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# FAR FROM THE MADDING CROWD

CAREY MULLIGAN  
MATTHIAS SCHOENAERTS  
MICHAEL SHEEN  
TOM STURRIDGE  
JUNO TEMPLE  
JESSICA BARDEN

DIRECTED BY ..... THOMAS VINTERBERG  
SCREENPLAY BY ..... DAVID NICHOLLS  
BASED ON THE NOVEL BY ..... THOMAS HARDY  
PRODUCED BY ..... ANDREW MACDONALD  
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CASTING BY ..... NINA GOLD C.S.A., C.D.G.  
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# FAR FROM THE MADDING CROWD

Based on the literary classic by Thomas Hardy, FAR FROM THE MADDING CROWD is the story of Bathsheba Everdene (Carey Mulligan), a fiercely independent and spirited young woman who inherits her uncle's farm. Financially autonomous (a rarity in Victorian times), beautiful and headstrong - she attracts three very different but determined suitors: Gabriel Oak (Matthias Schoenaerts), a sheep farmer, captivated by her willfulness; Frank Troy (Tom Sturridge), a handsome and reckless Sergeant; and William Boldwood (Michael Sheen), a prosperous and mature bachelor. This timeless story of Bathsheba's choices and passions, while trying to maintain her own independence, explores the nature of relationships and love – as well as the human ability to overcome hardship through resilience and perseverance.

Fox Searchlight presents a DNA Production of FAR FROM THE MADDING CROWD, directed by Thomas Vinterberg, written by David Nicholls from the Thomas Hardy novel and starring Carey Mulligan, Matthias Schoenaerts, Michael Sheen and Tom Sturridge. The producers are Andrew Macdonald and Allon Reich. The behind-the-scenes team includes director of photography Charlotte Bruus Christenson (THE HUNT), Oscar®-winning editor Claire Simpson (PLATOON, THE CONSTANT GARDNER, A MOST WANTED MAN), production designer Kave Quinn (HARRY BROWN), four-time Oscar® nominated costume designer Janet Patterson (THE PIANO) and Golden Globe winning composer Craig Armstrong (MOULIN ROUGE, THE GREAT GATSBY.)

# FAR FROM THE MADDING CROWD

*“In those earlier days she had always nourished a secret contempt for girls who were the slaves of the first good-looking young fellow who should choose to salute them. . . . she had felt herself sufficient to herself.”*

--- Thomas Hardy, Far From The Madding Crowd

Thomas Hardy gave the world one of the great heroines of all time in his novel Far From the Madding Crowd – and created an epic, sweeping love story for the ages. Strikingly modern even in 2015, the exuberant Victorian farmer Bathsheba Everdene starts out a simple country girl who has inherited her uncle’s farm, and becomes a fierce-willed, impulsive heiress who is faced with a myriad of life choices. She’s surrounded, and confounded, by intriguing suitors – the down to earth farmer Gabriel Oak, the seductive soldier Sergeant Troy and the wealthy landowner Mr. Boldwood. But as she weaves through a turbulent tangle of passion, obsession and betrayal, she must etch out her own hard-won path to what she really desires.

The pastoral beauty and sly humor that characterize Bathsheba has kept Hardy’s novel one of the most popular of all time. The story has inspired an abundance of stage and film adaptations throughout the years since its publication in 1874 – Bathsheba even inspired THE HUNGER GAMES’ author Suzanne Collins to name Katniss Everdeen after the Hardy heroine.

The last time this Hardy work was filmed for the screen was for John Schlesinger’s 1967 hit starring Julie Christie. This current adaptation, starring Carey Mulligan (SHAME, AN EDUCATION) as Bathsheba, is directed by Thomas Vinterberg (THE HUNT, THE CELEBRATION).

Why do Hardy’s comically flawed but deeply human characters still ring true 140 years later? The answer lies in their still-potent mix of spirited temperaments and dark complexities. The film’s screenwriter David Nicholls notes: “FAR FROM THE MADDING CROWD has elements of tragedy but it also has a tremendous lightness, brightness and romance interspersed with moments of pathos and drama. It combines to give you a real sense of the energy of life.”

Adds Vinterberg, who set out to be true to Hardy by connecting with the verve, passion and fascination of the feminine strength that seems so immediate in his writing: “This is a story

of fantastic characters created on the page with great depth, movingly integrated into the landscape surrounding them. My approach was to combine that epic grandness with believability – to bring out all the vulnerability and fragility in these characters, while showing all the lavish terrain and drama.”

### **HARNESSING HARDY**

Producers Andrew Macdonald and Allon Reich of DNA Films are best known for daring contemporary films – ranging from Danny Boyle’s apocalyptic thriller 28 DAYS LATER to the Oscar®-winning drama THE LAST KING OF SCOTLAND to the haunting drama NEVER LET ME GO. But they’ve long harbored a fascination with a rarer breed. “We both grew up on the Merchant Ivory films,” Macdonald explains, “and we both love those types of stories. Allon knew FAR FROM THE MADDING CROWD well because he had studied it in school so we started to look into it. Most people of my generation grew up with the John Schlesinger film, but we thought there was an opportunity to do something quite different.”

As they immersed themselves in Thomas Hardy’s earthy rural world, they felt the story of Bathsheba Everdene had a chance to strike a deep chord with today’s audiences. Its unconventional romance featuring an irreverent woman battling a world that threatens to quash her hunger for self-fulfillment seemed deeply current.

Says Reich: “Far from the Madding Crowd is Hardy’s most uplifting story, although there are tragic moments along the way. We felt we could bring something new to it through a proper, three-dimensional portrait of this wonderful female character whose dilemmas are very contemporary. Not only must Bathsheba decide which partner to choose, but she must also learn how to hold her own in a male-dominated world. She sets out to be seen as a person in her own right, rather than for the status of whomever she marries.”

Reich and Macdonald began looking for a writer who could get their hooks into Hardy’s very different world of sex, class and social relations in the working-class farm villages of Victorian England and approached acclaimed British novelist and screenwriter David Nicholls. Nicholls had so successfully adapted Hardy’s TESS OF THE D’URBERVILLES for the BBC and they were impressed.

“We’re great admirers of David’s work and thought his adaptation of TESS was fantastic,” says Macdonald.

Nicholls knew adapting Hardy was no cakewalk, having just been through it, but he simply couldn’t resist diving in again. “I’ve always felt so passionate about the great Hardy

novels,” he notes. “And unlike Jane Austen or the Brontes, Hardy hasn’t been seen on the big screen for a long, long time -- so it felt as if the time was right to revisit this terrific story. It’s still very much a Victorian novel but there really isn’t another character quite like her, a character so spirited and so stubbornly determined to stay independent. Bathsheba’s questions are questions we are still asking: how can a woman stay independent and strong in a world where she’s not always given the credit that men are?”

Re-reading Far From the Madding Crowd, he came upon a new way into it – structuring everything around the growing bond of friendship between Bathsheba Everdene and the hard-working shepherd Gabriel Oak (Matthias Schoenaerts). Oak remains devoted to her throughout her misadventures, and works his way into her mercurial heart through respect.

“A lot of the drama – and the humor – comes from questions about what makes a good marriage,” Nicholls observes. “Is it sex, which draws Bathsheba to Troy? Is it status as she finds with Boldwood? Or is it mutual companionship, trust and friendship, which she has with Gabriel? I wanted to put that question at the center of the screenplay and focus everything around the growing love story between Bathsheba and Gabriel.”

The resulting script was the magnet that pulled the seemingly unlikely Thomas Vinterberg to the project. Vinterberg, a native of Denmark, has been known in the film world as a rebel and a risk-taker who was one of the original founders of the Dogme 95 avant-garde filmmaking movement. He won international acclaim – and the Jury Prize at the Cannes Film Festival – for his explosive film *THE CELEBRATION*, which braided farce and emotional disaster through the story of a man who accuses his father of unspeakable crimes in the midst of his birthday party. More recently, he received an Oscar® nomination for *THE HUNT*, a searing tale of moral dilemmas and collective hysteria set off when a teacher’s reputation is shattered by the untruthful remark of a kindergartener.

So why did Vinterberg – renowned for excavating the complications of modern lives – want to take on Hardy? “I like to be on thin ice with my projects; I like to explore new territories,” he confesses. “The story is full of fantastic characters and constant reversals of fortune – and that’s what makes for great storytelling in any era,” he notes.

Though Hardy couldn’t be any more English in his literary style, Vinterberg says that, as a Dane, he was drawn to the novelist’s focus on the power of fate to shift human lives. “There’s a directness to Hardy’s way of approaching fate that I found extremely interesting,” he explains.

Even more so, he was drawn to Bathsheba. “She is this beautiful, vulnerable creature who I immediately fell in love with. I saw her as this strong woman ahead of her time. One who takes orders from no one, who steps into a man’s world with a female power that wasn’t really

accepted at that time,” he says. “And yet, at the same time, Bathsheba was this vulnerable woman trying to learn the rhythms of men and her surroundings. That duality is what makes her so rich and so alluring.”

“At first Bathsheba cannot devote herself to Oak or any man, but through this great emotional journey we witness, she gets to the ending that we all yearn for,” he muses.

For Macdonald, Vinterberg’s psychological approach to Hardy was exhilarating. “He brings a real believability to the story but he also brings the sumptuous elements of a period epic,” he says. “He wanted a film that would feel immediate and stylish -- but at the same time have that sweeping sense of epic romance. I don’t think we’ve seen that combination in a while.”

### **BEING BATHSHEBA**

Bathsheba Everdene is a rare country woman in Victorian times – through the sudden inheritance of a family farm, she has become as independent financially as she is in spirit, which ironically makes her a lure for the very thing she’s been trying to avoid: marriage.

Says screenwriter David Nicholls of the character’s uniqueness: “Bathsheba is one of those greatly literary characters who were designed to shock and challenge audiences at the time. Here is a woman who can be capricious, selfish and vain, but also incredibly strong, attractive and fascinating. She’s a character who has cast a long shadow over many female characters in literature and film, from Scarlett O’Hara on.”

The filmmakers were thrilled to land their absolute first choice to embody that: Carey Mulligan, who previously worked with producers Macdonald and Reich on Fox Searchlight’s NEVER LET ME GO. Mulligan garnered an Oscar® nomination for AN EDUCATION, and been acclaimed for her consistently diverse work in such films as SHAME, DRIVE and THE GREAT GATSBY.

“Carey is one of the greatest British actresses of her generation,” says Macdonald. “She evokes emotion and believability with every character she creates.”

“We all agreed she was perfect for the role. Carey is a chameleon. She inhabits characters down to the very pores of their skin,” adds Reich.

For Vinterberg, she inhabited the soul of this woman who has stepped way out ahead of her time. “It’s almost impossible now for me to separate Carey Mulligan and Bathsheba Everdene,” the director says. “Carey *is* Bathsheba – a combination of a tough, intelligent woman and a beautiful flower who sometimes needs to be held. She’s just absolutely truthful in this role.

She's an amazingly sharp instrument and she came in knowing the book even better than I did. We had a strong mutual understanding of Bathsheba that led to a great collaboration."

Mulligan was intrigued right away by the unlikely seeming combination of Vinterberg and Hardy. "There was something about Thomas doing this film that seemed so different and exciting and I wanted to see what he would do with it," the actress says. "After meeting him for the first time, I walked away knowing that this was what I was going to do next, although it was another ten months before we actually started filming."

Though Mulligan had not yet read the book when she was first approached, she soon became a huge fan, carrying her dog-eared copy to the set every day. "When I read the script I just could not believe that I'd never read the book and then when I read the book it was triply exciting. I felt so lucky to have this amazing source material to refer to," she explains. "Thomas and I would look at the book every day and every time we were addressing a scene we would always see what was there for us. Often, there were just little lines or tiny descriptions that gave the perfect inspiration."

"There is one great description where Hardy writes that Bathsheba is as 'excited, wild and honest as the day' which I thought was a pretty good starting point," she recalls. "I think she's someone who has a more revolutionary point of view than most women in that era in that she has her own ambitions that aren't tied to anyone else, and she becomes more and more conflicted about how much it might be necessary to conform."

For Mulligan, it was in the cracks in Bathsheba's armor that the light shone through. "She's definitely someone who makes serious mistakes, but she's never duplicitous," she points out. "I saw her as a woman who lives by her instincts, by her gut, which can be dangerous – and I became very interested in those flaws and in her straightforwardness. In the book, every kind of feeling that goes through her is manifested in some sort of rosiness in her cheeks. There are so many lovely descriptions of how she just can't hide anything. That is what is so lovely about the character, and what I wanted to explore in her."

Mulligan was also entranced by Bathsheba's slow-boiling love for Gabriel, which starts out as a surprising mix of friendship and reticence only to come upon her in ways she doesn't expect. "I think there's something about Gabriel that sort of cuts through everything in Bathsheba," she observes. "He is the only person in her life who can hold a mirror up to her and be completely honest. I love that, ultimately, they realize that this companionship and beautiful, natural intimacy they have with each other is something they can build on."

Throughout the production, Mulligan was inspired by what she was getting from Vinterberg. "Thomas is hands-on and he's very direct about saying exactly what he thinks. He's a

romantic. He truly was touched by and embraced the film's love story ... and I got swept up in it with him."

### A TRIO OF SUITORS

Though *Bathsheba Everdeen* values her independence more than almost anything, her life is complicated by three very determined suitors who each seek her hand in marriage. Her first proposal comes from the upstanding landowner Gabriel Oak, but she is too independent to consider it at the time. Oak is a true man of the land: rugged, generous, steadfast – and patient as it turns out. "Oak is a difficult dramatic character," notes Thomas Vinterberg. "Here is this guy who decides on this woman, yet he's just sort of there for her, hanging out on the farm waiting for her to choose him, so he's not really the prototype of an active male lead. So what I was looking for in an actor was the essence of Gabriel's innate strength and pride."

He found that quality in the rising Belgian actor Matthias Schoenaerts, who first riveted global audiences as a steroid-pumping cattle farmer in *BULLHEAD*, and then starred opposite Marion Cotillard in Jacques Audiard's gritty romance *RUST AND BONE*, for which he won the Cesar Award for Most Promising Actor. He also played Eric Deeds in Michaël Roskam's *THE DROP* with Tom Hardy and the late James Gandolfini.

"Matthias is a man's man and you can feel there is so much integrity in him," says Vinterberg of Schoenaerts. "He's a brilliant actor, he's very sexy, and he's amazing to work with. As Oak, he is that rock in *Bathsheba's* world, but then again, he also has a real vulnerability in his eyes."

Everyone was excited about what Schoenaerts brought to the mix. "We thought in advance that Gabriel was going to be the most difficult part to cast," admits Reich. "We needed to find that old fashioned type of masculinity: strong, quiet, with a visceral relationship to the earth, a man you could see scything, tilling, building fences and herding sheep. Matthias is all those things."

"He is an amazing actor," adds Macdonald. "He has the screen presence to reveal Gabriel as the type of man who you could always go to with your problems and who would never let you down."

Schoenaerts was keen to work with Vinterberg, and loved the director's reasons for revisiting Hardy in our times. Says the actor: "I was curious as to why Thomas was so eager to make this film now," he admits. "He had a very simple and very reasonable answer. He said 'I think we need this kind of story right now because we live in very cynical times and we need a



story that is about something else, and this is a beautiful one.’ His passion just radiated through his voice.”

Schoenaerts also found himself drawn to Oak as a man with strong values. “Gabriel’s very simple, humble, straightforward, and honest, and also one of the most loyal and reliable people you could have in your life. In a way, he has the qualities I think everyone wants to have, but he’s not too good to be true, either. This is a film about choices you make in life and Gabriel chooses to be responsible and unselfish, and that’s the beauty of the character.”

The roughhewn physicality of Schoenaerts’ performance certainly seduced Carey Mulligan. “Matthias is such a brilliant actor that he had the essence of Oak the moment he came on set,” she says. “There is something astonishing about Matthias because he is so huge and domineering yet also very gentle. He had that sturdiness and reliability you want in Oak – and yet you feel he looks at you and sees straight through you.”

In turn, Schoenaerts enjoyed finding a rapport with Mulligan. “Carey makes Bathsheba extremely layered, with so many contrasting aspects. This role would be an enormous challenge for any actress but Carey found all the nuances and really brings her to life,” he says.

Gabriel might be Bathsheba’s rock, but Sergeant Troy (Tom Sturridge) is the first one who manages to steal her heart with a lusty initial encounter. Full of charm and flattery, but also fickle, entitled and conceited, he leads Bathsheba down a darker path – for a while.

After auditioning numerous actors for the part, Sturridge (BEING JULIA, THE BOAT THAT ROCKED) was the one that walked into the DNA office and blew everyone away. “There had to be something incredibly seductive, extremely arrogant and yet somehow vulnerable in Troy, which is a difficult combination, but Tom really conveyed that,” says Vinterberg.

“Troy is not an easy part, because he is at once very sexy and obviously egotistical and Tom was just brilliant at that,” adds Macdonald.

Sturridge was drawn to Troy as someone he sees as not really a villain but a man who behaves badly because he is so captive to his own whimsical heart. “I find Troy’s behavior eminently explicable. I think his story is that of a man who falls in love with two different women (Bathsheba and Fanny) and he genuinely loves both of them in different ways,” he comments.

Mulligan and Sturridge have been friends for over ten years, so working together came easily. “Carey is so honest in the way she works, you just look at her and you see the truth,” muses Sturridge of their first on-screen collaboration. “The pressure on her was enormous as she is in every single scene, but she handled it with such grace, skill and kindness.”

“Just to get to work with Tom was awesome,” counters Mulligan. “Tom and I shared a lot of mad ideas with each other and Thomas encouraged us. All our scenes have a sort of energy

to them because I think these are two people who function really well in the short term ... but realize that they can't sustain what they have. They have the epitome of the whirlwind romance.”

Bathsheba's third suitor is her most prosperous, and the one who offers her the most in terms of long-term safety and stability: the wealthy but emotionally stunted landowner William Boldwood (Michael Sheen).

Bathsheba gives him a hastily thought out Valentine's card and he is immediately smitten, pursuing her doggedly, trying to woo her with possessions, even as he loses his own mind.

Sheen is currently winning accolades in a very different role as sex researcher William Masters on Showtime's "Masters of Sex" and is famous for his portrayal of Tony Blair in THE QUEEN. "Michael is one of the best actors we have, and he has that absolute gravitas that you need for Boldwood," says Macdonald.

Vinterberg saw something touching behind that gravitas. "Michael gets to the enormous loneliness in Boldwood," notes the director. "You always see him alone in large rooms of his mansion. There is a sense of sadness that Michael creates, yet he combines it with a sense of pride and strength that make him persuasive. He was wonderful in the role."

Like his castmates, Sheen was attracted by a fresh take on an enduring classic. "A big part of wanting to do the film was thinking about what that combination of Vinterberg and Hardy might be like," he says. "I loved the idea of seeing how a director who can be so forensic and revelatory might bring those qualities to this story. I thought it was very exciting."

Reading the novel for the first time, Sheen was also struck by the story's relatability and vitality. "It felt relevant and compelling, and Bathsheba's predicaments still feel true," he says of the book. "Hardy is often talked of as being bleak and dark, but this story has light and shade and humor."

Sheen describes Boldwood as a man "who is quite separate from the community around him because of his wealth and his social position, but also because of his personality." He goes on: "Hardy gives you clues that Boldwood had a disappointment in love early on in his life and he has become quite uncomfortable being around other people. He's almost like a Citizen Kane figure, living this very isolated life on his farm, when Bathsheba sends him the fateful valentine."

Mulligan thought Sheen was the perfect choice for Boldwood. "He has a solidity but he also plays the descent into madness so brilliantly," she recalls. "He starts off as this man who's made a decision to spend his life alone, but once Bathsheba rashly makes him notice her, she becomes his sole reason for living and you can see the cracks start to form in his personality, until he just sort of disintegrates. Michael reveals all this in such a skillful performance."

Sheen says Mulligan's performance was the pivot point upon which everything else in the film turned. "Bathsheba is the most extraordinary character, not just a strong heroine, but a very complicated one," he observes. "She's intriguing yet flawed in a variety of ways and Carey created her as a fully rounded person. Carey brings a real spontaneity, a real in-the-moment-ness, and yet she works very hard as well, bringing an intellectual rigour to her passion."

Rounding out the main cast is Juno Temple (MALEFICENT), who takes on the role of Fanny Robin, the tragically left-behind bride who further complicates Bathsheba's already unhappy marriage to Troy. Temple says the challenge in playing Fanny was in finding her appeal to Troy, even amidst her grim circumstances. "I think she was once a joyous little creature and that's why Troy wanted to be with her – she made him smile, they laughed together," she says.

Fanny is a yin-and-yang contrast to Bathsheba, Temple notes. "The joy of Fanny is her simplicity but Bathsheba is this incredibly powerful and complicated woman, a real firecracker. They're polar opposites, really... but it turns out they both appeal to this one man."

Temple says the key to balancing these relationships was Vinterberg. "Thomas is such an actor's director," she summarizes. "He's so in touch with emotions that he knows in an instant if something did or didn't work. It's either 'you moved me' or you didn't. He had this amazing connection with this story and he was so involved on every level, it was really, really cool."

### **MANSIONS & MEADOWS**

*"The sky was clear—remarkably clear—and the twinkling of all the stars  
seemed to be but throbs of one body, timed by a common pulse."*

-- Thomas Hardy, Far From the Madding Crowd

Far From the Madding Crowd introduced the world to what has since become famed as 'Hardy Country,' a rugged realm of hilly farms, where the people and their affairs are deeply aligned with the rhythms of nature – with the pulse of the seasons, the turning of the soil, the wildness and vulnerability of the animals. The novel was the second of Hardy's many stories set in the semi-fictional English county of Wessex. Hardy called Wessex "a realistic dream country," but it was clearly similar in contour and culture to the real county of Dorset, in the Southwest of England, where Hardy grew up. Known for its verdant, rolling terrain and pastoral sheep farms, Dorset remains even today a paragon of what people mean when they say "British countryside."

For Thomas Vinterberg it was the only place to shoot. "Shooting on location was a necessity," he states. "These landscapes are so important to these characters and to the whole feeling of the story. We had to come here and get the real thing. We stayed in the places Hardy

was inspired by, we embraced the surroundings and we felt a complete sense of surrender to this universe.”

That surrender came alive in such scenes as when Bathsheba and Gabriel oversee the sheep-dip, which Vinterberg re-created as a visceral collage of mixed textures and emotions. “The sheep-dip was one line in the script, but I felt it was such an important thing,” explains the director. “I wanted to expand this moment, and show the way Bathsheba and Gabriel are really in their element washing the sheep together. It’s a moment of pure happiness, I think, and it’s a kind of cleansing process that has a symbolic value as well. It’s just life unfolding, and I love those kinds of scenes.”

To help forge the fullness of life in Dorset, Vinterberg was joined by a crack team of visual artists, including director of photography Charlotte Bruus Christensen, who collaborated with him on *THE HUNT* and *SUBMARINO*; production designer Kave Quinn, and four-time Oscar® nominated costume designer Janet Patterson.

Christensen and Vinterberg shared a visual language. “There was already a shorthand between her and Thomas,” observes Allon Reich, “and they both have such a keen sense of Hardy’s Wessex. Charlotte is brilliant. The film looks fantastic, but she always kept her main focus on character and story.”

Vinterberg describes the way they collaborate: “The way Charlotte and I work is through a lot of preparation. We talk and talk and talk and then we do a drawing and then we talk and talk some more. We do as much preparation as possible so when the camera switches on you can let it all fly.”

One of the key early decisions the filmmakers made was to shoot entirely on film. “All the great period films of the last ten years are shot on film,” explains Macdonald, “so I think the feeling and texture of it helps immerse the audience in another time.”

The film traverses all four seasons and takes place largely outdoors, so weather was a constant factor. “One of the biggest challenges on the film was to give that feeling of the seasons changing,” explains Reich. “You can create rain and you can create snow but it is impossible to create sun. So we did a lot of scanning of forecasts and changing schedules to get our sunny days!”

Production Designer Kave Quinn says landscape was always on his mind. “Thomas wanted to employ an epic quality to the landscape and the characters, akin to something like *DOCTOR ZHIVAGO* or *1900*, with majestic backdrops,” he explains. “He wanted bright colors that, in a modern way, bring a slightly heightened Technicolor realism feel to the film. It’s a fresh look.”

At the same time, Quinn set out to recreate rural village life as authentically as is possible in the 21<sup>st</sup> Century – which in Dorset, he says, was easier than in most places. “A lot of the countryside is farmed still and it is not on the commuter belt to London so there are no motorways. Dorset really has not changed tremendously since Hardy’s day. The other thing about Dorset is its amazing coastline, and the quality of light is slightly different because of the reflective nature of the water. So that gives another kind of magic to the visuals.”

A lot of early work went into finding Bathsheba’s farm. Ultimately, Quinn became enamored with Mapperton House, a Jacobean beauty near Beaminster, owned by Lord and Lady Sandwich. Set in unspoiled countryside, the manor house has its own church, stable block, coach house, dovecote and courtyard along with surrounding farmland and woods, all of which could be put to use. “The house was perfect,” Quinn remembers. “It had this amazing countryside surrounding it and these lovely stables and courtyard in front of the house which we managed to adapt.”

“The people of Dorset were extremely welcoming,” says Reich. “We recruited a lot of locals -- farmers, thatchers and various skilled people who were happy to grow their beards, put on their period clothes and really get into the Thomas Hardy spirit.”

The production also travelled to Buckinghamshire to film at Claydon House, owned by the National Trust, which doubled for Mr. Boldwood’s spacious but empty mansion. “Claydon worked really well for Boldwood’s house,” says Quinn. “He lives in a very controlled environment where everything has to be perfect. The rooms are all big, so you sense his isolation within this silent world.”

As the locations were being prepared, the cast also came to Dorset to start their own immersive preparation – including riding lessons, herding lessons and learning the hands-on farming methods of the 19<sup>th</sup> century. Tom Sturridge studied sword fighting, while Matthias Schoenaerts and Carey Mulligan became familiar with handling the 150 Dorset Horns and Polled Dorset sheep that appear in scenes with them.

“I loved the farm work,” muses Mulligan, “and I loved the way we really got to do everything. It was great learning to ride. The horses were amazing and, though there were a few moments that were slightly terrifying, we always knew we were safe. It’s a great feeling to canter into a scene and jump off your horse.”

Replicating the textural feeling of farm life was essential to the atmosphere Vinterberg was after – a feeling not only close to the land but to the earthiest human feelings of desire and sustenance.

“I found that Hardy’s descriptions of animals and landscapes tell us so much about life,” he says. Still, it was an education unto itself for Vinterberg. “I had never been involved with a film where I had to deal with bloated sheep before ... and that may be the strangest thing I’ve ever shot. But it was important to creating the feeling of this country life that is so central to who Bathsheba is.”

Equally central to creating Bathsheba and the men who try to win her hand were the costumes created by Janet Patterson. Vinterberg wanted to avoid the crinolines and bustles associated with Victoriana, so he moved the story’s action to 1880, when fashion suddenly turned to a sleeker, more modern silhouette – one more befitting a woman who rides, climbs ladders and jumps into the sheep dip.

Patterson also played up the film’s hues. “Thomas had this vision of an old fashioned epic, shot in Technicolor with lots of colors and lots of vibrant life. He didn’t want to do another brown, muddy, Victorian film!” explains assistant costume designer Françoise Fourcade. “So we did a lot of research and found that many original items from the time are in fact, in surprisingly vivid colors, like really, really electric blue and bright purples. In our subconscious we think of these dull, grey charcoal colors for the 19<sup>th</sup> century, but there were actually lots of very, very strong colors.”

Each of the characters has his or her own journey in terms of costuming: Gabriel moves from landowner to a ragged itinerant worker back to affluence again; Tom goes from the red uniform of the Dragoon Guards to a fashionable man of leisure; while Boldwood’s heavy suits and beard reveal his disinterest in appearances. But, of course, at the heart of the costuming work was Bathsheba.

Her clothing was divided into three distinct phases: her impoverished phase when she’s a simple farm worker; her life as a businesswoman trying to be taken seriously after she inherits the farm; and her more mature phase when she becomes a married woman only to nearly lose her identity and joyfulness. Throughout, she wears her leather jacket while riding.

Says Fourcade: “Janet really wanted her in Jodhpur trousers and a leather jacket right from the opening of the film, so the feeling is that this is not your average Victorian woman, this is someone really radical, a free thinker. That leather jacket follows her through the whole of the film. It’s like her armour. If I could keep just one image of Carey in FAR FROM THE MADDING CROWD with me, it would be of her leather riding jacket.”

Makeup designer Sian Grigg (EX MACHINA, NEVER LET ME GO) says that she, too, approached Bathsheba as someone on a transitional journey. “I wanted her to start off quite soft and innocent, and then become slightly harder and more sophisticated through being married to

Troy, and then, she rediscovers herself and goes back to the softer hairstyles of her youth. We begin with Bathsheba being really young and poor, so she couldn't have done anything too fancy with her look. Her look at the start is very practical and never fussy, but, at the same time, we set out to make her look gorgeous because all of these men fall madly for her!"

Vinterberg says he was driven by one thing on this film: to be true to Hardy and to the humanity of Bathsheba and Gabriel's love story. "For me this project was simply about conveying one of the best stories ever told ... conveying Hardy's take on love and fate. The real success for me will be if people disappear into this world and into the truthfulness of his characters."

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## About the Cast

**CAREY MULLIGAN (Bathsheba Everdene)** - Academy Award nominated actress Carey Mulligan is one of Hollywood's most versatile actresses. She is widely known for her role in AN EDUCATION, which garnered her multiple award nominations. She recently made her West End debut opposite Bill Nighy in a revival of David Hare's Olivier Award winning play, *Skylight*. Mulligan is currently reprising her role in *Skylight* on Broadway.

She recently wrapped production on SUFFRAGETTE, which details the foot soldiers of the early feminist movement. Directed by Sarah Gavron, Mulligan plays the lead role of Maud opposite Helena Bonham Carter and Meryl Streep.

She was most recently seen in the Golden Globe nominated INSIDE LLEWYN DAVIS directed by Joel and Ethan Coen about a young singer who navigates the Greenwich Village folk scene in 1961. The film also stars Oscar Isaac, John Goodman and Justin Timberlake. Mulligan was also seen in Baz Luhrmann's THE GREAT GATSBY, which premiered on the opening night of the Cannes Film Festival. Based on the novel by F. Scott Fitzgerald, the film follows a Midwestern war veteran who finds himself drawn to the past and lifestyle of his millionaire neighbor. Mulligan played the role of Daisy Buchanan opposite Leonardo DiCaprio and Tobey Maguire.

In 2011, Mulligan was seen in SHAME, directed by Steve McQueen about a sex addict who is disrupted when his sister (Mulligan) arrives unannounced for an indefinite stay. She was also seen in DRIVE opposite Ryan Gosling who plays a mysterious Hollywood stuntman and getaway driver who lands himself in trouble when he helps out his neighbor. Mulligan received a Best Supporting Actress nomination for her role at the 2011 British Independent Film Awards.

In 2009, Mulligan gave a critically acclaimed performance in AN EDUCATION, which garnered her an Academy Award nomination. She also received a nomination at the Golden Globes and Screen Actors Guild Awards and won an award at the BAFTA Film Award.

Mulligan's other credits INCLUDE WALL STREET: MONEY NEVER SLEEPS, NEVER LET ME GO, BROTHERS, PUBLIC ENEMIES, THE GREATEST, WHEN DID YOU LAST SEE YOUR FATHER? and PRIDE & PREJUDICE. Her television credits include "My Boy Jack," "Doctor Who," "Northanger Abbey," "The Amazing Mrs Pritchard," "Waking the Dead," "Miss Marple," "Bleak House" and "Trial and Retribution."

Mulligan's theatre work includes *The Seagull*, *The Hypochondriac*, *Forty Winks* and *Tower Black Dreams*.



Mulligan is a supporter of the Alzheimer's Society as her grandmother, known as Nans, was diagnosed with Alzheimer's disease in 2004. She has fronted the Society's Dementia Awareness Week campaigns in addition to raising awareness on national television. She is also a supporter of War Child, a family of independent humanitarian organizations that work together to help children and young people affected by armed conflict. War Child exists to create the conditions that will fulfill the protection, development and survival rights for children and young people who are living with or recovering from the effects of armed conflict.

Flemish actor **MATTHIAS SCHOENAERTS (Gabriel Oak)** got his start on stage acting opposite his father, Julien Schoenaerts, in *The Little Prince* and made his screen debut in Stijn Coninx's Oscar-nominated *DAENS*.

After finishing his training at the Royal Academy of Dramatic Arts in Antwerp, he performed in a number of stage productions, award-winning shorts and feature films such as *LOFT* (Eric Van Looy), *ANY WAY THE WIND BLOWS* (Tom Barman) and *MY QUEEN KARO* (Dorothee Van Den Berghe).

Later in his career, he earned even wider European notoriety with his supporting role in director Paul Verhoeven's *BLACK BOOK*, but his acclaimed lead performance in director Michaël Roskam's *BULLHEAD* (Academy Award nominee for Best Foreign Film, 2012) is what brought him international acclaim. For his performance, he won the FIPRESCI 'Award for Best Actor' at Palm Springs International Film Festival, the 'Award for Best Actor' at Fantastic Fest and the 'Acting Award' at AFI, among dozens of other awards.

In 2012, he appeared alongside Marion Cotillard in Jacques Audiard's *RUST AND BONE*, which debuted at the Cannes International Film Festival.

In 2013, Schoenaerts contributed lead performances in Alan Rickman's *A LITTLE CHAOS*, which co-starred Kate Winslet, Saul Dibb's *SUITE FRANÇAISE*, which starred Michelle Williams and Kristin Scott-Thomas, and *BLOOD TIES* directed by Guillaume Canet. In 2014, he teamed up with Michael Roskam again in *THE DROP* co-starring Tom Hardy, James Gandolfini and Noomi Rapace.

Schoenaerts was most recently seen in Eric Van Looy's English language version of *THE LOFT*.

**MICHAEL SHEEN (William Boldwood)** has proved himself equally accomplished on both stage and screen. His many award-winning stage performances include *Caligula* and *Frost/Nixon* at the Donmar Theatre, and *Hamlet* at the Young Vic. He created, co-directed, and

performed in the ground breaking three-day live event *The Passion in Port Talbot* for National Theatre Wales.

Sheen has starred in three films nominated for the Best Picture Academy Award: *THE QUEEN*, directed by Stephen Frears; *FROST/NIXON*, directed by Ron Howard; and *MIDNIGHT IN PARIS*, directed by Woody Allen.

He is known to millions as a vampire in *THE TWILIGHT SAGA* films and a werewolf in the *UNDERWORLD* franchise. His other feature credits include *THE DAMNED UNITED*, directed by Tom Hooper; Tim Burton's *ALICE IN WONDERLAND*; and *TRON: LEGACY*, directed by Joseph Kosinski.

On British television, Sheen earned awards for his performances in both "Kenneth Williams: Fantabulosa!," directed by Andy De Emmony, in which he played 'Mr. Williams,' and "Dirty Filthy Love," directed by Adrian Shergold. On the NBC series "30 Rock," he created the memorable characterization of 'Liz Lemon's' (Tina Fey) boyfriend, 'Wesley Snipes.' Most recently, he made an appearance in the IFC miniseries spoof, "Spoils of Babylon," opposite Kristen Wiig.

He received an Emmy Award nomination for his portrayal of 'Tony Blair' in HBO'S "The Special Relationship," directed by Richard Loncraine and in 2009 he was honoured by the Queen with an O.B.E. for his services to drama.

Sheen currently stars in the Showtime series, "Masters of Sex." He is also a producer on the show. He recently appeared in the Focus feature *KILL THE MESSENGER* and is currently shooting *THE OPPENHEIMER STRATEGIES* alongside Richard Gere and Steve Buscemi.

**TOM STURRIDGE (Sergeant Francis Troy)** began his career in *VANITY FAIR* alongside Reese Witherspoon, before going on to star in *BEING JULIA* with Annette Bening and Michael Gambon.

Further leading roles ensued in Gregory J. Read's feature *LIKE MINDS* alongside Toni Collette and Richard Curtis' *THE BOAT THAT ROCKED* with Philip Seymour Hoffman and Bill Nighy.

Sturridge's film credits also include Tinge Krishnan's *JUNKHEARTS* with Eddie Marsan and Romola Garai and Walter Salles' *ON THE ROAD* with Kristen Stewart, Viggo Mortenson and Amy Adams, in which he plays Carlo Marx, Kerouac's alias for Allen Ginsberg.

Forthcoming films include Omer Fast's *REMAINDER* starring opposite Adrian Schiller and Asher Alli, and Terrence Malick's new feature, with Ryan Gosling and Michael

Fassbender. Sturridge was most recently seen in Richard Laxton's *EFFIE* opposite Dakota Fanning.

Sturridge made his theatre debut in Simon Stephens' *Punk Rock* at the Lyric Hammersmith and Manchester Royal Exchange and subsequently received the Critics' Circle Best Newcomer Award, along with Best Newcomer at the Manchester Evening News Theatre Awards. He was also nominated for the Milton Schulman Award for Outstanding Newcomer at the Evening Standard Theatre Awards and London Newcomer of the Year at the Whatsonstage Awards.

He has since played leading roles at London's Royal Court Theatre, in Simon Stephens' *Wastwater* and Polly Stenham's *No Quarter* directed by Jeremy Herrin. Most recently he played Phillip in Daniel Sullivan's *Orphans* at Gerald Schoenfeld Theatre, Broadway which he received a Tony Award nomination.

Sturridge is set to play Henry VI alongside Judi Dench and Benedict Cumberbatch in the BBC's next "Hollow Crown" series and is about to open in *American Buffalo* in the West End opposite Damien Lewis and John Goodman.

**JUNO TEMPLE (Fanny Robin)** recipient of the 2013 BAFTA EE Rising Star Award, most recently wrapped shooting the highly anticipated HBO pilot "The Long Play" directed by Martin Scorsese starring Bobby Cannavale and Olivia Wilde. Before that, Juno also recently wrapped production on the story of Whitey Bulger, *BLACK MASS*, for Warner Bros. opposite Johnny Depp. She is currently filming the British independent film *AWAY* opposite Timothy Spall for director David Blair.

Last year, Temple was seen in Disney's *MALEFICENT* opposite Angelina Jolie as well as Robert Rodriguez's *SIN CITY: A DAME TO KILL FOR*, starring opposite Josh Brolin and Ray Liotta, followed by the Mandalay independent feature *HORNS* opposite Daniel Radcliffe for director Alex Aja. Temple will next be seen in the independent film *LEN & CO* opposite Rhys Ifans.

In 2013, Temple starred in three films which premiered to critical acclaim at the 2013 Sundance Film Festival, including Jill Soloway's directorial debut *AFTERNOON DELIGHT* where she stars opposite Kathryn Hahn and Josh Radnor; Sebastian Silva's dark thriller *MAGIC* opposite Michael Cera and Emily Browning; and the Millennium Film feature *LOVELACE* alongside Amanda Seyfried about the untold story of Linda Lovelace.

Previously, Temple was *THE DARK KNIGHT RISES*, the final instalment in Christopher Nolan's *BATMAN* series in addition to the indie *KILLER JOE* opposite Matthew

McConaughey and Emile Hirsch for director William Friedkin. Last year, Temple starred in the Weinstein Company's DIRTY GIRL opposite Bill Macy, Milla Jovovich and Mary Steenburgen for writer/director Abe Sylvia and in another Sundance film, LITTLE BIRDS, in which she stars opposite Leslie Mann and Kyle Gallner for 2009's Sundance Lab writer/director Elgin James.

Temple was also previously named one of BAFTA's Brits to Watch in 2011 and Variety's Ten Actors to Watch in 2010 and her other credits include Noah Baumbach's GREENBERG opposite Ben Stiller for Focus Features, Paul W.S. Anderson's THREE MUSKETEERS opposite Orlando Bloom, Christoph Waltz and Logan Lerman for Summit, ST. TRINIAN'S 2 starring Rupert Everett and Colin Firth, Poliakov's GLORIOUS 39 opposite Bill Nighy and Julie Christie, Harold Ramis' YEAR ONE opposite Jack Black and Michael Cera for Sony, THE OTHER BOLEYN GIRL opposite Natalie Portman and Scarlett Johansson for Focus, ATONEMENT opposite James McAvoy and Keira Knightley for Universal and NOTES ON A SCANDAL opposite Judi Dench and Cate Blanchett for Fox Searchlight.

**JESSICA BARDEN (Liddy)** will soon be seen in THE LOBSTER alongside Rachel Weisz, Olivia Colman, Colin Farrell, Ben Whishaw et al directed by Yorgos Lanthimos.

Prior to this, Barden starred in Andrew Levitas' LULLABY alongside Garrett Hedlund and Amy Adams as well as "The End of the F\*\*\*\*\* World" – a television movie based on the comic series of the same name directed by Jonathan Entwistle for Film4 in which Barden leads as 'Alyssa' opposite Craig Roberts. Other notable film credits include MINDSCAPE, HANNA, MRS. RATCLIFFE'S REVOLUTION and Stephen Frears' TAMARA DREWE which saw Barden's breakthrough performance as 'Jody' opposite Gemma Arterton and Dominic Cooper.

BBC One has just announced their adaptation of Sadie Jones' "The Outcast" in which Barden will star as 'Kit' opposite George Mackay. Barden has recently finished shooting the third instalment of crime series "Murder," also for BBC. Other television credits include "Coming Up – Sammy's War," "Chickens," "The Chase," "No Angeles" and "My Parents Are Aliens."

Barden's theatrical credits include *Armstrong's War* (Finborough Theatre), 'Pea Gibbons' in Ian Rickson's highly acclaimed *Jerusalem* at the Royal Court Theatre and most recently 'Cate' in Sarah Kane's *Blasted* directed by Richard Wilson for the Sheffield Crucible Theatre.

## **About the Filmmakers**

**THOMAS VINTERBERG (Directed by)** celebrated director Thomas Vinterberg graduated from the Danish Film School in 1993. His graduation film *LAST ROUND* was an early example of his extraordinary talent and reach; it won a string of awards and was nominated for a student Oscar®. Immediately after came the award-winning *THE BOY WHO WALKED BACKWARDS* (1995) which, among others, won at Clermont-Ferrand, and a Robert for Best Short Film.

In 1996 Vinterberg directed his first feature *THE BIGGEST HEROES*. The film took home three Robert awards. In 1995 Vinterberg and Lars von Trier wrote the *DOGME 95* manifesto. Vinterberg's 1998 *DOGME* film, *FESTEN (THE CELEBRATION)* was the first film of the movement. It received a multitude of international awards including the special jury prize at Cannes and the Fassbinder Award at the European Film Awards, as well as the award for Best Foreign Language Film from both the Los Angeles and the New York film critics. In addition, *FESTEN* won seven Robert awards and three Bodil awards. In 2008, Vinterberg and von Trier, along with their 'Dogme brothers' Kristian Levring and *Søren* Kragh-Jacobsen, received the EFA award for Outstanding European Achievement in World Cinema.

Vinterberg has directed two English-language films, *IT'S ALL ABOUT LOVE* (2003), with Joaquin Phoenix, Claire Danes and Sean Penn, and *DEAR WENDY* (2005) starring Jamie Bell, which was written by Lars von Trier and won the Silver St. George at the Moscow Film Festival. He returned to the Danish language with the comedy, *WHEN A MAN COMES HOME* (2007), followed by *SUBMARINO* (2010). The latter was in the main competition at the Berlinale in February 2010. *SUBMARINO* was awarded the Nordic Council's Film Award in 2010 and in 2011 it received five Robert awards and 15 nominations.

In addition, Vinterberg has written and directed critically acclaimed plays for the national stage at Austria's Burgtheater Wien. He has also directed music videos for Blur and Metallica.

Vinterberg's latest film *THE HUNT* starring Mads Mikkelsen, won him the Prize of the Ecumenical Jury at the 2012 Cannes Film Festival with Mikkelsen taking the Best Actor Award for his role in the film, The British Independent Film Award for Best International Independent Film, the European Film Award for Best Screenwriting, as well as a BAFTA nomination and Golden Globe nomination for Best Film not in the English language. *THE HUNT* was also nominated for Best Foreign Language feature at the 2014 Academy Awards.

Vinterberg is currently in post-production on THE COMMUNE which reunites him with FESTEN stars Ulrich Thomsen and Trine Dyrholm.

**DAVID NICHOLLS (Screenplay by)** is an author and screenwriter. He has published four novels, Starter for Ten, The Understudy, One Day and US, which was long-listed for the Man Booker Prize. On television, his credits include “Cold Feet” and “Shakespeare Retold – Much Ado About Nothing” (both BAFTA nominations), two-part love story “The 7.39” and the BBC’s adaptation of Hardy’s “Tess of the D’Urbervilles,” starring Gemma Arterton and Eddie Redmayne. In cinema, he was written adaptations of Sam Shepard’s SIMPATICO, Blake Morrison’s AND WHEN DID YOU LAST SEE YOUR FATHER, GREAT EXPECTATIONS, as well as his own novels STARTER FOR TEN and ONE DAY. +

In 1993, at the age of twenty-seven, **ANDREW MACDONALD (Produced by)**, produced his first feature film SHALLOW GRAVE for Channel 4. Written by John Hodge and directed by Danny Boyle, the film was a major box office success and won the BAFTA for Best British Film. The same creative team went on to make a number of films together: the critically acclaimed and cult classic adaptation of the Irvine Welsh novel TRAINSPOTTING, A LIFE LESS ORDINARY, the thirty-minute science fiction film ALIEN LOVE TRIANGLE and the big screen adaptation of Alex Garland’s book THE BEACH, starring Leonardo DiCaprio.

Since 1997, Macdonald has headed DNA Films. Through DNA, Macdonald has produced BEAUTIFUL CREATURES, STRICTLY SINATRA, THE FINAL CURTAIN, THE PAROLE OFFICER, HEARTLANDS, SEPARATE LIES, DREDD, SUNSHINE ON LEITH and this year’s EX MACHINA. For DNA Films and Fox Searchlight, Macdonald has also produced the highly successful 28 DAYS LATER, 28 WEEKS LATER, THE LAST KING OF SCOTLAND, NOTES ON A SCANDAL, THE HISTORY BOYS, SUNSHINE and NEVER LET ME GO.

**ALLON REICH (Produced by)** has been producing films with Andrew Macdonald at DNA Films since November 2002. He has worked on all of DNA Films' projects since then including: THE LAST KING OF SCOTLAND, NOTES ON A SCANDAL, 28 WEEKS LATER, NEVER LET ME GO, DREDD, SUNSHINE ON LEITH and this year's EX MACHINA and FAR FROM THE MADDING CROWD. Formerly, Reich was at Miramax, where he was the Head of Film UK and executive produced Shekhar Kapur’s FOUR FEATHERS and Stephen Frears’ DIRTY PRETTY THINGS. Previously at Film Four, he worked on many productions including FOUR WEDDINGS AND A FUNERAL, SHALLOW GRAVE, THE MADNESS OF

KING GEORGE, BRASSED OFF and TRAINSPOTTING.

**CHRISTINE LANGAN (Executive Producer)** is Head of BBC Films, the feature filmmaking arm of the BBC.

After graduating from Cambridge University and a three-year stint in the advertising world, she first made her name at Granada Television, producing the first three series of the award-winning TV show “Cold Feet.” She went on to produce a whole range of projects including Peter Morgan’s BAFTA award-winning “The Deal” and the critically acclaimed “Dirty Filthy Love” (a BAFTA TV nominee and RTS winner).

Langan moved into the feature film arena with 2005’s PIERREPOINT starring Timothy Spall, for which she received a BAFTA Carl Foreman nomination. The following year, she produced THE QUEEN, a critical and box office hit which garnered Best Actress and Best Screenplay honors at the Golden Globes, Best Film and Best Actress at the BAFTAs (in addition to a Korda Award nomination for Best British Film), and the Best Actress Academy Award for star Helen Mirren. Langan herself shared Academy Award and Golden Globe nominations for Best Picture.

In September, 2006, she took up a new role as Executive Producer at BBC Films. In April, 2009, she became Head of BBC Films, in charge of commissioning, development and production of the division’s entire slate of project.

Since then, Langan has driven through an impressive range of projects, including titles such as BAFTA, Golden Globes and Academy Award nominated SAVING MR. BANKS from director John Lee Hancock; Stephen Frear’s BAFTA winning and Golden Globe and Academy Award nominated PHILOMENA; BAFTA and Academy Award nominated Ralph Fiennes’ THE INVISIBLE WOMAN; number one hit comedy ALAN PARTRIDGE: ALPHA PAPA from director Declan Lowney; Simon Curtis’s Academy Award nominated MY WEEK WITH MARILYN; Lynne Ramsay’s intense thriller WE NEED TO TALK ABOUT KEVIN; Lasse Hallstrom’s Golden Globe nominated romantic comedy SALMON FISHING IN THE YEMEN; Cary Fukunaga’s gothic romance JANE EYRE; Nigel Cole’s compelling true-life drama MADE IN DAGENHAM; Lone Scherfig’s Academy Award nominated and BAFTA award-winning AN EDUCATION; Armando Iannucci’s Academy Award and BAFTA award-nominated IN THE LOOP; Jane Campion’s Academy Award nominated BRIGHT STAR, and Andrea Arnold’s BAFTA award-winning FISH TANK.

Upcoming releases include Saul Dibb’s SUITE FRANCAISE starring Michelle Williams; X + Y which is directed by Morgan Matthews and stars Asa Butterfield, Rafe Spall and

Sally Hawkins; Alan Rickman's A LITTLE CHAOS starring Kate Winslet; THE FACE OF AN ANGEL starring Daniel Brühl, from award-winning director Michael Winterbottom; and Richard Bracewell's family comedy BILL.

**CHARLOTTE BRUUS CHRISTENSEN's (Director of Photography)** work on FAR FROM THE MADDING CROWD is the Danish cinematographer's third collaboration with director Thomas Vinterberg. They first worked together on 2009's SUBMARINO (Nimbus Films) and subsequently THE HUNT (Zentropa Entertainment, starring Mads Mikkelsen), for which she won the Prix Vulcain De L'Artiste-Technicien (Best Technical Achievement) at the 2012 Cannes Film Festival.

Christensen recently finished filming LIFE directed by Anton Corbijn. Christensen's other film credits include Ian Sellar's THE ENGLISHMAN, Oliver Ussing's MY BEST ENEMY and Marc Evans' HUNKY DORY, starring Minnie Driver. CHALK, with Christensen shot for director Martina Amati, was nominated for Best Short Film at the 2012 BAFTAs. Most recently she worked with Jonas Elmer on Danish feature THE OTHER LIFE (DET ANDET LIV).

**KAVE QUINN (Production Designer)** studied fashion at St Martins School of Art. Quinn began her film career in the costume department, later moving to the art department, and has been working as a Production Designer in her own right for the last 15 years. A frequent collaborator with director Danny Boyle, her credits include SHALLOW GRAVE, TRAINSPOTTING and A LIFE LESS ORDINARY. More recent films include LAYER CAKE directed by Matthew Vaughn, BROKEN directed by Rufus Norris, and BEFORE I GO TO SLEEP directed by Rowan Joffe.

In 2011, Quinn designed James Watkin's WOMAN IN BLACK which, according to box office figures, became the most successful British horror film on record. In 2012, Quinn designed Rufus Norris' directing debut, BROKEN which went on to win the BIFA for Best Film and also designed the much anticipated DIANA, directed by Academy Award nominated Oliver Hirschbeigel, and starring Naomi Watts in the title role.

**CLAIRE SIMPSON (Edited by)** is an award winning editor who won an Academy Award, a BAFTA Award and an Eddie for her work on Oliver Stone's war drama PLATOON. She won a BAFTA and was nominated for an Academy Award and Eddie for THE CONSTANT GARDENER, directed by Fernando Meirelles.



Simpson's impressive list of credits also include such films as Rob Marshall's NINE, Stephen Daldry's THE READER, Kimberly Peirce's STOP-LOSS, Neil LaBute's POSSESSION, Robert Towne's WITHOUT LIMITS and TEQUILA SUNRISE, Arne Glimcher's THE MAMBO KINGS, Oliver Stone's WALL STREET and SALVADOR, and Ridley Scott's SOMEONE TO WATCH OVER ME.

**JANET PATTERSON (Costume Designer)** received an Academy Award nomination, a BAFTA Award and an Australian Film Institute Award for her work on Jane Campion's THE PIANO (1993). A native of Sydney, Australia, Patterson also collaborated with Campion as a production and costume designer on BRIGHT STAR, HOLLY SMOKE and PORTRAIT OF A LADY, in which she received an Academy Award nomination for costume design and won the LA Film Critics Award for production design. Patterson has also worked with Gillian Armstrong designing the costumes for OSCAR AND LUCINDA and designing both production and costumes on THE LAST DAYS OF CHEZ NOUS. Other film credits include designing the costumes for P.J. Hogan's PETER PAN, designing the production for Robert Marchand's "Come in Spinner," Ian Barry's "The Body Surfer," Neil Armfield's "Edens Lost" and both the production and costumes for Geoffrey Nottage's "The Lizard King."

**CRAIG ARMSTRONG (Music by)** was born in Glasgow in 1959. Armstrong studied composition and piano at The Royal Academy of Music, London from 1977 to 1981.

From his base in Glasgow he has written for film, classical commissions and solo recordings. He has composed for Baz Luhrmann's ROMEO + JULIET and MOULIN ROUGE!, THE QUIET AMERICAN, RAY, ORPHANS, Oliver Stone's WORLD TRADE CENTER, and ELIZABETH: THE GOLDEN AGE. In 2012, Armstrong collaborated for the third time with Baz Luhrmann on his new film, THE GREAT GATSBY, for which Armstrong was Grammy nominated for his original score.

For his film scores, Armstrong has been awarded two BAFTAs, two Ivor Novellos, a Golden Globe, an American Film Institute Award, a Grammy and, in 2007, an Outstanding International Achievement Award from Scottish BAFTA.

Armstrong has released two solo records on Massive Attack's label, Melankolic, and *Piano Works* on Sanctuary in 2004. *Memory Takes My Hand* was released on EMI Classics in 2008 featuring the violinist Clio Gould and the BBC Symphony Orchestra. His latest solo album, *It's Nearly Tomorrow*, was released by BMG Chrysalis in October 2014 and features guest

collaborations from The Blue Nile's Paul Buchanan, Brett Anderson and Chris Botti, among others.

Armstrong has composed concert works for the RSNO, London Sinfonietta, Hebrides Ensemble and The Scottish Ensemble. Armstrong's second Scottish Opera commission, *The Lady From the Sea*, premiered at the Edinburgh International Festival in 2012 winning the Herald Angel Award.

Craig is currently visiting professor at the Royal Academy of Music, London and was awarded an O.B.E for services to the music industry.

**GLENN FREEMANTLE (Sound Designer)** began work in the cutting rooms at the age of sixteen and has since become one of the UK's most experienced sound designers, with over one-hundred films to his credit. Over the past forty years he has produced soundtracks for films from all over the world, working with some of the industry's best known directors and producers.

He recently picked up a Best Sound Editing Oscar and Best Sound BAFTA for GRAVITY, as well as a Best Sound BAFTA and an Oscar nomination for SLUMDOG MILLIONAIRE. He has received nominations for his work on 127 HOURS, MARLEY, AN EDUCATION, BACKBEAT, THE GOLDEN COMPASS, BRUC. LA ILLEGENDA and AGORA. His collaborations with DNA (THE BEACH, THE PAROLE OFFICER, STRICTLY SINATRA, THE FINAL CURTAIN, SEPARATE LIES, 28 WEEKS LATER, NEVER LET ME GO, DREDD, SUNSHINE ON LEITH, and EX MACHINA) saw him pick up a sound nomination for 28 DAYS LATER (MPSE) and a CONCH award for SUNSHINE ON LEITH.

His most recent credits include THE THEORY OF EVREYTHING, EVEREST, EX MACHINA, PADDINGTON, and TRASH. He is currently working on TARZAN.

Prior to FAR FROM THE MADDING CROWD, **ANITA OVERLAND (Co-Producer)** co-produced RUSH directed by Ron Howard and starring Chris Hemsworth and Daniel Bruhl, THE IRON LADY starring Meryl Streep, winner of the Oscar and BAFTA for her role as Margaret Thatcher. THE IRON LADY was directed by Phyllida Lloyd and produced by Damian Jones.

From 2008 through 2009, Overland produced the RED RIDING TRILOGY of films for Andrew Eaton at Revolution Films with directors Julian Jarrold, James Marsh and Anand Tucker.

Prior to the RED RIDING TRILOGY, Overland produced THE YOUNG VICTORIA for Graham King of Initial Entertainment Group, directed by Jean-Mar Vallée and starring Emily Blunt, Rupert Friend, Miranda Richardson and Jim Broadbent. Overland co-produced Michael

Winterbottom's film A MIGHTY HEART starring Angelina Jolie and TRISTRAM SHANDY starring Steve Coogan, Rob Brydon, Dylan Moran and Shirley Henderson.

Overland previously produced IN THIS WORLD for Andrew Eaton and director Michael Winterbottom. IN THIS WORLD won the Golden Bear at the 2003 Berlin Film Festival, the Special Achievement In Production prize at the BIFAS and Best Film in a Foreign Language at the BAFTAs. Overland also produced award winning TV series "The Book Group" for writer and director Annie Griffin and the Stephen Poliakoff feature THE TRIBE. IN 1994, Overland produced a short film, SYRUP, directed by Paul Unwin, which won the Cannes Film Festival Jury Prize and was nominated for Best Short Film at the BAFTAs and the 1995 Oscars.

Overland's line producing credits include Anthony Mingella's BREAKING AND ENTERING, Michael Winterbottom's THE CLAIM and WONDERLAND, SIMON MAGUS (Director Ben Hopkins) and MY SON THE FANATIC (Director Udayan Prasad).

Cast in order of appearance

Bathsheba Everdene	CAREY MULLIGAN
Gabriel Oak	MATTHIAS SCHOENAERTS
Mrs. Hurst	TILLY VOSBURGH
Bailiffs	MARK WINGETT
	DORIAN LOUGH
Sergeant Doggett	SAM PHILLIPS
Sergeant Francis Troy	TOM STURRIDGE
Fanny Robbin	JUNO TEMPLE
Joseph Poorgrass	BRADLEY HALL
Jacob Smallbury	HILTON McRAE
Liddy	JESSICA BARDEN
Jan Coggan	HARRY PEACOCK
Bailiff Pennyways	VICTOR McGUIRE
William Boldwood	MICHAEL SHEEN
Farmer Stone	JODY HALSE
Parishioners	PAULINE WHITAKER
	BELINDA LOW
All Saints Vicar	LEONARD SZEPIETOWSKI
All Souls Vicar	JOHN GUNN
Undertaker	ANDREW PRICE
Solicitor	THOMAS ARNOLD
Mr. Boldwood's Butler	RICHARD DIXON
Old George	SPARKY
Stunt Coordinator	JULIAN SPENCER
Stunt Performers	JAMES GROGAN
	SEAN ADAMES
	STEPHEN RUTHERFORD
	GARY GRUNDY
	TOM AITKEN
	ZARENE DALLAS
Production Manager	PHOEBE MASTERS
First Assistant Director	MARTIN CURRY
Second Assistant Director	BEN HARRISON

Supervising Art Director  
Set Decorator

JULIA CASTLE  
NIAMH COULTER

Art Directors

HANNAH MOSELEY  
TIM BLAKE

Standby Art Director  
Graphic Designer

RACHEL AULTON  
EMILY LUTYENS

Production Buyers

CLAIRE GRAINGER  
ALICE FELTON

Assistant Set Decorator  
Art Department Assistant  
Art Department Runner  
Junior Draftsperson  
Storyboard Artists

KRYSIA WHITTY  
KATIE MONEY  
ELLIE MURPHY  
AISLINN TUDHOPE  
SIMON DURIC  
BRENDAN HOUGHTON

Crowd Second Assistant Director  
Third Assistant Director  
Crowd Third Assistant Director  
Floor Runners

GUY CAMPBELL  
TUSSY FACCHIN  
NATALIE ALLIN  
ALEXANDRA BEAHAN  
THOM MCNALLY  
ALEX IRVINE  
ELSPETH EDMONDS  
LAUREN EVANS

Casting Assistant

B Camera Operator/Steadicam  
A Camera First Assistant Camera  
B Camera First Assistant Camera  
A Camera Second Assistant Camera  
B Camera Second Assistant Camera  
Camera Trainee  
Video Playback / Camera Trainee

ANDERS HOLCK  
ASHLEY BOND  
RAMI BARTHOLDY  
CHRIS McALEESE  
MEGAN OGILVIE  
JON MUSCHAMP  
SAM IRWIN

Production Sound Mixer  
Boom Operator  
Sound Assistant

MITCH "WOOKIEE" LOW  
STÉPHANE MALENFANT  
JACK WOODS

Post Production Supervisor

CLARE ST. JOHN

First Assistant Editor

JAMIE TURPIN

Trainee Editors (London)

BEAUMONT LOEWENTHAL  
KATE McCOID

Assistant Editor (Dorset)  
Trainee Editor (Copenhagen)

GWILLYM HEWETSON  
NANNA WOLF BEK

Music Editor

YANN McCULLOUGH

Supervising Sound Editor	GLENN FREEMANTLE
Re-Recording Mixers	IAN TAPP <small>CAS</small> NIV ADIRI <small>CAS</small>
Gaffer Best Boy Electric	ALEX SCOTT ANDREW O'DRISCOLL STEPHEN JAMES TATHAM OLIVER WHICKMAN NICK POWELL
Rigging Gaffer Rigging Electricians	JOHN TRUCKLE PETE SCOTT CHRIS BARROW RORY GRIERSON KILIAN DRURY
Key Grip Grip Assistant Grip Trainee	SIMON THORPE CALLUM WATT BERTIE WOOD
Assistant Costume Designer	FRANCOISE FOURCADE
Costume Supervisor	ELIZABETH HEALY
Wardrobe Mistress Principle Costume Standby	ELOISE PARK ISABELLE FRASER JOHN DUNN
Wardrobe Assistant Head Seamstress Costumiers	APRIL NASH AMANDA BROTHWELL RON MAWBEY DANIELLE EVERETT AMANDA DERBY SARAH FITZPATRICK SAMUEL CLARK
Costume Juniors	KATIE THACKERAY LUCY ANDERSON SALLY WINTER FREYA MURPHY SARAH HEATHERINGTON
Costume Trainees	ANNA GRAVELING CHLOE HOLDFORTH
Seamstresses	KIRSTEN ROBINSON ELIZABETH FARRER
Make-up and Hair Designer	SIAN GRIGG
Crowd Supervisor Hair Stylist Hair and Make-up Artist	BELINDA PARRISH TRACEY SMITH CHARLIE ROGERS

Junior Make-up and Hair Assistant  
Hair and Make-up Artists

JESSICA ALEXANDER  
BUNNY STANWAY-MAYERS  
LUCY SAMWORTH  
SAM BEAR  
JUTTA RUSSELL  
SHARON NICHOLAS

Location Manager

ALEX GLADSTONE

Assistant Location Manager  
Location Manager London  
Unit Manager  
Location Assistants

DAMON CRANE  
JAMES BUXTON  
DAVE BELL  
MATTHEW WINTER  
KARIN KAVANAGH  
ANTONIO GENZIANI  
BEN CONNOLLY

Location Marshalls

GEORGE JOHNSON  
SOPHIE HABIB-DELONCLE  
ANNE MOULI CASTILLO  
COLIN GILES  
LAUREN TAYLOR

Head Security  
National Trust Liaison

Property Master

SCOTT KEERY

Property Storemen

STEVE WHEELER  
JONATHAN HURST  
PATRICIA BAILEY  
JEAN-LOUIE RIOLS

Drapesman

Charge Hand Standby Props  
Standby Props  
Props Driver

DAVE FISHER  
DEAN FISHER  
NOCKER CURSON

Special Effects Supervisor  
Lead Floor Special Effects Technician  
Special Effects Technician

MARK HOLT  
LEE HALES  
KYLE MAY

Animals by  
Animal Handlers

GILL RADDINGS STUNT DOGS AND ANIMALS  
GILL RADDINGS  
SONIA TURNER

Horses and Carriages  
Horse Master  
Horse Wrangler  
Riding Double

THE DEVIL'S HORSEMEN  
CAMILLA NAPROUS  
ADAM FRANCIS  
EMMA THORLEY

Construction Manager  
Supervising Painter / Scenic Artist  
Carpenters

ALAN CHESTERS  
HENRY GALLAGHER  
STEPHEN CREWE  
JOHN CREWE

	MARTIN DUFFY KEITH RICHARDS
Scenic Artist Painters	ALAN JONES ANDREW ARMSTRONG ALEXANDER MACDONALD
Mapperton House Construction Liaisons	RAYMOND LEAF MIKE HIGGINS
HOD Rigger Standby Carpenter Standby Painter Standby Rigger	GRAHAM BAKER LEE HOSKEN MARK WOOD LES MILLS
Greens Supervisor Dressing Greens Standby Greens Dressing Greens Assistant Standby Greens Assistant	LUCINDA MCLEAN SCOTT DAVEY EMMA PISANO TOM TENNANT SIMON PITTAM
Production Coordinator Assistant Production Coordinator Production Secretary Production Runner Assistant to Director	VICTORIA ZALIN PHILLY PAGE ABBY MILLS BENJAMIN CROSS REBECCA CRONSHEY
For DNA Films Production Executive Assistant to Producers	LEAH CLARKE ALEX KENDALL AGNES MEATH BAKER
Office Assistants	JONNY WRATE VIVIEN KENNY
Production Accountant	RACHEL PLOSE
First Assistant Accountant Second Assistant Accountant Assistant Accountant Cashier	ZOIE MILLER GARETH BROCK MATTHEW LAWSON CHEYENNE CONWAY
Script Supervisor	SAN DAVEY
Unit Publicist Stills Photographer	SARAH CLARK ALEX BAILEY
Dialect Coaches	NEIL SWAIN EDDA SHARPE



Choreographer	PAUL HARRIS
Marine Coordinator Marine Supervisor	IAN CREED NED WILTSHIRE
Health & Safety Advisors	JAKE EDMONDS KEVIN MCGILL LINDA ROBERTS
Unit Medic	
Transportation Captain Transport Coordinator Dorset Dorset Cast Drivers	GLENN CHARTER CRAIG HOLDER DESMOND STEBBINGS TIMOTHY SMITH MALCOLM KING HASAN HUSEYIN DAVE RICHARDSON ANDRZEJ KORNELUK NICK BRAMSTON ALEX CONWAY JOHN COOK
London Cast Drivers	
Rushes Driver Minibus Drivers	
Facilities Captain Facilities Drivers	ADAM VINES KEVIN OATES TOM PROTHERO ANDY HASSALL
Visual Effects by	UNION VISUAL EFFECTS LTD
VFX Supervisor VFX Producer	ADAM GASCOYNE TIM CAPLAN
VFX Line Producer VFX Coordinators	NOGA ALON STEIN FINOLA O'BRIEN INÉS LI YING
VFX Lead Compositor VFX Compositors	MITCH CREASE MARK HONER MATTHEW CHAN MANUEL HUERTAS SHANI HERMONI MAX ALEXANDER MARTA CANAVATE LAURA COUNBE MARIA PERALTA RAMOS LEWIS WRIGHT BEN WILSON JAMES ROBERTS STIAN HALVORSEN ALESSANDRO COSTA
FX Lead FX Artists	
Match Move	

VFX Technical Assistant	NOEL O'MALLEY ALEXANDER HA ANDY CUTHBERT
Sound Design and Post Production	SOUND 24
Sound Design Editor Sound Effects Editors	BEN BARKER DILLON BENNETT DANNY FREEMANTLE EILAM HOFFMAN NIV ADIRI
Dialogue/ADR Editor Assistant Sound Editor	EMILIE O'CONNOR NICHOLAS FREEMANTLE
Foley Mixer Assistant Foley Mixer Foley Editor Foley Artists	GLEN GATHARD JEMMA RILEY-TOLCH LINDA BRENON PETE BURGIS JACK STEW
Re-Recorded at	PINEWOOD STUDIOS
Sound Mix Technician	JOHN SKEHILL
ADR Provided by	GOLDCREST POST PRODUCTION
ADR Mixers	MARK APPLEBY PETER GLEAVES
ADR Recordists	HARRY PLATFORD MIKE TEHRANI
Loop Group ADR Voice Casting	SYNC OR SWIM PHOEBE SCHOLFIELD
Post Production Accountant Assistant Post Accountant	TARN HARPER TINA ELLIS
Title Design and End Roller Post Production Consultant	MATT CURTIS STEVE HARROW
Digital Intermediate Provided by	COMPANY 3
Colourist	ADAM INGLIS
DI Producer Assistant DI Producer Digital Conform DI Colour Assistants	CHERYL GOODBODY KIRA FITZPATRICK JUSTIN TILLET AURORA SHANNON

Digital Film Bureau	LAURA PAVONE FIORENZA BAGNARIOL TIMOTHY P. JONES GORDON PRATT DAN HELME
Data Wrangler	JON GRAY MILES ANDERSON STEPHEN McGOWAN
Head of Production Dailies Dailies Colourist Dailies Producer	HIREWORKS EDITHOUSE Post Production Script i DA Post Production Script ILIES CINELAB
Editing Equipment and Support Provided by Post Production Facilities, Copenhagen Post Production Script Dailies Processing by Film Processing (Post Production)	DAVE FOSTER ROB SNEDDON and CRAIG ARMSTRONG
Score Orchestrated and Arranged by	DAKOTA MUSIC SERVICE SCOTT FRASER
Score Preparation by Score Music Programmer	CECILIA WESTON RUPERT COULSON ANDY BRADFIELD
Score Conducted by Score Recorded by Score Mixed by	ISOBEL GRIFFITHS LUCY WHALLEY
Orchestra Contractor Assistant Orchestra Contractor	ANGEL RECORDING STUDIOS STUDIO A LONDON CHRIS PARKER RICHARD BELLINGHAM AARON BUTLER
Score Recorded at Score Mixed at Assistant Engineer Technical Engineer Assistant Mix Engineer	PERRY MONTAGUE-MASON CLIO GOULD SIMON CHAMBERLAIN CRAIG ARMSTRONG DAVE ARCH EMMA FORD
Orchestra Leader Solo Violin Piano	MICHAEL CONNELL PAUL CHANDLER
Music Assistant	NEILL MACCOLL KATE ST. JOHN
Additional Music Editors	
On Set Music Producers	

Folk Musicians

ELIZA CARTHY  
JAMES DELARRE  
LAURENCE HUNT  
NIC HURST  
BETHANY PORTER  
SIMON RICHIE  
SAUL ROSE  
JOHN G. SMITH

Recorded at

THE CHURCH, LONDON  
THE STRONGROOM, LONDON

Recorded and Mixed by  
Additional Music Research

IAN DOWLING  
ELIZA CARTHY

Church Music

Choir  
Choirmaster  
Organ  
Recorded at  
Recorded by

DORSET SINGERS AND YEOVIL CHAMBER CHOIR  
HELEN BRIND  
REVEREND GRAHAM PERRYMAN  
ST OSMUND'S CHURCH, MELBURY OSMOND, DORSET  
PAUL SANDERSON AND STEVE WRIGHT

Dorset Music Research  
Cast Vocals Recorded at  
Recorded by

VIRGINIA ASTLEY  
SOUND GALLERY STUDIOS, EXETER  
DUNCAN CHAVE

Costumes Made by

SANDS FILMS  
COS PROPS  
ANGELS THE COSTUMIERS  
RAY MARSTON

Wigs by

Cameras, Cranes and Dollies Provided by  
Steadicam by  
Lighting by  
Action Vehicles  
Additional SFX by  
Snow Effects by

PANAVISION  
RED RENTAL, DENMARK  
ARRI LIGHTING  
BICKERS ACTION  
SFX GB Ltd  
SNOW BUSINESS INTERNATIONAL

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Catering by  
Dorset Transport  
Extras Casting  
Facilities Provided by  
Radios Provided by  
Security Provided by  
Travel

LIL & KATE LONDON  
CLARKSON CATERING  
CRAIG'S TAXIS  
MAD DOG CASTING  
ON SET FACILITIES  
AUDIOLINK  
THE MOVIE LOT SECURITY  
MICHAEL DOVEY / THE APPOINTMENT GROUP

FOR BBC FILMS

Senior Business Manager  
Head of Legal and Business Affairs  
Legal and Business Affairs Manager  
Development Executive  
Marketing Executive  
Legal and Production Assistant

MICHAEL WOOD  
ZOE BROWN  
LIVY SANDLER  
ED WETHERED  
JACQUI BARR  
RUTH SANDERS

Production Legal Services  
Insurance Services Provided by  
Completion Guarantor  
Developed with the assistance of

WIGGIN LLP  
GALLAGHER ENTERTAINMENT  
FILM FINANCES  
BBC FILMS

## Songs

Jerusalem The Golden  
Lyric by Bernard of Cluny  
Translated by John M. Neale  
Music by Alexander Ewing

If Ye Love Me  
Written by Thomas Tallis

Lay Me Low  
Written by Addah Z. Potter

Limady  
Traditional

Let No Man Steal Your Thyme  
Traditional  
Arranged by Neill MacColl & Kate St. John

Dribbles Of Brandy  
Traditional  
Arranged by Eliza Carthy, James Delarre, Laurence Hunt, Nic Hurst, Bethany Porter, Saul Rose

Swiss Boy  
Traditional  
Arranged by Eliza Carthy, James Delarre, Laurence Hunt, Nic Hurst, Bethany Porter, Saul Rose

Pretty Polly  
Traditional  
Arranged by Eliza Carthy, James Delarre, Laurence Hunt, Neill MacColl, Bethany Porter, Saul Rose,  
Kate St. John  
O Come, O Come, Emmanuel  
Traditional  
Translated by John M. Neale

Yuletide Jig  
Written by Yann McCullough  
Arranged by Jake Parker

Michael Turner's Waltz  
Traditional  
Arranged by Eliza Carthy, James Delarre, Bethany Porter, John G. Smith

Jenny Lind Polka  
Traditional  
Arranged by Eliza Carthy, James Delarre, Bethany Porter, Saul Rose, John G. Smith

**SOUNDTRACK AVAILABLE ON SONY CLASSICAL**



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SYMONDSBURY ESTATE, DORSET  
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BARBOUR CLOTHING

ANIMAL SAFETY AND WELFARE WAS MANAGED ON SET AT ALL TIMES.

FILMED ON LOCATION IN DORSET, SOMERSET AND OXFORDSHIRE, ENGLAND

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