estate in Sheffield, and that meant finding the perfect sound.

“From the very outset I knew that I wanted the music to be pop, the music we hear on our radios, the music we have in our homes, on our phones,” he says. “Pop is universal and cross-generational, and I wanted the music to be assessable to everyone. I knew Dan was the perfect composer. His writing for the band The Feeling is both full of amazing hooks but also has a depth of story and character that I thought would be perfect for this musical.”

“This piece was about and for regular people, and pop music is the music of the people. As a predominantly pop songwriter, this suited me just fine!” says Sells. With catchy hooks and a contemporary sensibility of the kind Jamie and his classmates would sing along to, pop was perfect. But the filmmaking team wanted even more.

“We wanted each song to be able to stand alone as much as possible, outside of the context of the story. To make them feel like real pop songs but also serve the story was a real challenge,” says Sells. “Each song came about in a different way, which was quite usual for me. Sometimes starting with a lyric is good, but sometimes the music comes first. Often, we started with lyrical hook and went from there. The songs and script developed alongside each other, and we ensured they always complimented each other.”

“Dan, Tom, and I would work in Dan’s studio and would instinctively feel where the story and the character needed to lift into song,” says Butterell. “We would riff on the essential hook that encapsulated that moment and build everything around that. The song ‘He’s My Boy’ comes from something that was said by Margaret Campbell—the real Margaret from the original documentary. That tiny statement released a whole set of emotional responses from the three of us. From that was born the complex expression of what it is to be a parent and to watch your fledgling as they are about to take flight and take their place in the world. And the hook to ‘You Don’t Even Know It’ perfectly encapsulates Jamie’s fabulous, hubristic sense of himself in his own private dream fantasy. The hook that Tom found in ‘Beautiful’—‘a little bit of glitter in the gray’—speaks perfectly to the tone of our film. When you add Dan’s music, that I think has the most beautifully balance of happy and sad, it lifts the heart and spirit.”

“This Was Me” is a new song, one original to the film that does not appear in the staged musical. “It was an opportunity to achieve something that we could never do on stage, a literal telling Hugo’s back story” as a drag queen, protesting for equal rights and against government inaction at the height of the AIDS crisis, and watching as his partner died of AIDS, say Sells. “We knew it would be a montage, so I decided to write something that echoed the times that we were exploring. It’s not the kind of song I would have written for the stage necessarily. Tom finished it off with a brilliant lyric!” Holly Johnson, lead singer of the band Frankie Goes To Hollywood, sings the track.

To transfer the music from stage to screen, “we created bespoke ‘needle drop’ songs for specific moments in the film,” says Sells. Needle drops are typically existing songs used in film to set the tone for a scene, but rather than use existing songs the filmmakers created their own original tracks as needle drops. Says Sells, “It was an opportunity to bring in some of our favorite artists to collaborate with. ‘Everything,’ a song I wrote with Becky Hill and MNEK is performed by Becky to open the film. I also created a new piece of music, “Over the Top,’ for Jamie to lip-sync, to which Beverley Knight lends her formidable voice.”

Other guests on the soundtrack include Todrick Hall, Sophie Ellis Bextor, and Sells’ own band, The Feeling. The legendary Chaka Khan performs “When The Time Comes” to close out the film.

**THE LOOK OF JAMIE’S REAL WORLD—AND HIS FANTASY**

From the moment Jamie daydreams his way out of his comprehensive school classroom, though a Narnia-esque bookcase passageway into a New York fantasy nightclub, it’s clear that Jamie’s journey to glamor is not taking place in quite the same Sheffield in which his mother works and his classmates prepare for life after graduation. Elements of grounded reality give way to fantastical music video-like settings, rousing song-and-dance numbers, and extravagant, outré costumes.

And though Jamie’s fantasy world comes to life, the production had to start with some real-world locations. “We had quite a job trying to find a school that was suitable for our needs,” says production designer Jane Levick. “Jonathan didn’t want it to be an academy-type school, he wanted it to be like a comprehensive school similar to the one that he attended,” complete with windows Jamie could look out though and daydream of a life after graduation. Comprehensive schools, as distinct from trade schools or private schools, are more like American high schools.

To match Jamie’s state of mind, pre– and post-drag, locations had to be augmented or built. Says Levick, “The real classroom, before we got our hands on it, had displays, graphics, stars, speech bubbles, and quotes all over the place. It was really brightly colored and quite loud. What I wanted to do was create the real world of Jamie to be a bit blander.” Graphics were removed and colors were muted.

“This song ‘And You Don’t Even Know It’ is about Jamie stressing how he’s different from everybody else, and his future’s much brighter than theirs,” says Levick. By contrast with his classroom, the musical sequence highlights Jamie’s fantasy. The imagined classroom is more angular, with light-up Perspex desks and tables and Vegas-style light-bulb festooned backdrops. “We had to make the fantasy space bigger, loftier. It becomes like an arena for Jamie, whereas the original classroom is more confining because it’s a smaller space.” Jamie leads his classmates, Pied Piper-like, out of the classroom and into a street scene. “It looks like the Meatpacking District in New York. Jamie is only 16, but he’s creative, and like most kids nowadays he’s online most of the time and researching things like fashion and music. All his influences have taken him back to Studio 54, and Leigh Bowery, and the creative explosion that happened in the ‘80s.”

A recurring design theme comes from the lyric “a little bit of glitter in the gray.” “The gray is the mundane, the normal life, and the glitter is this creation in Jamie’s mind,” says Levick. The look was driven by images that would have appealed to Jamie. Says Levick, “We discussed certain artists that we feel that Jamie would’ve been influenced by and followed that lead. Jonathan wanted it to look—in his words, ‘Fabulous! It has to look fabulous.’”

Coordination with costuming and makeup was paramount. “We all had to be on the same page with the color palette—we didn’t want anything to clash. Basically, we were building paintings, making compositions, so every element had to work. And the artists have to feel it. The more emphasis we put on the *fabulous* the more fabulous Jamie would feel. So, a lot of this stuff was actually done in camera, not in post. It really had the massive *wow* factor. And I, for one, am very proud of it and I think every element came together brilliantly and Jamie felt amazing and fabulous when he walked down this catwalk and it shows so it was totally worth it. Totally worth it.”

Levick says the first location, Hugo’s shop, was a favorite. It was packed with pictures and items dear to him, and some items reappeared in the VHS flashback sequence that told the story of Hugo’s life in a London apartment in the 1980s, and his partner who died of AIDS. “If you’ve got a keen eye, you’ll see there are things in that flat that are in Hugo’s shop—treasures that he’s kept with him. And they are his connection to his previous life.”

Capturing on film the design of Jamie’s world was the task of Christopher Ross, director of photography, who relied on Butterell’s often-repeated description of the story—“the glitter in the gray”—to design a cinematographic aesthetic. “We looked at a lot of film musicals to draw general references on how to compose for choreography and movement,” says Ross, “but most importantly we looked at the stills of [photographers] Philip-Lorca diCorcia and Nan Goldin as ways to capture the everyday with a twist of poetry.”

“I wanted Jamie’s real-life experience to feel ordinarily extraordinary, so I chose to use a very low contrast set of anamorphic lenses called the Cooke Xtal XPress for this,” he says. “They have beautiful softness and react to high contrast lighting by blooming highlights and soft flares. These were perfect to render the real world of Sheffield with this little bit of poetry.” Jamie’s fantasy world had to be set apart, visually, from his workaday life. Says Ross, “I wanted to show that these works of his imagination are synthetic and creations based on his anxieties and his need to find a world where he will fit in.”

Ross describes Butterell as “an amazing leader and collaborator. It was his first feature experience as a director, but he has lived this story and brought the stage show to life alongside the writer and composer. Every day on set was a journey of joyful discovery where we found a little bit of Jamie in all of our own teenage experiences. We had deeply moving, heartfelt-scenes and dance routines of pure joy. It was such a privilege to travel this rollercoaster of emotion together. I can’t wait to do it all again.”

**DRESSING THE QUEENS**

Costume designer Guy Speranza was tasked with designing for school kids, workaday moms and dads, marchers in a 1980s protest for people with AIDS, singers and dancers in high-concept fantasy sequences—and some special other characters. “I’d heard about the documentary about a boy wanting to go to his prom in a dress,” he says. But when he read the screenplay, he discovered a new resonance. “It’s a very nice story about a boy accepting who he is. And it’s about family… and also quite a lot of drag queens.” Dressing drag queens for *Everybody’s Talking About Jamie* was a first for Speranza.

While the fantasy sequences had to be over-the-top, Speranza says, “The reality bit is always quite fun to do because we tried to make it real—but slightly heightened, and a little bit jollier than it really is. And then the fantasy sequence we could just go absolutely crazy and just have complete fun and the motto of this movie has always been *more is more* with everything, in terms of costume and the fantasy sequences.”

There were a few tricks of the trade Speranza says he learned from drag consultant David Hoyle, like this gem: “When they don’t want to shave their legs, they wear three pairs of tights.” And heels, like Jamie’s ruby red 16th birthday gift? “It gives you height for a start, dominance. But also heels give you posture. They make you stand a certain way, they make you walk a certain way, more elegantly. It pushes out the boobs and sticks out the bum—that’s what heels do. The higher the better.” This is fantasy, after all. “Drag is not real—it’s fun. It’s exciting. It’s ridiculous. It’s fabulous.”

Grant said it was “Guy Speranza’s amazing costume, Guy Commons brilliant make-up design, Nadia Stacey’s Thatcherite wig, Shaun Niles guidance in how to sashay in vertiginous heels, and drag consultant David Hoyle” who all gave him the template for how to be Loco Chanelle. “Teamwork! I’m amazed at the sassy talk that emerged from my mouth when I was fully kitted out!”

MacRae says the appeal of drag is firstly, the mask: “You can become someone different. You can do the most terrible or most embarrassing things, and no one knows it’s you. Secondly—and I’ve only done it twice—but the best thing is taking your high heels off at the end of the day because they hurt so much.”

One of the songs original to the film is “This Was Me,” a song in which Hugo recalls his past in the height of the AIDS epidemic in London. “It’s quite powerful and quite necessary, and it’s something that we weren’t able to achieve in the theater,” says Sells. The song was inspired by LGBTQ rights demonstrations his mother would take Sells and his brother to when they were young.

Says MacRae, “In my head I knew I’d written a really lovely, sad, bittersweet lyric with a really quite tragic end, and I was so pleased that I’d done it.” But when the time came to shoot the scene in a hospital, MacRae was overwhelmed with emotion. “You see [Hugo’s lover] is in a hospital bed, and he’s dying of AIDS. And it suddenly hit me, the power of this scene, and this song and what it was saying. It was almost like I heard the song for the first time and I thought, If this song affects me this much, then our audience is going to feel it like a real gut punch. It did me, watching it unfold here suddenly I felt like I was in the audience for a moment.”

“Gay social history is always a slightly tricky thing to pass on,” MacRae says, “because for the most part, gay kids don’t have gay parents, and gay parents don’t have gay kids.” Unlike ethnic or religious traditions passed down in families, “with gay kids they’re often not exposed to the history because they often just appear in a straight world. And Jamie’s one of those kids.”

For the movie, the filmmakers decided that rather than sing of an invented persona, as Hugo does in the stage show, “he would actually sing his truth, and would sing about what did happen to him in the ‘80s and why he built the armor of this character around him.” Jamie’s gay and drag forebears fought and died for equal rights, for treatment for people with AIDS, and yet they carried on.

Jamie is initially overwhelmed by the sense of responsibility being passed on to him. But Pritti pushes him to action, to acknowledge the sacrifice of previous generations that got him here, to honor them and take it forward. Says MacRae, “That was me speaking to our younger, gay audience who perhaps aren’t aware what went on in the ’80s and the ’90s and all the struggles.”

**FIRST TIME IN DRAG FOR HAIR AND MAKEUP**

Nadia Stacey led the hair and makeup team. “I read the script and loved that it had taken all the elements that make the stage musical work so well but enhanced some of the scenes so we get into Jamie’s fantasy land. The script kept all the heart from the musical but added more chances for glitter!”

“The world of drag makeup was completely new to me,” Stacey says, who admits to being naïve about a drag queen’s process in developing a persona. “There is so much thought put into the look, so I had to think about Jamie and his age, and what his references would be. He is of the Instagram generation, and the makeup now for drag queens is very polished, heavily contoured, and beautiful. When we see Jamie in drag, he has to look incredible and the makeup needs to be on point.”

An image by famed American photographer Nan Goldin, whose earliest work was photographing drag queens, provided inspiration for young Miss Loco Chanelle’s look. “The wig was exactly what it would have been then.” With this reference, Stacey says, “it made it clearer to me where we needed to go to create Loco as an older woman.” Stacey also drew on queens who would have been a young Loco’s contemporaries, famous U.K. drag queens of the 1980s: “Danny La Rue, Lily Savage types—but there was something more artistic about [Loco]. The references were more classic film stars’ makeup. The wig was made by a man in Blackpool that specializes in drag wigs and it was perfect!”

Stacey describes her favorite look from the movie: “It’s so hard to choose, but I remember being really proud and excited by Jamie’s runway fashion look. It looked really high fashion, beautifully executed by Niall, his makeup artist. It all worked perfectly with his costume, he looked fierce up there. But… Richard E. Grant as Loco was a sight to behold!”

**CAMEOS: A FAMILY AFFAIR**

Drag fans and *Jamie* devotees will spot some familiar faces in *Everybody’s Talking About Jamie*, including a modern drag icon, Bianca Del Rio, the alter ego of actor and comedian Roy Haylock and winner of the sixth season of *RuPaul’s Drag Race,* who played Loco in the stage show. Sells says, “Tom, Jonnie, and I knew him, and when we wanted to have this surprise appearance of a drag goddess at this key moment in the story, we got straight on the phone to Roy, who flew in specially to do his one line one afternoon. Haylock went to so much effort for us and was amazing with the kids who were so excited to meet him.”

John McCrea, who originated the role of Jamie onstage and won the UK Theatre Award for Best Performance in a Musical and was nominated for an Olivier Award for Best Actor in a Musical, also makes an appearance, playing the young Loco Chanelle.

The filmmakers enlisted the real-life Jamie Campbell’s family for several cameos. Jamie Campbell plays the “Door Whore” dressed in Elizabethan drag who takes Jamie New into the club scene. His mother, Margaret, plays the owner of the shop in which Jamie works. “There’s a lovely scene where Max, playing Jamie, is shelf stacking in the heels and vamping around,” says MacRae. “And Margaret, playing Jill, goes and looks at him and gives him this look. I said to Margaret, ‘Oh I’ve seen that look before,’ and she said, ‘I know. It’s the look I give Jamie all the time.’”

Jamie Campbell’s grandmother appears in the audience at the drag club, and Lauren Patel’s actual father plays her dad in the film. Sells’ mother and MacRae’s father pop up as well. MacRae adds, “I had friends in the football scene, all over the place. My husband was in it as well. He played Matty who punches Jamie in the face at the football match, which was interesting.”

**THE FINAL SCENE**

From early in the development period Butterell was determined to celebrate the Sheffield community with some sort of festivity to ensure they felt part of the *Jamie* story. The film’s final scene, in which Jamie and Pritti ride in a limo in a one-car parade through a massive street party, was shot on August 23. The public were invited to appear in this scene and join the party, and 2,500 *Jamie* fans joined 500 extras in a celebratory parade scene, to enjoy the music, street entertainers, and watch some of the filming.

Says Herbert, “It was crazy. I nearly pulled the plug on it a month before because it was such a big undertaking. We had one day to do it, and it’s Sheffield—we don’t have Hollywood weather.” In addition to a mercurial English summer, the production was asking huge numbers of people to appear in the scene as extras, and Herbert wasn’t always confident they’d show up on the day of shooting. He continues, “It just goes to show how the people of Sheffield took *Jamie* into their hearts. They came dressed up looking fabulous and just went for it, all day. It was the most tired I’ve ever been after a shoot day.”

“It was an incredible event,” says MacRae. “None of us knew whether it would work, but it was this brilliant day. I had this moment where I walked up to the top of the hill and I looked down and saw all these people and I thought, *Oh my God, look at what we’ve done.*” MacRae says he paused for a moment and was quickly surrounded by *Jamie* fans asking for pictures and autographs. “It was the most amazing day, and when things like that happen for me as the writer and co-creator, I can begin to understand what this means to other people. But I think we’re still learning what the ripples of our little show are, out there in the world. I believe that you can change the world with kindness and Jamie is an expression of that. The heart of it, for me, is this one message: Change the world just by being kind.”

**ABOUT THE CAST**

**MAX HARWOOD (Jamie New)**

*Screen International* Star of Tomorrow Max Harwood will soon make his film debut as the lead role, Jamie New, in Prime Video’s adaptation of the hit theatre show *Everybody’s Talking About Jamie* alongside Richard E. Grant and Sharon Horgan. Max Harwood is also soon to star in *Magpie* alongside Tuppence Middleton. Max studied at Urdang Academy before receiving the role of Jamie.

**SARAH LANCASHIRE (Margaret New)**

Sarah Lancashireis a BAFTA award-winning British actress, best known for her roles in contemporary television dramas *Happy Valley* and *Last Tango in Halifax*, for which she received extensive critical acclaim. Lancashire found popular success on ITV television programs such as *Coronation Street* and *Where the Heart Is* in the early ’90s and ’00s and was most recently seen in the celebrated dramas *Kiri* and *The Light*, written by Jack Thorne.

Sarah has appeared in feature films *And When Did You Last See Your Father?* and *Dad’s Army*, along with West End theatre productions of *Blood Brothers* and *Betty Blue Eyes*.

Earning numerous awards and accolades throughout her career to date, including BAFTA’s for Best Leading Actress in 2017 and Best Supporting Actress in 2014, Sarah received an OBE in the 2017 Birthday Honors for her services to drama.

**LAUREN PATEL (Pritti Pasha)**

Newcomer Lauren Patel will make her screen debut in *Everybody’s Talking About Jamie*, the feature film adaptation of the hugely successful West End Musical of the same name. Inspired by the 2011 television documentary J*amie:* *Drag Queen at 16*, the story follows a 16-year-old teenager as he overcomes prejudice and steps out of the darkness to attend prom in drag. Lauren will play “Pritti Pasha,” a modern Muslim girl who is Jamie’s best friend and ally. Originally from Bolton, Lauren was cast as “Pritti” after responding to an open call for the film, while still studying at college.

**RICHARD E. GRANT (Hugo Battersby / Loco Chanelle)**

Richard E. Grant made his film debut in Bruce Robinson’s classic British comedy *Withnail and I* and has amassed a long, distinguished and varied career achieving recognition in both Hollywood blockbusters and smaller independent films with titles including *L.A. Story, The Age of Innocence, Portrait of A Lady, How To Get Ahead In Advertising, Bram Stoker’s Dracula* and *Gosford Park*. He wrote and directed *WAH-WAH*. More recently, he appeared as Dr. Zander Rice in Marvel’s critically acclaimed film *Logan*, and as Shiver in Disney’s *The Nutcracker and The Four Realms*.

His recent television work includes *Girls, Game of Thrones* and *Downton Abbey*. Grant’s performance as Jack in Fox Searchlight’s *Can You Ever Forgive Me?* opposite Melissa McCarthy earned him widespread critical acclaim, including nominations as Best Supporting Actor for the Academy Award®, BAFTA and Golden Globe®, and won the Independent Spirit Award, Gotham Award and London Critics Circle Award in the same category. Grant recently wrapped filming on the forthcoming AMC series, *Dispatches from Elsewhere,* alongside Sally Field and creator, Jason Segal; and plays General Pryde in *Star Wars: The Rise of Skywalker*.

**SHARON HORGAN (Miss Hedge)**

Sharon Horgan is a BAFTA award-winning Irish actress, writer, producer, and director, best known for her multiple award-winning sitcom *Catastrophe*, which she co-wrote and starred in with Rob Delaney.

Horgan has received many accolades for her work including the BAFTA TV Craft Award for Best Writing in a Comedy Series (2016), Outstanding Achievement Award for her debut short film *The Week Before Christmas*and two British Comedy Awards for her BBC show *Pulling* which she co-wrote and starred in.

Horgan co-founded the London and LA based independent production company Merman with producer Clelia Mountford in 2015. The company was nominated for Production Company of the Year at the prestigious Edinburgh TV Festival in 2019.

Merman produced Channel 4’s critically-acclaimed comedy *This Way Up,* which Horgan starred alongside her friend and comedian Aisling Bea and the hilarious *Motherland* which was co-written by Horgan and aired on BBC2. The company also co-produced *Divorce*, a comedy created, written, and produced by Horgan and starring Sarah Jessica Parker which aired on both HBO and Sky Atlantic. January 2020 saw *Herself* premiere at Sundance, to widespread critical acclaim. Merman’s first feature, co-produced with Element Pictures, *Herself* is a female-fronted film that follows a broken family’s journey to find a home set during the Irish housing crisis.

Horgan’s latest release is *Military Wives* opposite Kristen Scott Thomas. Later in 2020, Horgan will star in Irish comedy-drama film *Beards*, a story set during the mid-’90s of two closeted teenagers who stage a relationship to stop speculation about their sexuality. Previously Horgan starred alongside Rachel McAdams and Jason Bateman in *Game Night*. In 2019, Horgan directed an episode of *Modern Love*, and in 2020 will make her feature film directorial debut with an adaptation of Chris Adrian & Eli Horowitz’s eponymous novel, *The New World.*

Horgan’s further acting credits include *Bojack Horseman* (Netflix), *The Increasingly Poor Decisions of Todd Margaret* (IFC), *Adventure Time* (Cartoon Network), *Psychobitches* (SkyArts), *The Borrowers* (BBC), *Free Agents* (C4), *Dead Boss* (BB) and *Bad Sugar* (C4), as well as the films *Run and Jump, Death of A Superhero* and *Man Up*.

**SHOBNA GULATI (Ray)**

Shobna Ray became a household name for her role as Anita in Victoria Wood’s *Dinnerladies* and as Sunita, in *Coronation Street*. She trained at Manchester University, Trinity Laban, Goldsmith’s College, London, Darpana Academy for Performing Arts, India and has a postgraduate in teaching dance from Middlesex University.

Theatre credits include *Cinderella* (Lyric Hammersmith); *Richard II* (The Globe); *Everybody’s Talking About Jamie* (The Apollo Theatre/UK Tour); *Daisy Pulls It Off* (The Park); *Anita & Me* (Birmingham Rep/Touring Consortium); *Grease* (Leicester Curv); *Mamma Mia!* (International Tour 2015- 2016), Jon Godber’s *April in Paris* (Derby Playhouse/National Tour); *B!rth*, *Hunger for Trade*, *Come Closer Pretend You Have Big Buildings*, *Cafe Vesuvio* (Royal Exchange, Manchester); *The Jungle Book* (West Yorkshire Playhouse); ”Dinnerladies,” “Girl’s Night” (National Tour), *The Vagina Monologues* (Mark Gucher Ltd); *Romeo and Juliet* (Leicester Haymarket); *A Midsummer Night’s Dream* (Tara Arts/National Tour) and *How High is Up* (West Yorkshire Playhouse).

Film credits include *Finding Fatimah* (British Muslim TV); *Junkhearts* (Coded Pictures), Satinder (BFI/Film) and BAFTA award-winning short film, *Shadowscan* (BFI). She has also written and directed the critically acclaimed comedy show for young women *The Masala Girls.*

Television credits include *4Stories—On the Edge* (Blacklight Productions); *Doctor Who* (BBC); *Moving On* (LA Productions); *River City* (BBC Scotland); *Treasure Champs* (CBeebies); *Edith* (BBC); *Casualty* (BBC); *Doctors* (BBC); *Coronation Street* (ITV), *Hold The Sunset* (BBC), *In the Club* (BBC), *EastEnders* (BBC), *New Street Law* (BBC), *Magnolia* (BBC), *Paranoid* (ITV1/Red/Netflix), *You, Me and Them* (UKTV Gold), *The Slammer* (CBBC), *Jackanory* (CBBC), *Bedtime Stories* (Cbeebies), *Coming Up* (Channel 4), *Where The Heart Is* (ITV1) and *Dinnerladies* (BBC).

As a panelist she was seen on *Call My Bluff*, *Have I Got News for You*, *Countdown* and was a regular on ITV’s *Loose Women* until 2014. She was a semi- finalist in *Celebrity Masterchef* for the BBC and appeared in *Soapstar Superstar* and *Stars in their Eyes* for ITV.

Documentaries include: *River Walks* (BBC1), *Empires Children* (Channel 4), *Back in Time for Tea* (BBC2), *Disappearing and Discovering Britain* (More4).

Gulati has also worked extensively as a dancer and choreographer in regional theatres and also in community and education settings across the UK. Between 1992 and 1994 she was a dance animateur for Yorkshire and Humberside, she has an honorary doctorate from The University of Huddersfield and is Chancellor of The Children’s University, Oldham.

**RALPH INESON (Wayne New)**

Ralph Ineson is well known for Robert Eggers’s award-winning horror film *The Witch*, the critically acclaimed HBO series *Chernobyl* and BBC’s gripping drama series *The Capture*. Ineson is perhaps best known in the UK for playing series regular Chris Finch in *The Office*, as well as appearing on our screens as Dagmar in HBO’s *Game of Thrones*.

Ineson is soon to appear in Joel Cohen’s *Macbeth* and Naveen Chathapuram’s *The Last Victim*. In 2020 he will also be appearing alongside Jonathan Rhys Meyers as the lead in *Rajah* and in the greatly anticipated feature film *The Green Knight*. Ineson’s film credits include playing the infamous death-eater, Amycus Carrow, in the *Harry Potter* films and, more recently, starring Netflix’s feature film *The Ballad of Buster Scruggs*, directed by Joel and Ethan Cohen. He has also appeared in Ridley Scott’s *Robin Hood*, *Sex and Drugs and Rock ‘n’ Roll*, *The Damned United*, *From Hell* and *Shooting Fish*.

**SAMUEL BOTTOMLEY (Dean Paxton)**

Samuel Bottomley stars opposite Tim Roth in feature *Sundown*, which has made the official selection for the 2021 Venice Film Festival. Currently Samuel can be seen in the Amazon feature *Get Duked!* and stars in the upcoming film adaptation of *Everybody’s Talking About Jamie*. He plays one of the leads in the three-hander film *The Last Right* alongside Michael Huisman and Niamh Algar and he recently wrapped on indie feature *Driftwood* opposite Tim Roth.

Samuel stars as one of the leads in *Ladhood* for BBC1, feature film *Ghost Stories* and as the lead in Channel 4’s *Ackley Bridge*. Other credits include ITV’s *Jericho* in which he played the lead opposite Jessica Raine and Paddy Considine’s *Tyrannosaur*, with Peter Mullan and Olivia Coleman.

**ABOUT THE FILMMAKERS**

**JONATHAN BUTTERELL (Director)**

Jonathan Butterell makes his feature film directing debut with *Everybody’s Talking About Jamie.* Butterellis a stage director and choreographer who has worked in London, New York and around the world. As well as developing and directing the stage show of *Everybody’s Talking About Jamie*, further theatre director credits include: *Alone Together*, Michael Ball’s one man show at the Donmar Warehouse and Royal Haymarket Theatre; *Floyd Collins* (Wilton’s Music Hall); *Peter Pan* (Royal Festival Hall); *How to Succeed in Business Without Really Trying* (Royal Festival Hall); *Second Chance* (Signature Theatre, Arlington and New York Public Theatre), *Whida Peru: Resurrection Tangle* (New York, Inner Voice for Premier Stages); *Tres Niñas* (Zipper Theatre, New York); as well as an associate director on *Othello* (Royal National Theatre, directed by Sam Mendes) and *Hamlet* (Royal Shakespeare Company, directed by Stephen Pimlott).

Butterell created the musical staging for the Tony® award-winning shows *The Light in the Piazza* (Lincoln Center Theatre, directed by Barlett Sher) and *Assassins* (Studio 54 Broadway, directed by Joe Mantello), as well as the revival of *Fiddler on the Roof* (Minskoff Theatre, Broadway, directed by David Leveaux) and the musical staging for the original workshop of Sondhiem’s musical *Wise Guys* with Nathan Lane and Victor Garber at New York Theatre Workshop, directed by Sam Mendes.

Butterell also choreographed the Tony award-winning *Nine*, starring Antonio Banderas and Chita Rivera on Broadway (and further productions in London, Buenos Aires, and Tokyo, all directed by David Leveaux). Further choreographer credits include: *A Man of No Importance* (Mitzi Newhouse, Lincoln Center Theatre, directed by Joe Mantello); *Company* (Donmar Warehouse, directed by Sam Mendes, West End transfer); and *Habeas Corpus* (Donmar Warehouse, directed by Sam Mendes).

**TOM MacRAE (Screenplay and Lyrics)**

Tom MacRae is a BAFTA and Olivier nominated screenwriter, playwright, and author. Tom MacRae is the writer ​of West End hit musical, *Everybody’s Talking About Jamie*, Comedy Central’s *Threesome*, the children’s book *The Opposite* and was instrumental in reviving *Doctor Who* on BBC One.

MacRae’s first musical *Everybody’s Talking About Jamie* opened at The Crucible Theatre in Sheffield in early 2017 before transferring to the West End later that year and receiving rave reviews, with recent guest stars including Shane Ritchie (*EastEnders*, *Flushed Away*), Shobna Gulati (*Dinnerladies*, *Coronation* *Street*), Michelle Visage (*RuPaul’s Drag Race*), Steps’ Faye Tozer and Bianca Del Rio (*RuPaul’s Drag Race* winner). It has won multiple WhatsOnStage Awards as well as the Attitude Culture Award and received five Olivier nominations in its first year.

MacRae has written extensively for television, working on *Doctor Who*, *The Librarians* and the adaptation of Raymond Briggs’ *Fungus the Bogeyman*. He also created and wrote the sitcom *Threesome*, which ran for two seasons on Comedy Central and received an award from the British Comedy Guide in 2013.

His first children’s book was the award-winning title *The Opposite*, which was published to critical acclaim by Anderson Press in 2006. His second book for children, *Baby Pie*, was released in 2009 ​and his third, *When I Woke Up I Was A Hippopotamus*, in 2011.

**DAN GILLESPIE SELLS (Songs By/Score Composed By)**

Dan Gillespie Sells is best known for being the lead vocalist and principal songwriter in The Feeling. Their debut album, *Twelve Stops And Home* sold over a million copies, whilst their second album, *Join With Us* reached the No. 1 spot in the UK Charts. The band’s 5th album was released in March 2016.

He has written songs for a variety of projects ranging from TV (Theme to*Beautiful People*/BBC) to Ballet (3 with D/Colosseum London/Stuttgart Ballet/Joyce Theatre NYC)

He was the recipient of the 2015 Stonewall award for Entertainer of the Decade for his work in the LGBT community and the 2007 Ivor Novello Award for Songwriter of the Year*.* Other awards include Best Composer at The Stage Debut Awards 2017.

His debut award-winning musical *Everybody’s Talking About Jamie* opened at The West End’s Apollo Theatre in 2018 and continues to run to this day.

The Feeling’s 6th album is currently being written and is planned for release in 2021.

**MARK HERBERT, p.g.a. (Producer)**

Mark Herbert is joint CEO of Sheffield based-Warp Films. Known for its multi award-winning films and television, Warp Films is hailed as one of the UK’s most critically acclaimed independent film production companies today. Herbert’s work has found success internationally and has inspired the confidence of directors and collaborators working at the cutting edge of film and television.

Herbert produced Warp Films’ first feature *Dead Man’s Shoes* directed by Shane Meadows in 2004 and since then has gone on to produce the BAFTA winning *This Is England* and the subsequent TV series *This Is England* ‘86, ‘88 and ’90. He also produced Chris Morris’ first feature *Four Lions*, Richard Ayoade’s debut *Submarine* and 2013 feature-documentary *The Stone Roses: Made of Stone*.

Herbert has won many accolades for his work, includingfiveBAFTAs, the Dunhill Award from the London Film Festival and being named a Courvoisier Future 500 and one of Variety’s ‘10 Producers to watch.’ Most recently he has produced *The Virtues*, a mini-series for Channel 4 which took the top Grand Prix award at Series Mania 2019.

**PETER CARLTON, p.g.a. (Producer)**

Peter Carltonis Joint CEO, with founder Mark Herbert, of acclaimed UK film and television production company Warp Films. Since joining Warp in 2010, Carlton has spearheaded the company’s move into the international market, producing critically-acclaimed series such as *Southcliffe* (written by Tony Grisoni, directed by Sean Durkin), which won Prix Italia Best European Mini-Series and BAFTA Best Actor for Sean Harris, and most recently *Little Birds*, a six-part adaptation of Anais Nin’s infamous collection of erotic short stories for Sky Atlantic directed by Stacie Passon; and *The Last Panthers* (starring Samantha Morton, Tahar Rahim, Goran Bogdan and John Hurt, written by Jack Thorne, directed by Johan Renck), a co-production with Haut et Court TV for Sky Atlantic and Canal+ with Sundance TV. Warp Films is renowned for films such as *This Is England, Submarine, Four Lions* and *Tyrannosaur*, on all of which Carlton was Executive Producer.

Prior to joining Warp, Carlton was Senior Commissioning Executive at Film4, overseeing more than 35 feature films from development to release. These included two Cannes Camera d’Or winners—Miranda July’s *Me & You & Everyone We Know* and Steve McQueen’s *Hunger*—as well as Lenny Abrahamson’s acclaimed *Garage*, Gabriel Range’s highly-controversial *Death of A President*, David MacKenzie’s *Hallam Foe*, Fabrice du Welz’s *Vinyan*, Alexis dos Santos’ *Unmade Beds*, Duane Hopkins’ *Better Things* and Shane Meadows’s *Dead Man’s Shoes*.

Carlton’s earlier exploits in the world of film include producing a tender feature documentary about a woman with Downs’ Syndrome, *Sylvie*, setting up and running a media investment fund, producing an interactive TV pilot at a time when ‘interactivity’ for most people meant swearing at the telly, directing award-winning dance films featuring crucified chickens and being shot in the head while working on a feature film in the former Soviet Republic of Georgia.

**ARNON MILCHAN (Producer)**

Arnon Milchan is widely renowned as one of the most prolific and successful independent film producers of his time, with over 100 feature films to his credit. Born in Israel, Milchan was educated at the University of Geneva. His first business venture was transforming his father’s modest business into one of his country’s largest agro-chemical companies. This early achievement was a harbinger of Milchan’s now-legendary reputation in the international marketplace as a keen businessman.

Soon, Milchan began to underwrite projects in areas that had always held a special interest for him—film, television and theatre. Early projects include Roman Polanski’s theatre production of *Amadeus*, *Dizengoff 99*, *La Menace*, *The Medusa Touch* and the mini-series *Masada*. By the end of the 1980s, Milchan had produced such films as Martin Scorsese’s *The King of Comedy*, Sergio Leone’s *Once Upon a Time in America* and Terry Gilliam’s *Brazil*.

After the incredible successes of his films *Pretty Woman* and *The War of the Roses*, Milchan founded New Regency Productions and went on to produce countless critical and box office successes including *J.F.K, A Time to Kill, Free Willy, The Client, Tin Cup, Under Siege, The Devil’s Advocate, The Negotiator, City of Angels, Entrapment, Fight Club, Big Momma’s House, Don’t Say a Word, Daredevil, Man on Fire, Mr. and Mrs. Smith, Alvin and the Chipmunks, What Happens in Vegas, Love and Other Drugs, Noah* and *Gone Girl.*

In 1998, Milchan received an Academy Award® nomination for producing the film *LA Confidential*. He served as producer of back-to-back Academy Award® Best Picture winners *12 Years A Slave* (2013) and *Birdman* (2014), 2015’s multiple Oscar® winners *The Revenant* (2015) and *The Big Short* (2015), 2019’s Golden Globe® and Oscar® winning *Bohemian Rhapsody* (2018), and 2020’s Oscar® winning *Little Women* (2019) and Oscar® nominated *Ad Astra* (2019) and *The Lighthouse* (2019).

Along the way, Milchan partnered with Twentieth Century Fox and has taken advantage of the growing television and new media marketplace. Milchan has also successfully diversified his company’s activities within the sphere of entertainment, most specifically in the realm of television through Regency Television (*Malcom in the Middle* and *The Bernie Mac Show*), and sports where the company was once the largest shareholder of PUMA, the worldwide athletic apparel and show conglomerate based in Germany, which was later sold after a successful re-branding in 2003.

**MICHAEL SCHAEFER (Executive Producer)**

As New Regency’s President of the Motion Picture Group, Michael Schaefer has overseen the production of recent film projects such as the Academy Award® winning *Little Women* starring Saoirse Ronan, Emma Watson, Florence Pugh and Eliza Scanlen as well as the Oscar® nominated *Ad Astra* starring Brad Pitt and Tommy Lee Jones and *The Lighthouse* starring Robert Pattinson and Willem Dafoe. Additional recent films include the Oscar® winning Queen biographical Bohemian Rhapsody starring Rami Malek and Steve McQueen’s *Widows* starring Viola Davis. New Regency’s upcoming films include *Deep Water*, starring Ben Affleck and Ana de Armas as well as an untitled film directed by David O. Russell starring Christian Bale, Margot Robbie and John David Washington.

Born and raised in Germany, his first job in Hollywood was working for Harvey Weinstein in London and New York as a Vice President of Production for The Weinstein Company. Schaefer then moved to Los Angeles and worked as a senior executive at Summit Entertainment, where he oversaw a variety of films including the Oscar®-winning *The Hurt Locker*, *The Impossible*, *50/50*, *Source Code*, *Sinister* and the worldwide box office hit *Now You See Me*.

Prior to joining New Regency, Schaefer made the shift from studio executive to producer, running Ridley Scott’s company Scott Free for five years. During his tenure at Scott Free, Schaefer produced *The Martian*, which garnered him a Golden Globe® and an Academy Award® nomination for Best Picture, *Alien: Covenant* and *Murder on The Orient Express*, among others.

**YARIV MILCHAN (Executive Producer)**

Yariv Milshan is the Chairman and CEO of the Academy Award®-winning New Regency Productions where he oversees the day-to-day management, creative direction, and overall growth strategy of the company. Recently, Milchan has spearheaded the production of the Oscar® winning Queen biographical *Bohemian Rhapsody* starring Rami Malek, the Oscar® nominated *Ad Astra* starring Brad Pitt and Tommy Lee Jones, the Academy Award® winning *Little Women* starring Saoirse Ronan, Emma Watson, Florence Pugh and Eliza Scanlen, starring Robert Pattinson and Willem Dafoe which also received an Oscar® nomination as well as Steve McQueen’s *Widows* starring Viola Davis. Milchan’s work builds on New Regency’s extensive library which is comprised of over 140 titles with high profile films, including *The King of Comedy, Pretty Woman, Heat, Fight Club, L.A. Confidential, Mr. And Mrs. Smith, Gone Girl, The Revenant* and the Academy Award® winners for Best Picture two years in a row, *12 Years A Slave* and *Birdman*. New Regency’s upcoming films include *Deep Water*, starring Ben Affleck and Ana de Armas as well as an untitled film directed by David O. Russell starring Christian Bale, Margot Robbie and John David Washington.

**NATALIE LEHMANN (Executive Producer)**

As Vice President of Production at New Regency, Lehmann has overseen recent project for New Regency including the Academy Award® winning *Bohemian Rhapsody* starring Rami Malek, and Steve McQueen’s *Widows* starring Viola Davis. Additionally, she’s run point on Adrian Lyne’s upcoming *Deep Water* starring Ben Affleck and Ana de Armas and the recently released *His House*, a psychological thriller written and directed by Remi Weekes for Netflix.

Before joining New Regency, she worked at Shawn Levy’s 21 Laps Entertainment and Broadway Video.

**DANIEL BATTSEK (Executive Producer)**

Daniel Battsek joined Film4 as Director in 2016, bringing 30 years’ production, development and distribution experience at the cutting edge of the independent sector from three continents to the organisation.

Since joining Film4, Battsek has greenlit films including Yorgos Lanthimos’ *The Favourite*, *Saint Maud* from writer/director Rose Glass, Pawel Pawlikowski’s *Cold War,* Mike Leigh’s *Peterloo* and Armando Iannucci’s *The Personal History of David Copperfield*, as well as acquiring the rights to Booker Prize winning author Graham Swift’s most recent novel *Mothering Sunday*, now in production with Number 9 Films.

Battsek also brought to Film4 John Williams’ renowned novel *Stoner*, a coproduction development he initiated in his previous post as President of New York based Cohen Media Group, a role he held for three years, overseeing the acquisition and release of arthouse/crossover releases including back-to-back Oscar® nominees *Timbuktu* and *Mustang*, as well as CMG’s development and production slate. Prior to that he spent 2½ years at National Geographic Films, where as President he acquired projects for development and production including the Oscar® nominated documentary *Restrepo*, as well as National Geographic branded large screen and Imax 3D projects.

Battsek relocated from the UK to New York in 2005, where he served for five years as President, Filmed Entertainment at Miramax Films. Projects he greenlit and/or acquired there included Oscar® winners *The Queen, No Country For Old Men* and *There Will Be Blood* and Oscar® nominees *The Diving Bell and the Butterfly* and *Happy-Go-Lucky*.

From 1991 to 2005, Battsek held the position of EVP and Managing Director, UK Distribution and European Production & Acquisitions at Buena Vista International, UK, where he oversaw all aspects of UK distribution for 18-25 releases per annum from Walt Disney Studios and their partners including Pixar and Miramax Films. At BVI, Battsek also set up a Comedy Production Label in 2001 which financed and produced three films, including *Calendar Girls* and *Kinky Boots*.

Prior to that, Battsek spent six years as Managing Director of Palace Pictures, where he was responsible for the acquisition and distribution of quality independent titles from around the world for release in the UK, and he also spent three years as a Sales and Marketing Executive for Hoyts Entertainment in Australia, where he first cut his teeth in distribution.

**OLLIE MADDEN (Executive Producer)**

Ollie Madden is Head of Creative at Film4, the multi-award-winning film arm of UK public service broadcaster Channel 4. Since joining Film4 in 2017 he has overseen a slate including Yorgos Lanthimos’ *The Favourite*, Armando Iannucci’s *The Personal History of David Copperfield*, Edgar Wright’s *Last Night in Soho*, Sarah Gavron’s *Rocks*, Coky Giedroyc’s adaptation of Caitlin Moran’s *How To Build A Girl* and Michael Winterbottom’s *Greed*. Prior to joining Film4 he had built a reputation as one of the most respected production executives in the UK, with over 20 years’ experience of all aspects of production and development from both the UK independent sector and the studio system, and across both TV and film, encompassing spells at Warner Bros, Intermedia and Miramax before he joined Kudos as Head of Film in 2011. His credits include *Spooks: The Greater Good*, the *Sherlock Holmes* franchise, *Magicians* and HBO / BBC1 mini-series *Gunpowder*, as well as forthcoming Film4 titles *Dream Horse*, *The Father* and *Louis Wain*.

**PETER BALM (Executive Producer)**

Peter Balm is Head of Business Affairs at the acclaimed independent production company Warp Films. He has served as an Executive Producer on Warp’s upcoming film *Ghost Stories* by Andy Nyman and Jeremy Dyson. He has overseen business affairs on Warp’s feature films including *The Life and Death of John F Donavan* by Xavier Dolan, *Yardie by Idris Elba* and TV projects including the BAFTA-award winning *This is England* series and *The Virtues* by Shane Meadows and Sky Atlantic’s *Little Birds*. He has also worked on the BAFTA nominated *The Last Panthers*, *Southcliffe* and*‘71*. Prior tojoining Warp, Peter started his career working at independent production companies Magic Light Pictures and Corona Pictures. He is a graduate from the Media Business School’s Mega Plus Programme.

**NIALL SHAMMA (Executive Producer)**

Niall Shamma is C.O.O / C.F.O of Sheffield-based Warp Films. He joined the company in 2006.

As C.O.O, Niall is responsible for the day to day running of the company. He works in conjunction with the Joint CEOs Mark Herbert and Peter Carlton driving medium– and long-term strategy.

As C.F.O, Niall is responsible for the finances of the main production company and overall financial control of the SPVs set up for each production. He is an integral part of the ‘business’ core of the company, made up of Finance, Production and Business Affairs whose remit is to ensure the interests of the company are served throughout the lifetime of each production and also that the company adapts to the changing methods of funding, production, marketing and distribution.

Niall’s production credits include Producer on *The Last Panthers* TV series, Executive Producer on feature film *Ghost Stories* and Associate Producer on *The Stone Roses: Made of Stone* documentary.

**JES WILKINS (Executive Producer)**

True to their name, UK based TV production company Firecracker like to make TV shows that go off with a loud bang. Jes Wilkins has been the driving creative force behind all of the company’s successes since 2008.

Whether creating record-breaking popular factual series or attitude changing documentaries Firecracker tell stories that connect with audiences through their authenticity, originality, warmth, mischief and humor.

Jes was the Executive Producer of *Jamie: Drag Queen at Sixteen* which is a classic example of Firecracker’s output. The 2011 BBC documentary, directed by Jenny Popplewell, followed the real-life story of Jamie Campbell as he took on the prejudices of his teachers, his classmates and even his own father to pursue his dream of wearing a dress to his high school prom. The stage show and movie of *Everybody’s Talking About Jamie* are closely based on the documentary.

Jes is one of the most respected and experienced executive producers in popular factual television. He has overseen the development and production of some of the highest rating and most talked about shows of the last decade including the record breaking, multi award winning, international smash hit *Big Fat Gypsy Weddings*.

Working with all the major UK and US broadcasters Firecracker have sold titles to over 150 countries, won multiple awards and smashed ratings records. In a world of disposable viewing Jes aims to make programs that stand out from the crowd and which audiences will remember for years.

Firecracker are part of The Tinopolis Group—one of the world’s leading independent media companies.

**CHRISTOPHER ROSS, BSC (Director of Photography)**

Christopher Ross was responsible for the cinematography for such recent films as Tom Hooper’s star-studded adaptation of the Andrew Lloyd-Webber musical *Cats*; Danny Boyle’s Beatles infused *Yesterday*; Vaughn Stein’s *Terminal*, starring Margot Robbie, Simon Pegg, and Mike Myers; *The Sense Of An Ending*, starring Emory Cohen and Tye Sheridan; and additional photography for the Academy Award® nominated *Room*, starring Brie Larsen. Ross’ TV credits include titles such as *Trust*, which Danny Boyle partly directed; Hulu’s sci-fi drama *Hard Sun*; the mini-series *Blackout*, for which Ross won a BSC Award as well as a BAFTA TV Award nomination; and *Top Boy*, which rewarded him with another BSC Award nomination. Amongst many other TV projects and feature films, Ross was the Director of Photography behind *Black Sea*, starring Jude Law, and *Eden Lake*, starring Michael Fassbender and Kelly Reilly.

**JANEY LEVICK** **(Production Designer)**

Janey Levick was born and raised in Yorkshire. After studying art and design and graphic design she moved to Bordeaux working as an illustrator. She later worked as a Community Artist running community art projects in Nottingham with adults with enduring mental health issues whilst also producing artworks of her own. During this period Levick designed the sets for several short films for Wellington Films and EM Media.

After graduating from Nottingham Trent University with a B.A. Hons in Theatre Design she returned to film as a Production Designer starting with Paul Andrew Williams’ *London To Brighton*.

Art Director credits include Duane Hopkins’ *Better Things*, Alexis Dos Santos’ *Unmade Beds*, Nicolas Winding Refn’s *Bronson*, Paul King’s *Bunny and the Bull*, Jim Loach’s *Oranges and Sunshine* and Marc Munden’s acclaimed TV drama *Utopia*.

As Production Designer she has worked with Kenny Glenaan for *Summer*, Samantha Morton for *The Unloved*, Pat Holden for *When The Lights Went Out* and Ben Wheatley for *Sightseers*.

Levick has since worked alongside Carol Morley on *The Falling* and more recently *Out Of Blue*, shot on location in New Orleans.

Notably Levick has worked with Warp Films as Production Designer for Shane Meadows’ *This Is England ‘88* and *This Is England ‘90* where she received a BAFTA nomination for Best Production Design for the latter. Following the BAFTA nomination Levick collaborated again with Shane Meadows on his critically acclaimed TV drama *The Virtues*.

**MARK EVERSON (Editor)**

Mark Everson is a BAFTA-nominated and Royal Television Society award winning Film and Television Editor. Recently, Everson edited *Dora and the Lost City of Gold* for Paramount Pictures. Everson’s work also includes *Johnny English 3* for Working Title Films, and the acclaimed *Paddington* and *Paddington 2*, both directed by Paul King and nominated for BAFTA awards. Everson also cut comedy feature *Mindhorn*, which was officially selected at the London Film Festival in 2016. His other notable feature credits include *Alan Partridge: Alpha Papa* for BBC Films and *Bunny and the Bull*, which was part of the Official Selection at the Toronto Film Festival and London Film Festival in 2009.

Everson’s television credits include the Channel 4 comedy series *Peep Show* for which Everson was twice nominated for an RTS Craft and Design award, while Everson won an RTS award for his editing of *Pete Versus Life* in 2010. His other TV work includes *Toast of London* and *The Mighty Boosh*, which earned Everson a nomination at the BAFTA TV awards in 2008.

**BECKY BENTHAM (Music Supervisor)**

Becky established herself as a Music Supervisor in 1992. In 2002, she set up Hothouse Music Ltd, based at Abbey Road Studios, London. Becky received the Business Award at WFTV in 2009, and has since received numerous nominations including Grammy for Best Compilation Soundtrack (2021) *Eurovision*, Best Music Supervision at the Guild of Music Supervisors Awards *Eurovision* (2021), *Judy* (2020), *Bohemian Rhapsody* (2019), *Sing Street* (2017), Outstanding Music Supervision for HMMA for *Mamma Mia! Here We Go Again* (2018). Becky has also been awarded the Czech Lion award for Best Music for *La Vie En Rose* (2008), and the Chlotrudis Award for Best Use of Music in Film for *Sing Street* (2016).

Becky’s extensive list of composer clients has included Hans Zimmer, James Newton Howard, Harry Gregson-Williams, Angelo Badalementi, Bryce Dessner, and Gabriel Yared.

Clients have included Universal, Warner Bros, Dreamworks, C20 Fox, Mgm, Sony, Netflix, Amazon, Hbo, New Regency, and Disney. Additional credits include: *Les Miserables, Mamma Mia, Everybody’s Talking About Jamie, Pistol, The Two Popes, Batman Begins, The Dark Knight, Shakespseare in Love,* and *La Vie En Rose.*

**ANNE DUDLEY (Score)**

Having studied at the Royal College of Music and Kings College, Anne went on to become a founding member of the avant-garde group Art of Noise with Trevor Horn, as well as arranging and producing for artists such as Tom Jones, Elton John, Pulp, Phil Collins, Jeff Beck, Rod Stewart, Seal, Travis, Robbie Williams and Will Young on his number 1 single “Leave Right Now.”

Anne’s film scoring career was launched after her brilliant score to the British film *Buster*, starring Julie Walters and Phil Collins. Since then she has won an Oscar®, a Grammy®, a Brit, an Ivor Novello, and score produced the Vertigo Films musical feature, *Walking on Sunshine* and the Working Title film adaptation of *Les Miserábles*. Her film score credits now include Paul Schrader’s *The Walker* starring Woody Harrelson and Kristin Scott Thomas; Tony Kaye’s Oscar® nominated *American History X*; Paul Verhoeven’s *Elle*, upcoming *Benedetta* and acclaimed World War II film *Black Book*; Neil Jordan’s *The Crying Game*; Mike Newell’s *Pushing Tin*, starring John Cusack, Angelina Jolie, Cate Blanchett and Billy Bob Thornton; Ol Parker’s *Mamma Mia! Here We Go Again!*; and MGM’s *The Hustle* starring Anne Hathaway and Rebel Wilson. Anne won an Oscar® for her score to Peter Cattaneo’s *The Full Monty*, now the highest grossing film in the UK of all time. The soundtrack won a BRIT at the 1998 awards and is now a triple platinum album.

This experience of working on all sides of the music profession has led to her becoming one of the most sought-after composers of her generation. There are not many composers who have won an Oscar®, a Grammy®, a Brit and a Billboard award! Perhaps the best way to describe Anne’s approach is this quote from director Paul Verhoeven:

“When I had to choose a composer for *Black Book*, I was listening to an enormous amount of soundtracks. It was then that I discovered a composer who had been working in very many different styles: Anne Dudley. That is very important to me, a composer who can completely adapt to the movie, who is able to change her style radically because the movie scores are very different, such as *American History X*, *The Full Monty* or *The Crying Game*. On top of that, listening more precisely to Anne’s scores, I realized the beauty of her orchestrations. The subtlety in her transitions. And then to find a composer who likes Stravinsky, Shostakovich, John Adams and Ravel, all of my favorite classical composers. I asked Anne to do my score and gave her the script. She liked it and wrote the most wonderful music….dynamic and romantic, harsh and tender, charming and tragic! Her score brought my movie to another level, gave it a heart and soul.”

In 2002, Anne was the first composer appointed in association with the BBC Concert Orchestra. Her first commission was *Music and Silence*, an orchestral score based on scenes from Rose Tremain’s novel, which received its premiere at the orchestra’s 50th Birthday Celebration Concert at the Royal Festival. With the BBC Concert Orchestra, she collaborated with top UK comedian Bill Bailey at three sell-out live shows at the Royal Albert Hall. She also collaborated with Stephen Fry for a wonderfully witty new pantomime of Cinderella, starring Sandi Toksvig. The show aired at the Old Vic.

Anne’s first solo album, *Ancient and Modern*, was released on Echo Records in the UK, and EMI Angel in the USA, in 1995 to critical acclaim. Her second album, *A Different Light*, including a classical arrangement of *Moments in Love*, was released in 2002.

For television, Anne has scored the classic series *Jeeves and Wooster*, *The Commander*, written by Lynda La Plante and directed by Gillies MacKinnon, and *Trial and Retribution*, produced by Jolyon Symonds. She scored both BBC TV films based on David Walliams’ best-selling books, *The Boy in a Dress* and *Billionaire Boy*, starring Jennifer Saunders, James Buckley and Kate Moss; Sky’s silent comedy drama, *Ruby Robinson*; all five seasons of the hugely successful 8-part BBC drama, *Poldark*, for which Anne has been nominated for two consecutive BAFTAs and most recently Mammoth Screen’s *The Singapore Grip* and the BBC series *Black Narcissus*.

**GUY SPERANZA (Costume Designer)**

Guy Speranza originally began his career as an assistant costume designer on productions such as *Die Another Day, Vera Drake, Tomb Raider,* Christopher Nolan’s *Batman* trilogy starring Christian Bale, and *Tinker Tailor Soldier Spy*, and went on to design in his own right on numerous short films for directors like Tony Grisoni. Speranza’s first feature as a costume designer was director Gary Love’s *Sugarhouse*, followed by Jon S. Baird’s *Cass* which led him to then design the feature length adaptation of Irvine Welsh’s edgy novel *Filth*, starring James McAvoy, Imogen Poots and Jamie Bell—forming a regular collaboration with Jon S. Baird. Following on from this, Speranza designed the costumes for *Big Talk* and Working Title’s comedy feature *The World’s End*, starring Paddy Considine and Rosamund Pike, as well as *Hector and the Search for Happiness* for Peter Chelsom.

In 2014, Speranza designed the costumes for Working Title’s epic action drama *Everest*, starring Jake Gyllenhaal and Kiera Knightley for director Baltasar Kormákur, and James Watkins’ espionage thriller *The Take* starring Idris Elba, Richard Madden and Kelly Reilly. In television, Speranza worked on Kurt Sutter’s dark, medieval TV show *The Bastard Executioner* for FX, and more recently several episodes of the dystopic *Black Mirror* for Netflix including *Shut Up and Dance*, *Hated in the Nation* and *Arkangel* for Jodie Foster. In between this, Speranza went on to work with director Thomas Napper on *Jawbone*, written by and starring Johnny Harris, which was nominated for a 2018 BAFTA and a BIFA. Speranza himself was then nominated for a BIFA after teaming up again with Jon S. Baird on *Stan and Ollie*, a Laurel and Hardy biopic starring John C. Reilly and Steve Coogan, as the infamous comedy duo in post-war Britain. Most recently, Guy completed work on *Devs*, Alex Garland’s contemporary thriller series for FX released in Spring 2020.

**KATE PRINCE (Choreographer)**

Kate Prince is Artistic Director of ZooNation: The Kate Prince Company, which she founded in 2002. She is an Associate Artist at the Old Vic and at Sadler’s Wells, where ZooNation is also a Resident Company.

Kate has been nominated for three Olivier Awards, a South Bank Sky Arts Award, a Whats On Stage Award and two Critics’ Circle National Dance Awards. Kate is a graduate of the University of Edinburgh with an MA in General Arts, and has an Honorary Doctorate from the University of Winchester. She is also a Mum.

Kate’s theatre credits as choreographer include *Everybody’s Talking About Jamie* (Sheffield Crucible, Apollo Theatre) for which she was nominated for best theatre choreographer; *Ballyturk* (National Theatre); *Shoes* (Sadler’s Wells); *I Can’t Sing: the X-Factor Musical* (Palladium) and *It’s A Mad World My Masters* (Royal Shakespeare Company).

Her theatre credits as creator/director include: *Message in a Bottle* (UK Tour); *Sylvia* (The Old Vic); *Into the Hoods: Remixed* (Sadler’s Wells, Peacock, UK Tour); *ZooNation: Unplugged* (Sadler’s Wells); *The Mad Hatter’s Tea Party* (The Royal Opera House, Linbury Studio, followed by a reimagining at Roundhouse); *Some Like It Hip Hop* (various locations); *Groove on Down the Road* (Queen Elizabeth Hall, Southbank Center); and *Into The Hoods* (Novello Theatre)f or which she received the What’s On Stage Theatregoers’ Choice Award for Best Ensemble Performance as well as a nomination for the 2009 Laurence Olivier Award for Best Theatre Choreographer.

Kate directed and choreographed the short film *The Holloway Launderette*. She also served as choreographer for the IOC Opening Ceremony for the London 2012 Olympics; the Beijing Olympics and Paralympic Handover Ceremonies: and the Opening Ceremony of the Tour de France.

**NADIA STACEY (Hair & Make Up Designer)**

Nadia Stacey trained at Yorkshire Television and gained experience as a trainee and Make-up Assistant in theatre, ballet and opera before gaining her first film job with Academy Award®-winning Hair & Make-up Designer Lisa Westcott on *Miss Potter* (Dir: Chris Noonan), starring Renée Zellweger.

Stacey’s first credit as Hair & Make-up Designer was on Paddy Considine’s BAFTA-winning debut feature *Tyrannosaur*, and since that time she has gone on to design features including: *Sightseers* (Dir: Ben Wheatley); *Pride* (Dir: Matthew Warchus); *Eddie the Eagle* (Dir: Dexter Fletcher); *The Girl with All the Gifts* (Dir: Colm McCarthy); *The Sense of an Ending* (Dir: Ritesh Batra); *Journeyman* (Dir: Paddy Considine), for which she was nominated for a BIFA for Best Make-up & Hair Design; *Beast* (Dir: Michael Pearce); and *Tolkien* (Dir: Dome Karukoski).

For her work on *The Favourite* (Dir: Yorgos Lanthimos), starring Olivia Colman, Emma Stone and Rachel Weisz, Stacey won a BIFA, a BAFTA and a European Film Award for Best Hair & Make-up, and the film itself was nominated for 10 Academy Awards® including Best Picture.

Alongside her work in film, Stacey has also designed television dramas in a wide variety of genres, from zombies (the BBC’s *In the Flesh*, for which she was nominated for an RTS North-West Award for Make-up Design), to period crime (*The Suspicions of Mr Whicher*), to fantasy (DC Films’s *Krypton* pilot). Her most recent project for television, *Devs*—written, directed and created by Alex Garland—will air worldwide in 2020.

Stacey’s work was most recently seen on the big screen in *Official Secrets* (Dir: Gavin Hood), starring Keira Knightley, Matt Smith and Ralph Fiennes. Upcoming films she has designed include: *The Secret Garden* (Dir: Marc Munden), starring Colin Firth and Julie Walters; *The Father* (Dir: Florian Zeller), the feature film adaptation of the Laurence Olivier- and Tony®-nominated play, starring Anthony Hopkins and Olivia Colman; and *Cruella* (Dir: Craig Gillespie), a Disney origins story of the eponymous character, with Emma Stone in the lead.

***EVERYBODY’S TALKING ABOUT JAMIE***

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