

# **TYPIST ARTIST PIRATE KING**

A Film by Carol Morley

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## **TYPIST ARTIST PIRATE KING** WRITTEN AND DIRECTED BY CAROL MORLEY

*WORLD PREMIERE*  
*TALLINN BLACK NIGHTS FILM FESTIVAL*  
*CRITICS' PICK COMPETITION*

**INTERNATIONAL SALES**  
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Running time 106 minutes

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***Reality is just around the bend...***

Written and directed by acclaimed director CAROL MORLEY (*Out of Blue, The Falling, Dreams of a Life*) and inspired by her research into the diaries and art of the late undiscovered artist Audrey Amiss, *Typist Artist Pirate King* is a British road movie - with a difference.

Carol has been inspired by Audrey's documented experience of the way she saw her world, as both an artist and a self-proclaimed 'lunatic', and imagined Audrey on an eccentric quest across England, with her psychiatric nurse as her reluctant chauffeur.

The film rides many tones, emotionally and comedically, as it shifts rapidly from the gritty to the fantastical and back again, embracing social realism and magic realism along the way.

*Typist Artist Pirate King* is a singular film, original and inventive, and a warm and engaging one that reaches out to and ultimately embraces its audience, just as they will embrace the unique and unforgettable character of Audrey.



## SHORT SYNOPSIS

In a last-ditch mission to get recognition for her talent, Audrey Amiss (**MONICA DOLAN**) persuades her psychiatric nurse, Sandra Panza (**KELLY MACDONALD**) to take her on a road trip back to where her story began – but with so many deviations along the way, will they ever make it?

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## LONG SYNOPSIS

Artist, outsider and rebel Audrey Amiss (**MONICA DOLAN**) is convinced by a dream that she hasn't got long to live and decides that she must have an exhibition of her art before it is too late. She manages to persuade her wry Community Psychiatric Nurse, Sandra Panza (**KELLY MACDONALD**), to drive her from London to a gallery in her birthplace of Sunderland in the North of England. Setting off in Sandra's electric car, nicknamed 'Sunshine', they reject the motorway, and take the minor, more interesting byways as they take the long way round to their destination.

Along the way they encounter many people that stand in for people from Audrey's past, like the chair yoga teacher whom Audrey believes to be her former Headmistress. As far as Sandra is concerned, Audrey's way of seeing people as characters from her past is 'Delusional Misidentification Syndrome', and she tells her as much. But for Audrey it's just her way of seeing the world, and who has a right to contest that?

Sandra also starts to pick up clues as to what is really troubling Audrey. She has a scar – that looks like a twisted road on a map – that she claims was the start of everything that went wrong in her life. She alludes to a traumatic mysterious event in her teenage years, at a remote beauty spot in Yorkshire called Heber's Ghyll. And she point blank refuses to speak about her estrangement from her sister, Dorothy (**GINA MCKEE**).

When the car breaks down Audrey begins to suspect Sandra of trying to sabotage her quest. They have an ugly fight and Audrey flees, leaving Sandra desperately trying to track her down. Audrey continues her adventures by hitching a ride with a dodgy motorhome driver. She escapes his clutches only to find herself in a field full of historical re-enactors who draw her into their historical fantasy. Sandra enters the surreal scene in an army tank – having flagged down a lift from a friendly soldier. The two are reconciled and continue their adventures together.

That night in a hotel, still disturbed by the encounter with the motorhome driver, Audrey's anxieties spiral and she has a full-blown psychotic episode, causing the hotel receptionist to call the police. Only Sandra's empathetic handling of the situation, using the intimacy and understanding she has built up with Audrey on the road, keeps Audrey from being sectioned there and then.

With Sunshine broken down, they have to resume their trip to the gallery by coach. When they stop at an abandoned mental hospital, which represents the first hospital Audrey was admitted to, the pain of Audrey's lifetime of revolving door sectioning becomes all too present. Audrey screams out in despair at her difficult life trapped in the psychiatric world – and Sandra joins her; she has her own demons to exorcise. It's an electric moment that shows how similar the two women's experiences are, even though one is the patient and the other the carer.

On arrival in Sunderland they hire taxi driver Gabe (**KIERAN BEW**) to take them to the gallery where Audrey will secure her exhibition. But when they arrive at the address

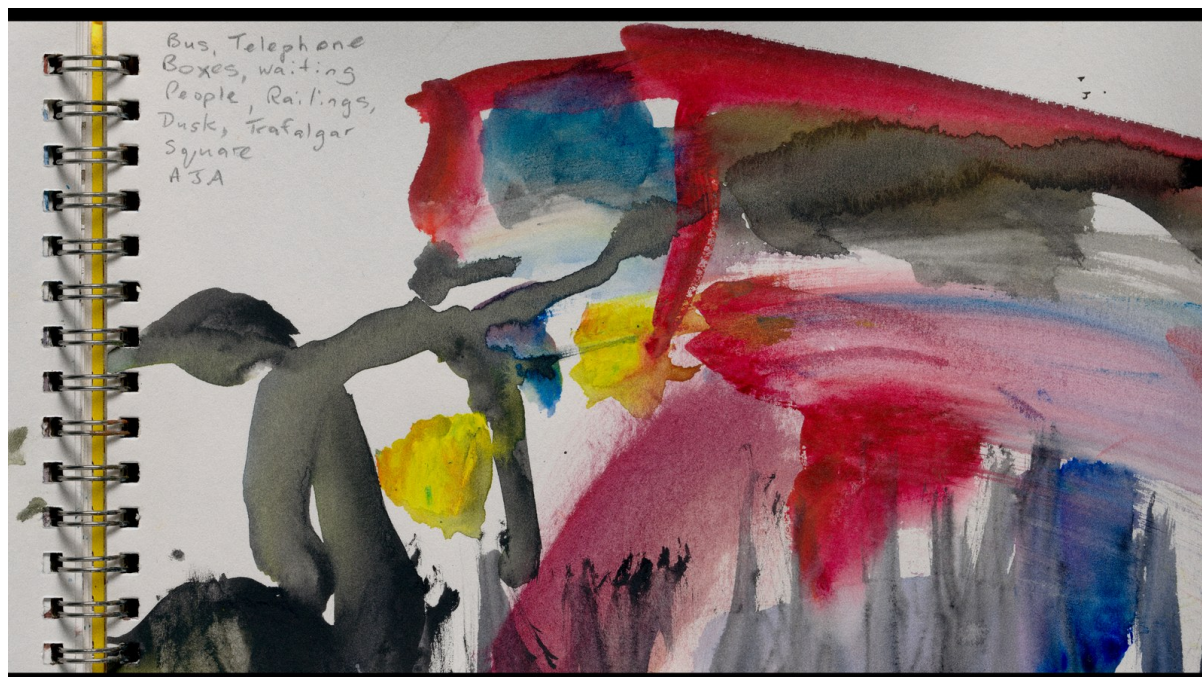
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they discover the gallery is closed, and the 'call for artists' Audrey based her mission on is years out of date. Audrey physically collapses – she has lost the chance to finally be recognised, turns inward, and instead of blaming others, blames herself for getting in her own way. Sandra reveals her own secret trouble, the loss of a patient she blames herself for; she has made mistakes too, but Audrey has helped her not to give up. Audrey rallies. And manages to sell a piece of her work to a local café owner – which gives her the recognition she longs for. It also gives Audrey the courage to travel on to the real endpoint of the journey, even if it was subconscious – her sister Dorothy.

Gabe drives Audrey and Sandra to Yorkshire, where Audrey insists that her elegant, practical sister Dorothy return to Heber's Ghyll with her. When they were teenagers, soon after the tragic death of their father, they came here on a school trip. Audrey had a near fatal fall, which left her with the scar on her wrist and her first experience of psychosis, which took her from a future as a great artist to a life as a psychiatric patient. Audrey has come to believe that Dorothy orchestrated that fall, which is why she cut off all communication with her. At Heber's Ghyll Audrey now plans to confront Dorothy with her crime. Instead, in a profound moment of redemption, she realises that the fall was just an accident - and that it wasn't just she who lost something that day but also Dorothy, who lost her sister, who regarded as her most special childhood friend. The two sisters are reunited in an embrace. Audrey has got her sister back.

In a postscript, Audrey is back home, finishing her scrapbook of mementos from the journey. Her quest is over and she is ready for whatever is waiting for her. Finally, we see a gallery show of the real Audrey Amiss's work.



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## DIRECTOR'S STATEMENT

### THE GENESIS

During my Wellcome Screenwriting Fellowship award year in London I became obsessed by Audrey Amiss's uncatalogued archive of paintings, sketches, scrapbooks, diaries and letters.

At the end of the award year, I wrote about her for The Guardian:

*Born in Sunderland in 1933, to shopkeepers Arthur and Belle Amiss, Audrey developed a talent for drawing and painting at a young age. Her headmistress once wrote to her: "I think you will become one of the greatest painters of the age." After attending Bede grammar school for girls and studying at Sunderland School of Art, Amiss won a place at the prestigious Royal Academy Schools in London, which made a proud splash in the local paper. In 1958, in her final term at the academy, Audrey had what she referred to as her "original breakdown" and ended up in Wallingham Park hospital, formerly Croydon mental hospital.*

*Amiss later came to believe that her breakdown was a conspiracy designed to ruin her, while family members wondered if the impact of the death of her father when she was a teenager had contributed. After hospital, Amiss did not return to her studies, but instead trained as a shorthand typist and spent the next 30 years working for the civil service. Up to her death in 2013, she was admitted to psychiatric wards on dozens of occasions, her diagnoses including bipolar disorder and paranoid schizophrenia.*

In the article I made sure I put a marker of my intention to one day make a film about Audrey:

*But I suddenly feel that rather than me having found Amiss, she has found me. And I know with certainty that I will do whatever it takes to bring her art and life into view, to work towards making a film about her and to make sure that Audrey Amiss will finally be heard and seen.*

### THE SCREENPLAY

As I became even more acquainted with Audrey Amiss through meetings with her surviving relatives, her few friends and those that she had gone to art school with; and as I met and discussed art and mental health with psychologists and psychiatrist and mental health users, I became convinced that the film, for which I was still looking for a form, could not be a documentary. I didn't want others talking *about* Audrey. I decided to create a fictionalised work that could be formally connected to Audrey, that could represent how she described her inner life. And so I began the screenplay – experimenting in different directions - until I finally arrived at the idea of a road movie, of putting Audrey's life in motion.

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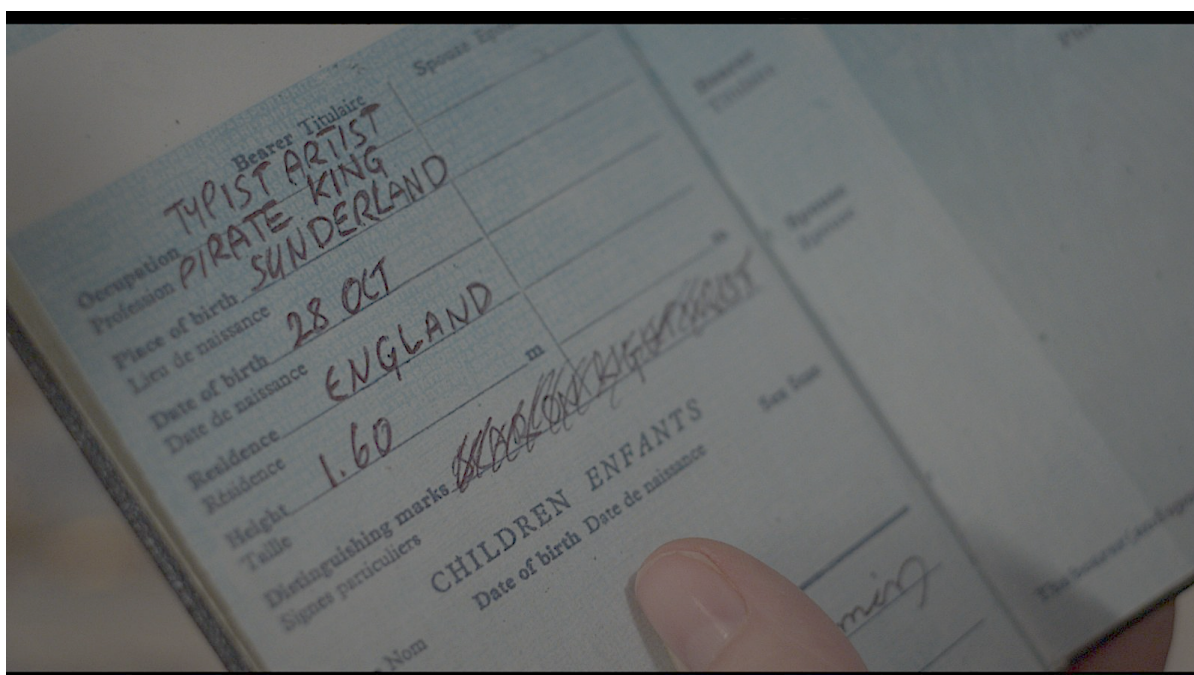
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## A FICTIONAL JOURNEY

The film is a pilgrimage back to where Audrey was from, embracing her way of seeing things, the things that she made, her belief in God and Jesus and religion (she belonged to many denominations) and her love and knowledge of England. It is a fictional journey, but an authentic one woven from events in Audrey's life and her preoccupations. Audrey often likened herself to Don Quixote and so in lieu of his companion Sancho Panza, I created Sandra Panza, a composite of all the community psychiatric nurses Audrey wrote about.

## PSYCHIATRY

Audrey Amiss described her occupation in her passport as 'Typist Artist Pirate King'. It seemed the absolutely appropriate title for the film.



In a very contemporary way, Audrey was skilled in applying multiple identities to herself as well as others. She often saw people as other people – especially people from her past who were no longer alive. This experience, referred to in psychiatry as 'Delusional Misidentification Syndrome', seemed a perfect way to replace typical flashbacks with people that Audrey meets on the road becoming the people from her past.

PAUL FLETCHER, a psychiatrist specialising in psychosis and the Bernard Wolfe Professor of Health Neuroscience at Cambridge University, wrote to me about the film, and his own start in the psychiatric world:

*I think you've done an amazing job in treating Audrey's madness as something that's truly part of her, or her experience of life, while at the same time the perceptions and beliefs about impostors and persecutors is something real to her but doesn't define her. I suppose this was the thing that struck me hard all those years ago – that someone could have a completely altered reality and perhaps be truculent and suspicious and even aggressive to me (often*

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*understandably so, given how they'd been traumatised and devalued and treated like something less than human) but were still open and funny and willing to put up with me and my questions (and my helplessness). Oddly enough, often it felt like I was the apprentice and they were mentoring me)... The conversations between Sandra and Audrey really caught my breath and took me back to those extraordinary situations...*

I am drawn to explore the complex themes and experiences that the mind in extremis creates, stemming from my own first hand experiences and also from early memories of visiting my maternal grandma in the North Wales Asylum; to my Auntie experiencing mental health difficulties all her life – resulting in an early death from alcoholism; to my cousin experiencing psychosis on a number of occasions, and to to my father who suffered severe mental illnesses and killed himself when he was forty-one-years-old. The world of mental health, of madness, of sanity, has played on my mind almost my entire life. But when I tell these stories I desire to bring something more than the darkness - I want to bring humour, kindness, connection, light and hope, the possibility of something to make us all carry on.

## WORKING WITH MY HEADS OF DEPARTMENT



It wasn't until we were doing the post on the film that I realised every single head of department was a woman – an unconscious act – but one that seems to suit the aim of bringing an overlooked woman artist into public view.

Director of Photography AGNES GODARD (*Beau Travail, Sister*) who was also my collaborator on *The Falling*, had grown up in the vicinity of an asylum in rural France, and she noted how those that lived in the asylum populated her life growing up and were mostly ignored or feared by the community. We were happy to work together to give Audrey Amiss the spotlight, to bring her to the front. We spent a lot of time

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discussing how everything about the film would be an extension of Audrey – the colours, the spaces, the people – that it wouldn't be literally through her eyes (as in camera POV) - but a summoning up of her – it would be her film. We would channel Audrey in every frame.

Audrey's flat and the journey through London is deliberately claustrophobic, opening up as we get out of London. With Production designer JANEY LEVICK (*Everybody's Talking About Jamie*), who I'd collaborated with on *The Falling* and *Out of Blue*, we built a set and re-created Audrey Amiss's London flat and contents, based on photographs. With Agnes we spent a lot of time discussing the exact kind of yellow for Sandra Panza's car Sunshine, and created a colour palette for the film drawn entirely from Audrey's art.

Costume designer NATALIE WARD (*The Lady in the Van*) was inspired by the photographs of Audrey to dress her in the layered and highly coloured assortment of clothes she liked to wear, down to the cricket player decorated pyjamas Audrey wore under her clothes.

I collaborated again with *Out of Blue* editor ALEX MACKIE (*Benediction*) to create and preserve the different tonal and thematic shifts – we never wanted to iron these out – so connected are they to Audrey's own emotions, perceptions and outlook.

## THE MUSIC

Composer and musician CARLY PARADIS (*Nick Cave and the Bad Seeds, Line of Duty*) took inspiration from Audrey's paintings and life. She experimented with putting paper under the piano keys to sound like typewriter keys and used one-hole flutes to approximate feeling trapped and released, as well as using the piano that was Audrey's sister Dorothy's first love. Carly collaborated with vocal ensemble THE SHARDS, to create the voices that soar and guide and tempt, as well as including her own voice.

The original music in the film is drawn from Audrey's diaries. She wrote that the energy of DEBBIE HARRY and BLONDIE inspired her to make her art, that ELBOW allowed her to rest, and she often wrote about admiring BOY GEORGE. The lyrics to all the songs used are, of course, an added strand, to deepen a sense of Audrey. The sound in the film is carefully constructed, sometimes deliberately exaggerated, but overall, a finely tuned exploration of the world that accompanied Audrey.

## CASTING

Casting Audrey Amiss was a daunting process, but having worked with MONICA DOLAN before (*The Falling*), I knew that she had the absolute energy, dynamism, skill and power to summon up Audrey Amiss. She took coaching to create Audrey's Sunderland accent, and took on the physical attributes that most made her feel like her – such as Audrey's teeth, glasses and hair, but I wasn't looking for a carbon copy of the way Audrey looked – it just had to be the spirit of Audrey. Monica embodied her brilliantly.



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Casting KELLY MACDONALD as Sandra Panza Audrey's psychiatric nurse was a dream - she brought the right amount of drollness and suppressed feeling to the role, and created a great companion to Audrey. GINA MCKEE met Audrey Amiss's sister Dorothy to prepare for her role, astutely channelling their meeting into her powerful performance – showing how very different the two sisters were, but how the love never evaporated despite the years that Audrey's psychiatric troubles pervaded both their lives.

## THE END

We filmed at many of the locations Audrey had been to herself. Yorkshire's Heber's Ghyll, a place that secretly and then not so secretly obsesses Audrey is the magical location where the climax of the film occurs. Piecing together fragments from her diary, and from interviews with Audrey's sister Dorothy, who visited Heber's Ghyll with me, enabled a full reconstruction of what happened the day Audrey had an accident that nearly ended her life – that triggered her mental illness. Audrey's need to take off her glasses before she had a 'bout of mental illness' was something Audrey did on that day. She saw nuns and sailors. She had the revelation that not only had she suffered in her life and been visited by the devils, but that the angels had been with her too, and I wanted that to form the ending, returning to the real place where it had all once played out.

Dorothy died before the film was finished (the film is dedicated to her) but after reading the screenplay she wrote to me: 'thank you for giving me my Audrey back'. I truly believe that in bringing Audrey back to life there will be many people who find connection with her, and so instead of being the person people crossed the road to avoid, Audrey will finally have the recognition she so deserved.



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## CAST

### **Audrey Amiss MONICA DOLAN**

BAFTA and Olivier Award winning actor MONICA DOLAN's work spans television, film and stage.

Recent feature films include *Cyrano*, *Days of the Bagnold Summer*, *The Dig*, *Rialto*, *Official Secrets*, *Eye in the Sky*, *The Arbor*, *Pride* and *The Falling*. Monica recently played the lead in *Doubt* at Chichester Festival Theatre, to critical acclaim. Before that she revived her performance in "The Shrine" for the Talking Heads Series at The Bridge. Other recent work in theatre includes Brandon Jacobs-Jenkins' critically acclaimed *Appropriate* at the Donmar Warehouse (directed by Ola Ince) and Ivo van Hove's production of *All About Eve* (for which she won an Olivier Award).

Television highlights include *Appropriate Adult* (for which she won the BAFTA), Alan Bennett's *Talking Heads*, Stephen Frears' *A Very English Scandal* (BAFTA nomination Best Supporting Actress), *Black Mirror*, *The Witness for the Prosecution*, *The Casual Vacancy*, *W1A*, *The Thief, His Wife and the Canoe*, and *My Name is Leon*. Monica also wrote and starred in the award-winning play *The B\*east* which transferred to London following a hit run at the Edinburgh Festival.

### **Sandra Panza KELLY MACDONALD**

A native of Glasgow, Scotland, KELLY MACDONALD is perhaps best known as Margaret Schroeder on *Boardwalk Empire*, the voice of Merida in *Brave* and for pivotal roles in work by some of the most influential filmmakers of our time: *No Country for Old Men* by the Coen Brothers, Robert Altman's *Gosford Park* and Danny Boyle's *Trainspotting*.

Macdonald currently stars in Babak Anvari's *I Came By* for Netflix, WWII drama *Operation Mincemeat*, and played herself in the first episode of *Ten Percent*, the English version of the hit French series *Call My Agent!* Macdonald starred in the sixth season of the BBC's police drama *Line of Duty*, global drama *Giri/Haji*. Macdonald made her acting debut as Diane, Renton's (Ewan McGregor) one-night stand in *Trainspotting* (1996) and *T2 Trainspotting*. She played Mary, the visiting servant who works for Maggie Smith's countess in *Gosford Park* (SAG, Critics Choice Awards for the ensemble). Screen credits include *Goodbye Christopher Robin*, *No Country for Old Men*, *Puzzle*, *Dirt Music*, *Swallows And Amazons*, *The Journey Is The Destination*, *The Decoy Bride*, *Choke* with Sam Rockwell and Anjelica Huston (Sundance Film Festival Special Jury Prize for the ensemble cast), *Nanny McPhee* with Emma Thompson, *Lassie* with Peter O'Toole, *All The Invisible Children* for Mehdi Charef and Emir Kusturica, John Crowley's *Intermission*, *Cousin Bette* with Jessica Lange, *Elizabeth* with Cate Blanchett, *Strictly Sinatra*, Gregg Araki's *Splendor*, Phil Joanou's *Entropy*, Mike Figgis' *The Loss Of Sexual Innocence*, Hugh Hudson's *My Life So Far*, *Stella Does Tricks* and *Some Voices*, opposite Daniel Craig. For *Two Family House*, Macdonald received an Independent Spirit Award nomination for Best Female Lead.

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In 2010, she received a Golden Globe Award nomination and shared 2011 and 2012 Screen Actors Guild Awards with the cast of ***Boardwalk Empire***, the critically acclaimed HBO series from creator Terence Winter and executive producer Martin Scorsese. Macdonald starred for all five seasons as the complicated Irish widow and mother who captured the attention of Nucky Thompson (Steve Buscemi), the undisputed ruler of Atlantic City during Prohibition.

## Dorothy GINA MCKEE

GINA MCKEE grew up in County Durham and Sunderland. She won the 1997 BAFTA TV Award for Best Actress for ***Our Friends in the North*** and earned subsequent nominations for ***The Lost Prince*** (2003) and ***The Street*** (2007). She was nominated for Best Actress in a Supporting Role in the 2011 Olivier Awards for ***King Lear*** at the Donmar Warehouse and was nominated for Best Actress 1999 British Independent Film Awards for ***Wonderland***. She also starred on television in ***The Forsyte Saga*** (2002) and as Caterina Sforzain ***The Borgias*** (2011). Her film appearances include ***Notting Hill*** (1999), and ***Phantom Thread*** (2017). In 2002 she was awarded an Honorary Doctorate of Arts from the University of Sunderland. Her recent work includes Michael Grandage feature ***My Policeman*** for which Gina and other leading cast were the first film ensemble to receive TIFF's Tribute Award for Performance.

## Gabe KIERAN BEW

KIERAN BEW was born in the North East of England, in Hartlepool. He has worked extensively in British theatre, television and film since graduation from LAMDA in 2001. His credits include Bill O'Hara in ***Warrior***; Alfonso, Duke of Calabria in ***Da Vinci's Demons*** for Starz; Hans Christian Anderson: ***My Life as A Fairytale*** for Hallmark Entertainment and Gary Parr in Jimmy McGovern's BAFTA award-winning ***The Street***.



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## FILMMAKERS



### Writer and Director **CAROL MORLEY**

BAFTA nominated writer and director **CAROL MORLEY** graduated with a first-class honours degree in Fine Art Film and Video from Central St Martins College of Art.

Her feature films include the Hulu and BBC Film New Orleans set noir ***Out of Blue***, starring Patricia Clarkson, James Caan, Jacki Weaver, Toby Jones and Jonathan Majors; ***The Falling***, an exploration of a mysterious outbreak of fainting in a 1969 girls' school, starring Florence Pugh and Morfydd Clark in their first acting roles alongside Maisie Williams, Maxine Peake and Greta Scaachi; ***Dreams of a Life***, which stars Zawe Ashton and goes behind the anonymous newspaper headline about Joyce Vincent who lay dead in her flat for three years; and the Grierson Award winning ***The Alcohol Years*** revisiting the people that populated Morley's teenage life on the Manchester music scene.

She is also the author of the autobiographical novel ***7 Miles Out***, set in the North West of England where she grew up, which has been optioned for development by Michael Winterbottom's company Revolution, with Morley at the writing and directing helm. ***Typist Artist Pirate King*** is her latest film.

### Produced by **CAIRO CANNON**

Producer **CAIRO CANNON** p.g.a. runs Cannon and Morley Productions (CAMP) with Writer and Director **CAROL MORLEY**.

She produced Carol Morley's ***Out of Blue*** (World Premiere TIFF Platform) starring Patricia Clarkson, James Caan, Jacki Weaver, Toby Jones, Mamie Gummer, Deyn Tyler & ***The Falling*** (World Premiere in competition at the BFI London Film Festival)

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and in competition in Beijing.) with Luc Roeg. *The Falling* stars Maisie Williams, Maxine Peake, Monica Dolan, Greta Scacchi and introduced Florence Pugh.

Previous theatrically released CAMP films include the highly acclaimed *Dreams of a Life* (BFI LFF, Karlovy Vary, SXSW), *Edge* (BFI LFF and Shanghai International Film Festival) and the award winning, BAFTA nominated *The Alcohol Years*.

## Producer AMEENAH AYUB ALLEN

AMEENAH AYUB ALLEN is a BAFTA-nominated and BIFA-winning producer, who was named as one of Screen International's Stars of Tomorrow in 2018.

A year later she completed *Rocks* (2019), directed by Sarah Gavron and produced with Faye Ward (Film4/BFI). The critically acclaimed film won five British Independent Film Awards (BIFA), including Best British Independent Film.

Most recently, she co-produced Clio Barnard's Cannes selected *Ali & Ava* (2021), which was nominated for two BAFTAs and won two BIFAs, having worked across all Barnard's features - most notably *The Selfish Giant* (2012). In 2021, Ameenah completed the prestigious film business training and leadership programme, Inside Pictures, as well as Film London's Breaking the Glass Ceiling and was selected for BAFTA's Elevate in 2022.

## Executive Producer JANE CAMPION

New Zealand director, producer and screenwriter JANE CAMPION was the first female director to receive the Palme d'Or at Cannes Film Festival (1993) for *The Piano*.

Jane studied at the Australian Film Television and Radio School and her first short film, *Peel* (1982), won Best Short Film Palme d'Or in 1986 in Cannes Film Festival. In 1989 Jane directed *Sweetie*, her first feature film, and in 1990 *An Angel at My Table* about New Zealand author Janet Frame. Subsequent to the multi-award-winning *The Piano* were, *The Portrait of a Lady* (1996); *Holy Smoke* (1999); *In the Cut* (2003); *Bright Star* (2009) and the mystery thriller *Top of the Lake* (2012), a six-hour TV mini-series starring, among others, Holly Hunter, which Jane executive produced, co-wrote and directed 3 episodes for the BBC and the Sundance Channel. The series screened at Berlin & Sundance Film Festivals, received 8 Emmy nominations, 2 Golden Globe nominations and won Best Drama at the 2013 Screen Producer's Association Awards. Jane completed production on the second *Top of the Lake* series in 2017 which she created, co-wrote, directed 2 episodes and executive produced. Jane wrote and directed the feature film, *The Power of the Dog* which premiered at Venice Film Festival in 2021 where Jane was awarded The Silver Lion for Best Director.

Jane went on to win many more awards including Academy Award for Best Director, BAFTA Awards Best Film and Best Director and Golden Globes Best Motion Picture & Best Director Motion Picture.

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## Executive Producer ANNE SHEEHAN

ANNE SHEEHAN is an executive producer and film finance executive based in London. A UK chartered accountant, she began her career with Warner Communications Inc. and subsequently worked for Palace Pictures, BBC Films, PolyGram Film International and Film4.

From 2009-2013 she was Prescience's Director of Film Finance responsible for structuring all their investments, including *The Guard* and *The King's Speech*. Since 2014 she has executive produced 14 films including: *Chef*, *Eye in the Sky*, *The Killing of a Sacred Deer*, *The White Crow*, *Official Secrets* and *The Dig*.

## Executive Producer MARIA LOGAN

MARIA LOGAN, a native of St. Petersburg, previously worked as a litigation lawyer at the international law firm Greenberg Traurig in Washington, DC. In 2008 she started her own practice based in London. From 2008 to 2013 she coordinated, among other things, the efforts of many international human rights organizations in support of Mr Khodorkovsky and represented his case before governmental institutions around the world. Following Khodorkovsky's release from prison and his launch of the Open Russia movement in September of 2014, Maria spearheaded the international programmes of Open Russia, including media production projects. Her credits include *Fisherman's Friends: One and All*, *Cottontail*, *The Firebrand*, *The Klarsfelds*, *The Convert*, *The Outrun* and *One Life*.

Maria serves as a Trustee of the Future of Russia Foundation and the Khodorkovsky Foundation. Since 2020 Maria has led the film division of the Khodorkovsky media group and served as executive producer on a number of feature films and documentaries.



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## HEADS OF DEPARTMENT

### Director of Photography **AGNÈS GODARD**

AGNÈS GODARD AFC has shot 16 films for Claire Denis including *Beau Travail* and *35 Shots of Rum*. She was camera operator on Wim Wenders' *Wings of Desire* and *Paris, Texas*.

She also worked with Ursula Maier on *The Line, Sisters & Home* and shot Carol Morley's *The Falling*. She received the prestigious Pierre Angénieux Tribute for outstanding cinematography 2021 at Cannes Film Festival.

### Editor **ALEX MACKIE**

Alex worked with director Danny Cannon as editor on features including *The Young Americans* and *Judge Dredd*.

She cut the pilot for *CSI* for which she received Emmy and Eddie nominations for Best Editing. Other early credits include: *The Heart of Me* directed by Thaddeus O'Sullivan with Helena Bonham-Carter and Olivia Williams; Agnieszka Holland's *Copying Beethoven*; and *St Trinian's* with director Oliver Parker. She has also frequently collaborated with Aisling Walsh, editing *An Inspector Calls*, for which she received a BAFTA nomination for Best Editing, and *Elizabeth Is Missing*, starring Glenda Jackson.

Recent credits include Ritchie Smyth's *The Siege of Jadotville* with Jamie Dornan in the lead, and Carol Morley's *Out of Blue* starring Patricia Clarkson, Terence Davies' *Benediction* with Jack Lowden; *Daliland* for director Mary Harron, starring Sir Ben Kingsley; and this is Alex's second collaboration with Carol Morley. She is working again with Thaddeus O'Sullivan on *The Miracle Club* with Maggie Smith, Laura Linney and Kathy Bates.

### Production Designer **JANEY LEVICK**

Janey is a BAFTA Nominated *This Is England '90* British production designer. She has worked alongside Shane Meadows designing *This Is England '88* and *'90* as well as his Channel 4 Drama *The Virtues*. Previous work includes Art Direction for the acclaimed Nicolas Winding Refn's *Bronson* and Marc Munden's *Utopia*. She has also designed for Ben Wheatley *Sightseers* and Samantha Morton *The Unloved* amongst other award-winning feature films and TV dramas.

Recent work includes Production Design for the film adaptation of *Everybody's Talking About Jamie* from the acclaimed West End hit musical. Janey is a regular collaborator of the Screen Yorkshire trainee scheme for aspiring film makers delivering seminars and participating in short courses in Production Design. *Typist Artist Pirate King* is Janey's third collaboration with Carol Morley after *Out of Blue* and *The Falling*.

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## Composer CARLY PARADIS

BAFTA and Royal Television Society nominated CARLY PARADIS (Canadian born) is a film and TV composer, songwriter and pianist, whose credits include; sole composer of RTS winning and BAFTA nominated series ***Line of Duty*** for BBC (now in its 6th series), Sky's ***The Rising*** (2022), BBC One's ***The Control Room*** (2022), ***Whitstable Pearl*** (2021) for Acorn TV, ITV and World Productions ***The Pembrokeshire Murders*** (2021) for which she was nominated for an RTS award, Netflix Original supernatural drama ***The Innocents*** (2018) which she won a Hollywood Music in Media Award for best song, Sky's ***Sick Note*** series 1 and 2 (Rupert Grint, Nick Frost, Don Johnson), PBS Masterpiece/ITV's ***Prime Suspect:1973*** (prequel to ***Prime Suspect***) and first female-driven horror anthology ***XX*** which had its world premiere at Sundance 2017 (Magnet/XYZ Films). She wrote the original score for Jed Mercurio's feature length BBC adaption of ***Lady Chatterley's Lover*** starring Richard Madden (Game of Thrones).

She also tours live worldwide with Clint Mansell (Requiem for a Dream, Black Swan, The Wrestler). She performed her music at the BBC PROMS 2019, Royal Albert Hall London, as part of a sci-fi soundtrack special with London Contemporary Orchestra. Over the summer this year she has been touring as a pianist with Nick Cave and The Bad Seeds.

## Costume Designer NATALIE WARD

BAFTA award-winning costume designer Natalie Ward has worked on many feature films and television dramas with a variety of directors, including Michael Winterbottom, Carol Morley, Nicholas Hytner, Anthony Minghella, Kevin MacDonald and Roger Michell. Her credits include ***The Lady in the Van***, ***The Boy in the Striped Pyjamas***, ***24 Hour Party People***, ***Le Weekend***, ***Venus***, ***The Debt*** and ***Black Sea***.

Natalie's television credits include the BBC's ***Danny Boy*** directed by Sam Miller, ***Together*** directed by Stephen Daldry and Justin Morgan, ***Black Mirror*** episode "Men Against Fire" directed by Jakob Verbruggen and ***Red Riding 1974*** directed by Julian Jarrold, for which she was nominated for the RTS 2008/2009 Craft Award for Best Costume Design and won the BAFTA 2010 Craft Award for Costume Design. She has recently finished an untitled new project for Netflix and Charlie Brooker.

## Casting Director SHAHEEN BAIG

Shaheen formed her own company in 2002. Working across film and television, Shaheen has cast award winning work with new and established directors. Her credits include ***The Falling***, ***Out of Blue***, ***After Love***, ***Blue Jean*** and ***The Swimmers***.

## THE COMPANIES

### ABOUT CANNON AND MORLEY PRODUCTIONS (CAMP)

Cannon and Morley Productions (CAMP) is a London based film production company run by Producer Cairo Cannon and Writer and Director Carol Morley. They have made award winning shorts, documentaries and feature films that have played in cinemas, on TV and streaming platforms, in galleries and at festivals worldwide. Theatrically



# TYPIST ARTIST PIRATE KING

A Film by Carol Morley

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released films include *Out of Blue*, *The Falling*, *Dreams of a Life*, *Edge*, and *The Alcohol Years*.

## ABOUT THE BFI FILM FUND

The **BFI Film Fund** invests around £25m of National Lottery funding a year into developing and supporting filmmakers with diverse, bold and distinctive projects, that have a cultural relevance or progressive ideas, and which reflect people from different backgrounds.

BFI supported titles won prestigious awards at this year's Cannes Film Festival, with *Triangle of Sadness*, from Writer and Director Ruben Östlund and starring Woody Harrelson and Harris Dickinson, winning the Palme d'Or; and *Aftersun*, the feature debut by Scottish Writer and Director Charlotte Wells and starring Paul Mescal, winning the French Touch prize following its premiere in competition in Critics' Week.

Upcoming and recently released titles include Aleem Khan's BAFTA-winning debut feature *After Love*, whose star Joanna Scanlan won the Best Actress Award; *Brian and Charles* directed by Jim Archer and written and starring David Earl and Chris Hayward, which premiered at the Sundance Film Festival; critically acclaimed *ear for eye* directed by debbie tucker green; striking VR animation *Laika* directed by Oscar®-winner Asif Kapadia; *The Phantom of the Open* directed by Craig Roberts, written by Simon Farnaby and starring Mark Rylance and Sally Hawkins; *True Things* directed by Harry Wootliff and starring Ruth Wilson, which premiered at the Venice Film Festival; interactive VR experience *Goliath: Playing With Reality* directed by Barry Gene Murphy and May Abdalla and narrated by Tilda Swinton, which won the VR Expanded Grand Jury Prize at the Venice International Film Festival; Clio Barnard's *Ali & Ava*, which premiered in Directors' Fortnight at Cannes and was selected for TIFF; Joanna Hogg's *The Souvenir: Part II*, which world premiered in Directors' Fortnight at Cannes in 2021; Terence Davies' *Benediction*, which had its world premiere at TIFF and was selected for San Sebastian; and *The Real Charlie Chaplin* directed by Peter Middleton and James Spinney, which had its world premiere at Telluride. The BFI is a cultural charity, a National Lottery distributor, and the UK's lead organisation for film and the moving image.

Our mission is:

- To support creativity and actively seek out the next generation of UK storytellers
- To grow and care for the BFI National Archive, the world's largest film and television archive
- To offer the widest range of UK and international moving image culture through our programmes and festivals - delivered online and in venue
- To use our knowledge to educate and deepen public appreciation and understanding
- To work with Government and industry to ensure the continued growth of the UK's screen industries

Founded in 1933, the BFI is a registered charity governed by Royal Charter. The BFI Board of Governors is chaired by Tim Richards.

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## ABOUT BCP

B.C.P. Asset Management is one of Ireland's largest independently owned Investment Managers. We have been offering investment solutions for over 50 years, and today we manage over €3.5bn in assets. We have achieved this through a conservative investment approach, constant product innovation and a strong focus on our investors' requirements. Since 2015, BCP has been managing a dedicated niche fund which provides lending to Film & TV productions. We have provided finance to over 70 projects and have always delivered funds to committed projects during this time. The scale of our annual investment inflows along with our 7-year track record in financing Film & TV productions continues to provide reassurance to potential production companies when assessing BCP as a potential financing partner.

## ABOUT LIPSYNC PRODUCTIONS

LIPSYNC Post is an internationally recognised post-house, providing post-production services to the film and television industry for over 30 years. Since 2008, LIPSYNC Productions has invested over £205m in over 210 feature film and TV projects. Such recent projects include *The Ipcress File*, *Mothering Sunday*, *The Forgiven*, *Benediction*, *Small Axe*, *Save the Cinema* and *Living*. With regular festival appearances and over 200 major award nominations and wins, LIPSYNC has become one of the UK's leading production partners.

## ABOUT MBK

MBK Productions, is a London based production company founded by Mikhail Khodorkovsky as part of his media group. Khodorkovsky's own story is one of struggling for freedom against tyranny. MBK Productions seeks to invest in films and develop stories that, in their own way and on whatever level, do the same. Past and present projects have included *Anastasia*, *Still the Big Issue*, *The Walk*, *Fisherman's Friends: One and All*, *Cottontail*, *Typist Artist Pirate King*, *The Firebrand*, *The Klarsfelds*, *The Convert*, *The Outrun* and *One Life*.

## ABOUT WELLCOME

Wellcome exists to improve health for everyone by helping great ideas to thrive. We're a global charitable foundation, both politically and financially independent. We support scientists and researchers, take on big problems, fuel imaginations and spark debate.

# TYPIST ARTIST PIRATE KING

A Film by Carol Morley

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## FRONT CREDITS

BFI  
presents

a CAMP film

in association with  
BCP ASSET MANAGEMENT  
LIPSYNC  
GENESIS ENTERTAINMENT  
and MBK PRODUCTIONS

## MAIN CREDITS

TYPIST ARTIST PIRATE KING

A film by  
CAROL MORLEY

Inspired by the life and times of AUDREY AMISS

MONICA DOLAN  
KELLY MACDONALD  
GINA MCKEE  
KIERAN BEW

Written and Directed by  
CAROL MORLEY

Produced by  
CAIRO CANNON p.g.a.

Producer  
AMEENAH AYUB ALLEN

Line Producer  
SOPHIE MACCLANCY

Executive Producers  
JANE CAMPION  
ANNE SHEEHAN

Executive Producers  
RENO ANTONIADES  
MIA BAYS  
MARIA LOGAN

Executive Producers  
OISÍN O'NEILL  
JOHN GLEESON

# TYPIST ARTIST PIRATE KING

A Film by Carol Morley

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TYRONE WALKER-HEBBORN

Executive Producers

NORMAN MERRY

PETER HAMPDEN

CAROL MORLEY

Director of Photography

AGNÈS GODARD AFC

Film Editor

ALEX MACKIE ACE

Music by

CARLY PARADIS

Production Designer

JANEY LEVICK

Costume Designer

NATALIE WARD

Hair & Makeup Designer

CLAIRE WHITELEY

Casting Director

SHAHEEN BAIG

## END ROLL

First Assistant Director

Malinda Kaur

Location Manager

Matthew Bowden

Production Manager

Tina Schepers

Post Production Supervisor

Meg Clark

Production Accountant

Kirstie White

Script Editor

Kathryn Castles

Production Sound Mixer

Kieron Wolfson AMPS

Sound Designer

Stephen Griffiths

Supervising Dialogue Editors

Sam Southwick • Tim Hands

Re-recording Mixer

Sven Taits

Colourist

Tom Russell

Music Supervisor

Connie Farr

Visual Effects Supervisor

David Fowler

## CAST

Audrey Amiss

Monica Dolan

# TYPIST ARTIST PIRATE KING

A Film by Carol Morley

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|                                     |   |
|-------------------------------------|---|
| Sandra Panza                        | Kelly Macdonald                               |
| Miss Moul                           | Judith Chandler                               |
| Vicar                               | Gary Bates                                    |
| Jesus                               | Paul Miller                                   |
| Jimmy Cragg                         | Anand Toora                                   |
| Pouting Pamela                      | Kya Brame                                     |
| Waitress                            | Dawn Butler                                   |
| Chef                                | James Jaysen Bryhan                           |
| Magic Girl                          | Matilda Firth                                 |
| Miss Hunter                         | Pauline Whitaker                              |
| John Lander Junior                  | Issam Al Ghussain                             |
| Motorhome Driver                    | Neal Barry                                    |
| Joan                                | Christine Bottomley                           |
| Policeman Da                        | Gavin Kitchen                                 |
| Knitting Nelly                      | Joanne Allen                                  |
| Gabe                                | Kieran Bew                                    |
| Girls on Beach                      | Georgie Foley • Felicity Thompson             |
| Beach Cafe Owner                    | Christine Anderson                            |
| Dorothy                             | Gina McKee                                    |
| John                                | Paul Hamilton                                 |
| Stand-in for Ms Dolan               | Sharon Taylor                                 |
| Stand-in for Ms Macdonald           | Alexandra Bousted                             |
| Art Director                        | Liz Simpson                                   |
| Set Decorator                       | Stephen Craighill                             |
| Standby Art Director                | Kate Newall                                   |
| Assistant Art Director              | George W. Turner                              |
| Production Buyer                    | Kaye Kent                                     |
| Supervising Graphic Designer        | Lisa Kenny                                    |
| Graphic Designer                    | Amanda Wilks                                  |
| ScreenSkills Art Department Trainee | Kinga Kovacs                                  |
| Property Master                     | Yann Besrest-Butler                           |
| Standby Props                       | Greg Lonsdale                                 |
| Dressing Props                      | Chris Lone • Chris Sharp                      |
| Additional Standby Props            | James Gerbich • Emma Pitchforth               |
| Additional Dressing Props           | Leila Smith • Alex Walmsley                   |
| Storyboard Artist                   | Joseph Bradshaw • Hakim Medfai • Mark Simpson |
| Additional Photography              | Temple Clark                                  |
| First Assistant Camera              | Anna Valdez Hanks                             |
| Second Assistant Camera             | Marion Peyrollaz                              |
| Central Loader                      | Rachael Stirrup                               |
| Grip                                | Usmaan Arshad                                 |
|                                     | Mark Jones                                    |

# TYPIST ARTIST PIRATE KING

A Film by Carol Morley

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|  |   |
|--|---|
| Grip Trainee<br>Additional Grip  | Bernadette Baker<br>Steven Manningham   |
| Script Supervisor  | Bhairavi Patel  |
| Digital Imaging Technician<br>Additional DIT<br>ScreenSkills Video Assist Trainee  | Villing Chong<br>Martin Laskey<br>Ricardo Battaglia   |
| Boom Operator<br>Second Assistant Sound<br>Additional First Assistant Sound<br>Additional Second Assistant Sound                               | Douglas Templeton<br>Joseph Allman<br>Józef Nowicki<br>Alessandro Rocco Pascale   |
| Gaffer<br>Best Boy<br>Additional Best Boy<br>Electricians<br><br>Additional Electricians   | Thibault Danjou<br>Sebastian Nowell<br>Stuart Johnson<br>Damien Gray<br>Nuno Beirão<br>Pete Georgallou • Justin Gibson • Rob<br>Gifford • Dionne Grailley • Kester<br>Hanby<br>Ian Maclure<br>Alan Flemming • Scott Thomby •<br>Damon Waite |
| Genny Operator<br>Riggers  |   |
| Costume Supervisor<br>Principle Costume Standby<br>ScreenSkills Costume Trainee<br>Additional Costume Standbys<br>Additional Costume Assistant | Claire Hatch<br>Anna Harrington<br>Mariam Haddad<br>Emma Spurling • Kate Brown<br>Lauren Mooney   |
| Hair and Makeup Supervisor<br>ScreenSkills Hair and Makeup<br>Trainee<br>Additional Hair and Makeup Artist                                     | Mary Cooke<br>Rebecca Powell<br>Diana Estrada Hudson  |
| Production Coordinator<br>Production Secretary<br>ScreenSkills Production Trainee  | Bryony Hooper<br>Sarasvati Churchman<br>Pollyanna Diaz Thomson  |
| Assistant Location Manager<br>Location Assistants  | Lian Furness<br>Caitlin Millwood • Daniel Watson •<br>Connor Lewis  |
| Second Assistant Director<br>Third Assistant Director<br>Floor Runners   | Charlotte Simpson<br>Danielle Barrett<br>Rubi Mae Joyce   |

# TYPIST ARTIST PIRATE KING

A Film by Carol Morley

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|   |  |
|---|--|
| Line Runner                             | Mikolaj Maziarski                                      |
| Additional Second Assistant Director    | Emily Mitchell   |
| Additional Third Assistant Director     | Dominic Threlfall                                      |
| Crowd Runner                            | Max Goldberg   |
| Additional Floor Runners                | Bekki Wilson   |
|   | Eva Cordeschi • Tilly Patel                            |
| Casting Associate                       | Jonny Boutwood   |
| Casting Assistants                      | Gabby King • Naomi Jalil • Connor Williams             |
| Construction Manager                    | Brian Eatough  |
| Construction Labourer                   | David Ganderton  |
| Scenic Carpenters                       | Andrew Lee • Andrew Fielding                           |
| Scenic Painters                         | Chris Rodwell • Imogen Peers • Darren White            |
| Special Effects Supervisor              | Rob Rowley   |
| Stunt Coordinators                      | Martin Pemberton • Matt Da Silva                       |
| Stunt Wire Rigger                       | Max Schofield  |
| Standby Rigger                          | Brian Martin   |
| Transport Captain                       | Raj Bassan   |
| Driver for Ms Dolan                     | Mandy Meigh  |
| Driver for Ms Macdonald                 | Lee Woodward-Toyne                                     |
| Facilities Manager                      | Ian Kitchingman  |
| Facilities Captain                      | Chris Bates  |
| Assistant Accountant                    | Edyta Prokop   |
| Payroll Accounts Assistant              | Jade Riley   |
| Financing and Production Legal Services | Lee & Thompson LLP • Antony Swiatek                    |
|   | Damian McParland • Ruth Larkai • Chloe Hutchings       |
| Stills Photographers                    | Sam Taylor • Sarah Weal • Ed Wong                      |
| Voice Coach                             | Daniele Lydon  |
| Vocal and Piano Tutor                   | Dr Laura Holden  |
| Medieval Language Consultants           | Emma Nuding • Dr Timothy Rowbotham • Dr Lauren Stokeld |
| Archive Consultant                      | Elena Carter   |
| Archive Photographer                    | Thomas S. G. Farnetti                                  |
| Archive Photography Coordinator         | Laurie Auchterlonie                                    |

# TYPIST ARTIST PIRATE KING

A Film by Carol Morley

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|                                  |   |
|----------------------------------|---|
| Head Chef                        | Lorna Phillips  |
| Chefs                            | Antonio Marques • Nyle Shepherd<br>Julie Marshall   |
| Health and Safety/Medic Provider | Boval Consulting • Phil Pease   |
| Unit Medic                       | Jamie Gorza   |
| Additional Medics                | Ross Douglas • Zoe Powell   |
| Health and Safety Advisor        | Ben Harding   |
| COVID Coordinator                | Eliza Broadbent   |
| COVID Marshall                   | Ben Stainsby  |
| COVID Lab Technician             | Mufaza Rashid   |
| Wellbeing Facilitator            | Matt Longley  |
| Additional Wellbeing             | Solas Mind  |
| Security Captain                 | Mark Sykes  |
| Mountain Safety                  | James Cooper • Richard Parker   |
| Car Wrangler                     | Grahame Peet  |
| Action Vehicle Drivers           | Cliff Bradley • Alex Cook<br>Neil Mckay • Martin Meaney   |
| Minibus Drivers                  | Steve Brierley • Mick Bagshaw<br>Steve McVinnie   |
| Additional Minibus Drivers       | Mark Porter • Wayne Debenham  |
| Additional Unit Drivers          | Pete Caruana • Alan Gates<br>Nabeel Arshad • Rak Varma • Lucy<br>Heap • James Mullaney • Wayne<br>Cooper • Stephen Royle  |
| Camera Truck Driver              | Richard Charles   |
| Additional Camera Truck Driver   | Victor Wynne  |
| Facilities Driver                | Paul Fenton   |
| Scarab Beetle and Mouse Wrangler | Jenny Pullman   |
| Dog Wrangler                     | Sonia Turner  |
| SA Agencies                      | CBC Casting Agency • NE14<br>LB Casting • Norf • Quirky Kidz<br>Articulate • Slick Casting  |
| Chair Yoga Class                 | Mary Baldock • Marilyn Banks • Joanna<br>Bond • Jenni Crabtree • Sandra Grice •<br>Patricia Greenwood • Jacky Hudson •<br>Karen Iles • Alicia Jackson • Jennifer<br>Sanchez • Kelly Ann Taylor • Sandra<br>Turner |
| Battle Reenactors                | Stephen Banks • Ant Butcher • Karen<br>Cutley • Richard Cutts • John Nolan •<br>Florence Oxley • Jesse Phelps • Conor   |



# TYPIST ARTIST PIRATE KING

A Film by Carol Morley

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Stewart • JP Stubbings • Andrew Quick  
• Charlotte Vardy • Sam Vardy

Morris Dancers

Brian Bell • Andrew Garrick • Burt  
Hunter • Adrian Jones • Roger  
Kennington • Geoff Roberts

Nuns

Lynn Bradshaw • Elizabeth Ingham •  
Samantha Lord

Sailors

Christopher Graham • Adam  
Holdsworth • John Tongue

## Post Production

First Assistant Editor  
Post Production Coordinator  
Assistant Music Coordinator  
ADR Voice Casting  
ADR Wrangler  
Loop Group

Dale Gorman  
Kevin Hasham  
GeorgiaMae Bromley  
Phoebe Scholfield  
Leopold Benedict  
Ewan Bailey • Julia Barrie • Rupert  
Farley • Steve Kynman • Naomi  
McDonald  
Tom Machell • Elizabeth Price • Molly  
Roberts • Emma Tate • Adam Turns  
The ElectricPig • Mike Connolly

Additional VFX

## Post Production Services by LipSync Post

Facility Director  
Post Producer  
Head of DI  
DI Coordinator  
Senior Online Editor  
DI Assistants  
Head of Technical Support  
Technical Operators  
Head of Engineering

Lisa Jordan  
Lorraine Dryden  
James Clarke  
Elizabeth Newsham  
Ben North  
Carlton Hooper • Stacey Sandford  
Rick White  
Craig Arthur • Niele Peart  
Linden Brownbill

## Titles by LipSync Post

Head of Design  
Senior Designer  
Designer  
Design Coordinator

Howard Watkins  
Julia Hall  
Xanthe Bodington  
Calum Martineau

## Visual Effects by LipSync Post

Visual Effects Producer

Paul Driver

# TYPYST ARTIST PIRATE KING

A Film by Carol Morley

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|  |                                  |
|--|----------------------------------|
| Visual Effects Operation Manager       | Alasdair MacCuish                |
| Visual Effects Production Coordinators | Annie Gordon • Joni Andreou      |
| Visual Effects Bidding Producer        | Jan Hogevoold                    |
| 2D Supervisor                          | Pedram Rozi                      |
| Concept Artist                         | Grant Bonser                     |
| Visual Effects Editor                  | Rob Jewell                       |
| Pipeline TD                            | Jesse Spielman                   |
| Systems Administrators                 | Barry Zobel • Luke Hamilton      |
| Visual Effects Accountants             | Donna Romero • Dominika Zawislak |
| Visual Effects Producer                | Paul Driver                      |

## Sound by LipSync Post

|                           |                              |
|---------------------------|------------------------------|
| Second Re-recording Mixer | Mark Langlay-Smith           |
| Sound Effects Editors     | Brian Gilligan • Tom Jenkins |
| ADR Mixer                 | Yanti Windrich               |
| ADR Recordist             | Tom Stringer                 |
| ADR recorded by           | Goldcrest                    |
| ADR Mixer                 | Mike Tehrani                 |
| ADR Assistant             | Alex Stylianou               |
| Audio Producer            | Lizzie Campbell-Kelly        |
| Foley recorded by         | Universal Sound              |
| Foley Mixer               | Ben Cross                    |
| Foley Artists             | Clare Mahoney • Ian Waggot   |

## Music Recorded at The Empire Studio Hackney

|  |   |
|--|---|
| Studio Manager                               | Isabel Locke  |
| Score Engineer and Mixer                     | Olga FitzRoy  |
| Assistant Recording Engineer                 | Marc McCouig  |
| Music Sound Design                           | Si Begg   |
| Orchestrator/Music Editor/Composer Assistant | Alessandro Apolloni   |
| Orchestrator and Music Copyist Services      | Michael Elderkin  |
| Piano  | Carly Paradis   |
| Percussion                                   | Joby Burgess  |
| French Horn                                  | Anna Drysdale   |
| Vocal Ensemble                               | Shards • Kieran Brunt<br>Lucy Cronin • Kate Huggett • Jack Lawrence-Jones • Greg Link<br>Blake Morgan • Laurel Neighbour • Héloïse Werner |

# TYPIST ARTIST PIRATE KING

A Film by Carol Morley

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"Will Anything Happen (Remastered)"

Performed by Blondie

Written by Jack Nathan Lee

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Under licence from Universal Music  
Operations Ltd

"This Land Is Your Land"

Performed by Charlie Lally • Dennis  
O'Brien

Written by Woody Guthrie

Published by TRO - Ludlow Music  
Inc/Woody Guthrie Publications Inc

Written by Woody Guthrie

Published by TRO - Ludlow Music  
Inc/Woody Guthrie Publications Inc

"Dear Friends"

Performed by Elbow

Written by Richard Barry Jupp, Peter  
James Turner, Craig Lee Potter, Guy

Edward John Garvey, Mark Potter  
Salvation Music Ltd (NS)

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Chappell Music Publishing Ltd

Courtesy of Polydor (UK) Ltd

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Operations Ltd

"The Valentine"

Performed by Frank Lee

Traditional

"Jerusalem"

Performed by Francoise Ainsworth •

Cathy Baxandall • Emerald Brook

• Ruth Burns • Rosie Carne • Sarah  
Coakes • Penny Coulthard • Elizabeth

Franks • Desnee Jones • Marjorie

Smith • Sally Sumpner • Sally Varley

Written by William Blake

Composed by Sir Hubert Parry

"Who Knows Where the Time Goes?"

Performed by Fairport Convention

Written by Sandy Denny

Published by Fairwood Music (UK) Ltd.

©1968 The Estate of Sandy Denny

Courtesy of Island Records

Under licence from Universal Music  
Operations Ltd

"King of Everything"

Performed by Boy George

Written by Michael Emile Craig, George  
O'Dowd, Martin Glover

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Reservoir/

Reverb Music Ltd (PRS) Very Me Music

Ltd and Big Life Music New Works

(PRS)

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Courtesy of AWAL Recordings

"Will Your Anchor Hold"

Performed by Gina McKee and Monica

Dolan

Written by Priscilla Jane Owens

Composed by William J. Kirkpatrick

Original artworks by Audrey Amiss ©Tunnicliff/ Weatherell

Audrey Amiss' archive and artworks are held by Wellcome Collection, London

Angel of the North by Antony Gormley

# TYPYST ARTIST PIRATE KING

A Film by Carol Morley

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Worldwide Sales by Metro International Entertainment Ltd

## For Metro

|                                     |                 |
|-------------------------------------|-----------------|
| Partner/CEO                         | Will Machin     |
| Partner/Production and Acquisitions | Sam Parker      |
| Partner                             | Natalie Brenner |
| Sales and Acquisitions Director     | Michael Yates   |
| Sales and Marketing Coordinator     | Issy Carr       |
| International Servicing             | Marc Bijum      |
| Business and Legal Affairs          | Andy Ordonez    |
| Accounts                            | Neil Levy       |

## For Cannon and Morley Productions

|                                    |                         |
|------------------------------------|-------------------------|
| Business Affairs Consultant KenRen | Katharine Otway         |
| Media                              |                         |
| Accounts Malde & Co                | Raj Malde • Ritesh Shah |

## For BFI

|                            |                   |
|----------------------------|-------------------|
| Editor at Large            | Lizzie Francke    |
| Head of Production         | Fiona Morham      |
| Development Executive      | Phoebe Sutherland |
| Script Consultant          | Marilyn Milgrom   |
| Head of Production Finance | Ian Kirk          |
| Business Affairs Manager   | Vicky Skea        |

## For LipSync Productions

|                                   |                                     |
|-----------------------------------|-------------------------------------|
| Development Producer              | Sire Ramos                          |
| Assistant Development Producer    | Peter Vaughan                       |
|                                   | Christos Michaels • Sarah Cundall • |
| Legal Services Lee & Thompson LLP | Neha Tarabdkar                      |

## For MBK

|   |   |
|---|---|
| Legal Services Simkins LLP                | Jonathan Blair • Juliane Althoff              |
| Camera and Lighting Equipment provided by | Provision • Danny Howarth                     |
| Additional Camera Equipment               | Jigsaw 24 • Rentaraid • Utility Cards         |
| DIT Equipment provided by                 | Notorious DIT Michael Pentney                 |
| Rigging Equipment                         | HRC Rigging • FSS Rigging • Schofield Rigging |
| Walkie Talkies and Internet               | Sitelink Communications Ltd                   |
| Editing Equipment                         | Origin Film & Television                      |
| Location Catering                         | Daru Film And TV • Danny Janes                |
| Production Offices                        | Prime Studios • Ben Hepworth                  |
| Insurance by Tysers                       | Paul Hillier • Lucy Foweraker                 |
| Payroll Services/Crew                     | Sargent-Disc                                  |
| Contracts/Accounts Software               |   |
| Neg Check and Clearances                  | Debbie Banbury-Morley                         |

# TYPIST ARTIST PIRATE KING

A Film by Carol Morley

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CoSmopolitan Production Services  
Completion Guarantor

Security Services  
Facilities and Technical Services  
Action Vehicles and Low-Loaders  
supplied by

Back Projection  
Location Marshalls  
Traffic Management

Couriers  
Vehicle Hire  
Swing Drivers supplied by

Fangs FX  
Weathernet  
Water Coolers

Cast and Crew Accommodation

Post Production Script

Victoria Stone

Film Finances Inc. • David Korda  
James Shirras • Lucie Graves

Capricorn Media Protection

Amro Facilities

Anglo American Filming Vehicles

Dunton Projection FX

Olympus Crews

Think!

Cargo Express

Budget Vehicle Rentals

Driver Hire

Chris Lyons

Dr Richard Wild

Waterlogic

The Chambers • KSpace • Marriott

Roomzzz • Kennedy Travel

Sapex Scripts

## **Thank you for all your support and encouragement:**

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# TYPYST ARTIST PIRATE KING

A Film by Carol Morley

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No animals were maltreated or injured during the making of this film.

Filmed on location in Yorkshire, London, Sunderland and Versa Leeds Studios, UK

# TYPIST ARTIST PIRATE KING

A Film by Carol Morley

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In Loving Memory of Dorothy Weatherell

