
SONY PICTURES CLASSICS

Mr. Turner

A film by Mike Leigh

Official Selection

Cannes Film Festival 2014
Telluride Film Festival 2014
Toronto International Film Festival 2014
New York Film Festival 2014

Winner, Best Actor – Timothy Spall, Cannes Film Festival 2014

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CREDITS

CAST

J.M.W. Turner
Hannah Danby
Sophia Booth
William Turner
Mary Somerville
Benjamin Robert Haydon
John Ruskin
Sarah Danby
Dr. Price
Mr. Booth

TIMOTHY SPALL
DOROTHY ATKINSON
MARION BAILEY
PAUL JESSON
LESLEY MANVILLE
MARTIN SAVAGE
JOSHUA MCGUIRE
RUTH SHEEN
DAVID HOROVITCH
KARL JOHNSON

FILMMAKERS

Written & Directed by Mike Leigh
Executive Producers Tessa Ross, Norman Merry, Gail Egan
Producer Georgina Lowe
Co-Producers Michel Saint-Jean, Malte Grunert
Cinematography Dick Pope BSC
Production Designer Suzie Davies
Editor Jon Gregory ACE
Music Composed by Gary Yershon
Costume Designer Jacqueline Durran
Make-Up & Hair Designer Christine Blundell

Director's Statement:

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

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

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

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

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

Mike Leigh

SHORT SYNOPSIS

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

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

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

MEDIUM SYNOPSIS

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

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

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

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

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

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

LONG SYNOPSIS

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

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

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

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

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

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

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

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

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

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

During one of Turner's well-attended but badly-delivered public lectures on perspective, William Senior suffers a serious coughing attack.

Subsequently, the old man's condition quickly deteriorates, and in the presence of his bereft son and housekeeper, he dies. His last words with Turner concern the mentally unstable state of the artist's long-deceased mother. It is apparent that neither man had much affection for her.

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

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

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

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

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

Turner scuttles about, enjoying friendly banter with various colleagues. He shares a taciturn exchange with John Constable, whose 'Opening of Waterloo Bridge', all bright reds and scarlets,

has been hung next to Turner's predominantly grey seascape, 'Helvoetsluys'. For a jape, Turner paints a startling red blob slap in the middle of his piece, and after a few minutes' consideration by all present, culminating in Constable's leaving in a huff, Turner returns to convert the red blob into a life-buoy. Much amusement all round.

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

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

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

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

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

Back in his London studio, Turner leaves off painting his 'Snow Storm – Steam-boat off a Harbour's Mouth' to attend to potential customers in his gallery. These are the young John Ruskin and his father, who are pondering buying Turner's painting 'Slavers Throwing Overboard the Dead and Dying – Typhoon coming on'.

Time passes. By now, both Turner and Hannah are becoming older and greyer, and Hannah's skin condition is getting worse. Meanwhile, Turner is enjoying his secret other life with Mrs Booth at Margate. They walk out, arm in arm, taking the sea air; he sketches, she shops and sweeps; he goes out for long working trips.

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

In Mrs Booth's house, Dr Price examines the artist in bed, in Mrs Booth's presence. Warning "Mr Mallard" not to work too hard, the physician asks Turner to remind him what is his

profession. He begs to differ with Turner's claim to be a lawyer, and reveals that he knows who he is, and that he is honoured to meet him.

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

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

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

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

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

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

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

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

In the countryside, Turner is inspired by coming upon a state-of-the-art railway engine, hauling its carriages, and back in his London studio he paints his 'Rain, Steam, and Speed'. Hannah surveys this piece somewhat blankly.

We are now in the Victorian Age. Four short scenes depict philistine attitudes towards Turner's increasingly radical and more abstract-looking work.

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

Two other occasions in art galleries, in Turner's absence.....

Three gentlemen scoff at a Turner, and two ladies sarcastically compare his work with varied kinds of food.

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

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

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

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

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

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

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

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

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

Arriving back to Mrs Booth, Turner is, with some difficulty, describing his visit that day to Hyde Park to look at the construction of Crystal Palace. Suddenly, he has a heart attack.

Meanwhile, Hannah finds Turner's discarded jacket, which has been soiled by one of her cats. A letter she finds in one of the pockets is addressed to him at his Chelsea house, the existence of which she is, of course, entirely ignorant.

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

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

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

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

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

Then he declares, "The sun is God!", laughs briefly, and dies.

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

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

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

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

CHARACTER NOTES

J.M.W. TURNER: Timothy Spall

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

WILLIAM TURNER SENIOR: Paul Jesson

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

HANNAH DANBY: Dorothy Atkinson

A niece of Sarah Danby (see below), Hannah Danby (1786-1853) was Turner's faithful housekeeper for over forty years. She died two years after Turner.

SOPHIA BOOTH: Marion Bailey

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

JOHN BOOTH: Karl Johnson

A mariner, he married Sophia about 1825, probably at Dover. Their Margate boarding house commanded great sea views.

SARAH DANBY: Ruth Sheen

Sarah Danby (1760/1766-1861) was Turner's first mistress, and the mother of his two illegitimate daughters. As the widow of an organist and composer, she received a monthly pension from the Royal Society of Musicians, which she collected from an office in Leicester Fields (now Leicester Square).

EVELINA DUPUIS: Sandy Foster

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

GEORGIANA THOMPSON: Amy Dawson

Georgiana Thompson (1811-1843) was Sarah Danby and Turner's second illegitimate daughter. She died in childbirth, having married three years earlier.

MARY SOMERVILLE: Lesley Manville

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

BENJAMIN ROBERT HAYDON: Martin Savage

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

GEORGE JONES: Richard Bremmer

George Jones (1786-1869), Royal Academician, painter and army officer. After the RA schools, he enlisted, fought in the Peninsular War, and was an officer in the occupation of Paris in 1815. Said to resemble the Duke of Wellington, a comparison he relished, he painted battle scenes, and was later Librarian and Acting President of the RA. A close friend of Turner and an executor of his will.

(See 'Turner's Body Lying in State, 29 December 1851', Tate Britain.)

JOHN CAREW: Niall Buggy

John Edward Carew (1785-1868), Irish sculptor. Lord Egremont of Petworth being his main patron, Carew moved early to Brighton, using Petworth's chapel as his studio. He exhibited at the RA, but was never elected a member. The south-facing relief at the bottom of Nelson's Column in Trafalgar Square is his work.

SIR WILLIAM BEECHEY: Fred Pearson

Sir William Beechey (1753-1839), from Oxfordshire. Royal portrait painter, much admired by George III and Queen Charlotte.

C.R. LESLIE: Tom Edden

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

DAVID ROBERTS: Jamie Thomas King

David Roberts (1796-1864), Scottish landscape painter and Royal Academician. Began by painting theatre sets with Clarkson Stanfield (see below), with whom he became close friends,

moving to London with him. Roberts was the first British artist to travel extensively in Spain, Egypt and the Holy Land.

(See 'Ronda, Spain', Tate Britain.)

CLARKSON STANFIELD: Mark Stanley

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

SIR JOHN SOANE: Nicholas Jones

Sir John Soane (1753-1837), architect, Royal Academician. From Reading, the son of a bricklayer.

Designed the Bank of England. Intimate friend of Turner.

(See Sir John Soane's Museum, Lincoln's Inn Fields, London.)

SIR MARTIN ARCHER SHEE: Clive Francis

Sir Martin Archer Shee (1769-1850), a Dubliner. Portrait painter. Elected to the Royal Academy, due more to his political than his artistic skills. President for many years, defending the Academy against a hostile Parliamentary enquiry. Escorted the young Queen Victoria during her private view of the Summer Exhibition in 1845.

SIR CHARLES EASTLAKE: Robert Portal

Sir Charles Eastlake (1793-1865), from Plymouth, the son of a judge. Taught by Haydon. At 22, painted a very successful portrait of the captured Napoleon on board HMS Bellerophon. This was sold for one thousand guineas, enabling him to travel to Italy, where he remained for fourteen years. Turner stayed with him in Rome and painted in his studio. Royal Academician, Secretary of the Fine Art Commission, tasked with the decoration of the Houses of Parliament at Westminster. President of the RA. First Director of the new National Gallery.

SIR AUGUSTUS WALL CALLCOTT: Simon Chandler

Sir Augustus Wall Callcott (1779-1844), landscape painter and Royal Academician. Close friend of Turner. A consummate courtier and Surveyor of the Queen's Pictures.

THOMAS STOTHARD: Edward de Souza

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

JOHN CONSTABLE: James Fleet

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

LORD EGREMONT: Patrick Godfrey

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

JOHN RUSKIN: Joshua McGuire

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

DR PRICE: David Horovitch

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

J.J.E. MAYALL: Leo Bill

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

QUEEN VICTORIA: Sinéad Matthews

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

JOSEPH GILLOTT: Peter Wight

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

ABOUT THE DIRECTOR

Credits and awards

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

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

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

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

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

Broadcast Film Critics Association Awards 2011 Nomination:
Best Original Screenplay

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

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

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

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

Best Original Screenplay

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

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

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

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

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

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

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

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

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

Santa Barbara International Film Festival 2011

Virtuoso Award, Lesley Manville

Washington DC Area Film Critics Association Awards 2010 Nomination:
Best Original Screenplay

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

BAFTA LA Comedy Festival 2009
Best Film

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

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

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

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

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

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

Empire Awards 2009 Nomination:
Best Actress, Sally Hawkins

European Film Awards 2008 Nominations:
Best Film
Best Actress, Sally Hawkins

Evening Standard British Film Awards 2009 Peter Sellers Award for Comedy, Sally Hawkins
Nomination:

Peter Sellers Award for Comedy, Eddie Marsan

Gaudí Awards 2009 Nomination:

Best European Film (Millor Pel·lícula Europea)

Hollywood Film Festival 2008

Breakthrough Award Actress of the Year, Sally Hawkins

Golden Globes 2009

Best Performance by an Actress in a Motion Picture - Comedy or Musical, Sally Hawkins

Nomination:

Best Motion Picture - Comedy or Musical

London Critics' Circle Film Awards 2009

British Supporting Actor of the Year, Eddie Marsan Nominations:

British Film of the Year

British Actress of the Year, Sally Hawkins

British Supporting Actress of the Year, Alexis Zegerman

British Director of the Year

Los Angeles Film Critics Association Awards 2008

Best Actress, Sally Hawkins

Best Screenplay

2nd place - Best Supporting Actor, Eddie Marsan

National Society of Film Critics Awards 2009

Best Director

Best Screenplay

Best Actress, Sally Hawkins

Best Supporting Actor, Eddie Marsan

New York Film Critics Circle Awards 2009

Best Director

Best Actress, Sally Hawkins

Best Director, Mike Leigh

2nd place - Best Screenplay, Mike Leigh

3rd place - Best Film

Mill Valley Film Festival 2008

Spotlight Award, Sally Hawkins

Online Film Critics Society Awards 2009 Nominations:

Best Actress, Sally Hawkins

Best Supporting Actor, Eddie Marsan

Pula Film Festival 2008

Golden Arena International Competition: Best Director

San Francisco Film Critics Circle 2008

Best Actress, Sally Hawkins

Santa Barbara International Film Festival 2009

Virtuoso Award, Sally Hawkins

Satellite Awards 2008

Best Motion Picture, Comedy or Musical

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

Vancouver Film Critics Circle 2009 Nominations:

Best Actress, Sally Hawkins

Vera Drake (2004) - 125 minutes *Academy Awards 2005* Nominations:

Best Achievement in Directing

Best Original Screenplay

Best Performance by an Actress in a Leading Role, Imelda Staunton

Bangkok International Film Festival 2006 Nomination:

Golden Kinnaree Award - Best Film

BAFTA Awards 2005

David Lean Award for Direction

Best Performance by an Actress in a Leading Role, Imelda Staunton Best Costume Design,

Jacqueline Durran Nominations:

Best Film

Alexander Korda Award for Best British Film

Best Performance by an Actor in a Supporting Role, Philip Davis

Best Performance by an Actress in a Supporting Role, Heather Craney

Best Original Screenplay

Best Editing, Jim Clark

Best Production Design, Eve Stewart

Best Make-Up / Hair, Christine Blundell

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

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

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

Camerimage 2004
Golden Frog, Dick Pope

Chicago Film Critics Association Awards 2004
Best Actress, Imelda Staunton

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

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

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

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

Empire Awards 2005 Nomination:
Best British Actress, Imelda Staunton

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

Evening Standard British Film Awards 2005

Best Film
Best Actress, Imelda Staunton

Golden Globes 2005 Nomination:

Best Performance by an Actress in a Motion Picture – Drama, Imelda Staunton *London Critics'*

Circle Film Awards 2005

British Film of the Year

British Director of the Year

British Screenwriter of the Year

Actress of the Year, Imelda Staunton

British Supporting Actor of the Year, Philip Davis Nominations:

British Supporting Actor of the Year, Eddie Marsan

British Supporting Actress of the Year, Ruth Sheen

Los Angeles Film Critics Association Awards 2004

Best Actress, Imelda Staunton

National Board of Review 2004

Top Ten Films

National Society of Film Critics Awards 2005

Best Actress, Imelda Staunton

(Tied with Hilary Swank for 'Million Dollar Baby')

New York Film Critics Circle Awards 2004

Best Actress, Imelda Staunton

Online Film Critics Society Awards 2005 Nomination:

Best Actress, Imelda Staunton

Political Film Society 2005 Nomination:

Human Rights Award

Robert Festival 2006 Nomination:

Best Non-American Film (Årets ikke-amerikanske film)

San Diego Film Critics Society Awards 2006

Best Picture

Best Screenplay, Original

Best Actress, Imelda Staunton

Best Supporting Actor, Philip Davis

Satellite Awards 2005 Nominations:

Best Motion Picture, Drama

Best Actress in a Motion Picture – Drama, Imelda Staunton

Screen Actors Guild Awards 2005 Nomination:

Outstanding Performance by a Female Actor in a Leading Role, Imelda Staunton *Seattle Film Critics Awards 2004*

Best Actress, Imelda Staunton

Southeastern Film Critics Association Awards 2004

2nd place - Best Actress, Imelda Staunton

Toronto Film Critics Association Awards 2004

Best Performance – Female, Imelda Staunton

Vancouver Film Critics Circle 2005

Best Actress, Imelda Staunton

Venice Film Festival 2004

Golden Lion

Volpi Cup - Best Actress, Imelda Staunton

Washington DC Area Film Critics Association Awards, 2004

Best Actress, Imelda Staunton

All or Nothing (2001) - 128 minutes *British Independent Film Awards 2002 Nomination:*

Best Actor, Timothy Spall

Cannes Film Festival 2002

In Competition for Palme D'Or

Chicago International Film Festival, 2002 Nomination:

Gold Hugo, Best Feature

European Film Awards 2002 Nominations:

Audience Award

Best Director

Best Actor, Timothy Spall

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

Best Actress, Lesley Manville

London Critics' Circle Film Awards 2003

British Film of the Year

British Actress of the Year, Lesley Manville Nominations:

British Supporting Actress of the Year, Ruth Sheen

British Director of the Year, Mike Leigh

British Screenwriter of the Year, Mike Leigh

Satellite Awards 2003 Nominations:

Best Motion Picture Foreign Language

Best Screenplay, Original

Topsy-Turvy (1999) – 159 minutes

Academy Awards 2000

Best Costume Design, Lindy Hemming Best Make-Up, Christine Blundell & Trefor Proud

Nominations:

Best Screenplay Written Directly for the Screen

Best Art Direction-Set Decoration, Eve Stewart & John Bush

BAFTA Awards 2000

Best Make Up/Hair, Christine Blundell Nominations:

Alexander Korda Award for Best British Film

Best Screenplay - Original

Best Performance by an Actor in a Leading Role, Jim Broadbent

Best Performance by an Actor in a Supporting Role, Timothy Spall

British Independent Film Awards 2000 Nominations:

Best Director

Best Actor, Jim Broadbent

Best Achievement in Production

Chicago Film Critics Association Awards 2000 Nominations:

Best Screenplay

Best Actor, Jim Broadbent

Empire Awards 2001 Nomination:

Best British Film

Evening Standard British Film Awards 2001

Best Film

Best Actor, Jim Broadbent

Independent Spirit Awards 2000 Nomination:
Best Foreign Film

London Critics' Circle Film Awards 2001 British Actor of the Year, Jim Broadbent
Nominations:

British Director of the Year
British Screenwriter of the Year
British Film of the Year
British Supporting Actor of the Year, Timothy Spall
British Supporting Actress of the Year, Shirley Henderson
British Supporting Actress of the Year, Lesley Manville
British Producer of the Year, Simon Channing Williams

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

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

New York Film Critics Circle Awards 2001
Best Director
Best Film
3rd place - Best Actor, Jim Broadbent

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

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

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

European Film Awards 1997 Nomination:
Best Actress, Katrin Cartlidge

Evening Standard British Film Awards 1998

Best Actress, Katrin Cartlidge

Tokyo International Film Festival 1997 Nomination:

Tokyo Grand Prix, Mike Leigh

Valladolid International Film Festival

Silver Spike

Tied with 'Things I Left in Havana'.

Youth Jury Award - Special Mention Competition

Secrets & Lies (1996) -141 minutes *Academy Awards 1997* Nominations:

Best Picture

Best Director

Best Screenplay Written Directly for the Screen

Best Actress in a Leading Role, Brenda Blethyn

Best Actress in a Supporting Role, Marianne Jean-Baptiste

Argentinean Film Critics Association Awards 1998

Silver Condor - Best Foreign Film (Mejor Película Extranjera)

Australian Film Institute 1997

Best Foreign Film Award

BAFTA Awards 1997

Alexander Korda Award for Best British Film

Best Screenplay - Original

Best Performance by an Actress in a Leading Role, Brenda Blethyn Nominations:

Best Film

David Lean Award for Direction

Best Performance by an Actor in a Leading Role, Timothy Spall

Best Performance by an Actress in a Supporting Role, Marianne Jean-Baptiste

Boston Society of Film Critics Awards 1996

Best Director

Best Actress, Brenda Blethyn

Camerimage 1996

Golden Frog, Dick Pope

Cannes Film Festival 1996

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

Chicago Film Critics Association Awards 1997 Nominations:

Best Picture
Best Director, Mike Leigh
Best Actress, Brenda Blethyn

Chlotrudis Awards 1997 Nominations:

Best Director
Best Movie
Best Actress, Brenda Blethyn
Best Supporting Actress, Marianne Jean-Baptiste

César Awards 1997 Nomination:

Best Foreign Film (Meilleur film étranger)

Directors Guild of America 1997 Nomination:

Outstanding Directorial Achievement in Motion Pictures

Empire Awards 1997

Best British Actress, Brenda Blethyn

European Film Awards 1997 Nomination:

Best Film

Florida Film Critics Circle Awards 1997

2nd place - Best Actress, Brenda Blethyn

Fotogramas de Plata 1997

Best Foreign Film (Mejor Película Extranjera)
(Tied with *Breaking the Waves*)

French Syndicate of Cinema Critics 1997

Best Foreign Film

Golden Globes 1997

Best Motion Picture, Drama

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

Goya Awards 1997

Best European Film (Mejor Película Europea)

Guild of German Art House Cinemas 1997

Guild Film Award – Silver Foreign Film (Ausländischer Film)

Humanitas Prize 1997

Feature Film Category

Independent Spirit Awards 1997

Best Foreign Film

Italian National Syndicate of Film Journalists 1997

Silver Ribbon - Best Director - Foreign Film (Regista del Miglior Film Straniero)

Silver Ribbon - Best Female Dubbing (Migliore Doppiaggio Femminile)

Aurora Cancian - For the voice of Brenda Blethyn

Kinema Junpo Awards 1998

Best Foreign Language Film

Readers' Choice Award - Best Foreign Language Film

London Critics' Circle Film Awards 1997

British Director of the Year

British Film of the Year

British Actress of the Year, Brenda Blethyn Nomination:

British Actor of the Year, Timothy Spall

Los Angeles Film Critics Association Awards 1996

Best Director

Best Picture

Best Actress, Brenda Blethyn

National Board of Review 1996

Top Ten Films

National Society of Film Critics Awards 1997

2nd place - Best Film

2nd place - Best Actress, Brenda Blethyn

2nd place - Best Director, Mike Leigh

Sant Jordi Awards 1997

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

Satellite Awards 1997 Nominations:

Best Director of a Motion Picture

Best Motion Picture

Best Performance by an Actress in a Motion Picture – Drama, Brenda Blethyn

Screen Actors Guild Awards 1997 Nomination:

Outstanding Performance by a Female Actor in a Leading Role, Brenda Blethyn

Southeastern Film Critics Association Awards 1997

2nd place - Best Actress, Brenda Blethyn

Writers Guild of America 1997 Nomination:

Best Screenplay Written Directly for the Screen

Naked (1993) - 126 min *BAFTA Awards* Nomination:

Alexander Korda Award for Best British Film

Cannes Film Festival

Best Actor, David Thewlis

Best Director

In Competition for Palme D'Or

Chicago International Film Festival 1993 Nomination:

Gold Hugo - Best Feature, Mike Leigh

Evening Standard British Film Awards 1994

Best Actor, David Thewlis

Independent Spirit Awards Nomination:

Best Foreign Film

London Critics Circle Film Awards 1994

British Actor of the Year, David Thewlis

National Society of Film Critics Awards 1994

Best Actor, David Thewlis

New York Film Critics Circle Awards 1993

Best Actor, David Thewlis

3rd place

Best Film

Sudbury Cinéfest
Best International Film

Toronto International Film Festival
Metro Media Award

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

Europacinema Academia Italiana 1991
Best Film

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

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

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

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

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

Evening Standard British Film Awards
Peter Sellers Award for Comedy

Independent Spirit Awards Nomination:
Best Foreign Film

Venice Film Festival

FIPRESCI Prize

Bleak Moments (1971) - 111 min

Chicago 1972

Grand Prix (Golden Hugo)

Locarno International Film Festival 1972

Golden Leopard

TELEVISION AND SHORT FILMS

Hard Labour (1973) - 75 min

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

Old Chums (1975) - 5 min

Probation (1975) - 5 min

Afternoon (1975) - 5 min

A Light Snack (1975) - 5 min

The Permissive Society (1975) - 5 min

Nuts in May (1975) - 75 min

Knock for Knock (1976) - 30 min

The Kiss of Death (1976) - 80 min

Abigail's Party (1977) - 104 min

Who's Who (1978) - 80 min

Grown-Ups (1980) - 90 min

Home Sweet Home (1982) - 90 min

Meantime (1983) - 90 min

Berlin Film Festival 1984 (Forum) People's prize

Four Days in July (1984) - 96 min

The Short and Curlies (1987) - 18 min

Cork Film Festival 1988

Best Short Film

BAFTA Awards Nomination:

Best Short Film

A Sense of History (1992) – 28 min *BAFTA Awards* Nomination:

Best Short Film

Clermont-Ferrand International Short Film Festival

Audience Award International Competition

A Running Jump (2012) – 35 minutes

Other Awards:

BAFTA Awards 1996

Michael Balcon Award

Empire Awards 1996

Lifetime Achievement Award

Camerimage 2000

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

Gotham Awards 2004

Lifetime Achievement Award

London Critics' Circle Film Awards 2000

Dilys Powell Award

Taormina International Film Festival 2002

Taormina Arte Award

STAGE PLAYS written and directed by Mike Leigh

The Box Play, 1965

My Parents Have Gone To Carlisle, 1966

The Last Crusade of the Five Little Nuns, 1966

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

*in print, production rights available

**in print, production rights not available

ABOUT THE CAST

TIMOTHY SPALL (J.M.W. Turner)

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

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

DOROTHY ATKINSON (Hanna Danby)

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

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

MARION BAILEY (Sophia Booth)

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

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

Her extensive television work includes recent roles in 'Case Histories', 'Him and Her', 'Being Human', 'New Tricks', 'Persuasion' and 'Midsomer Murders'.

PAUL JESSON (William Turner)

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

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

LESLEY MANVILLE (Mary Somerville)

Mike Leigh's most frequent actor collaborator, Lesley Manville has worked with the director on 'Secrets and Lies', 'High Hopes', 'Topsy-Turvy', 'All or Nothing', 'Vera Drake', 'Another Year', the BBC film 'Grown-Ups', a radio play and on stage in 'Grief' at the National Theatre. Her other screen credits include Carlo Carlei's 'Romeo and Juliet', Robert Zemeckis's 'A Christmas Carol', the upcoming 'Theory Of Everything', 'Molly Moon: The Incredible Hypnotist' and the Disney feature, 'Maleficent'.

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

For 'All or Nothing' she won British Actress of the Year from the London Critics' Circle Film Awards and was nominated for Best Actress in the Evening Standard British Film Awards. For 'Topsy-Turvy', she was nominated for British Supporting Actress of the Year in the London Critics' Circle Film Awards.

On stage she appeared in the original productions of the modern classics 'Top Girls', 'Serious Money' and 'Les Liaisons Dangereuses', as well as the highly acclaimed revivals of Edward Bond's 'Saved' and 'The Pope's Wedding'. In the last few years, Lesley has worked extensively at the National Theatre appearing in 'His Dark Materials', 'Pillars of the Community', 'The Alchemist' and 'Her Naked Skin' and recently at the Old Vic Theatre in 'All About My Mother' and 'Six Degrees of Separation'. She was most recently seen at the Almeida Theatre and in London's West End as Mrs Alving in Richard Eyre's acclaimed production of Ibsen's 'Ghosts', for which she won the Olivier Award and London Critics' Circle award as Best Actress.

Her frequent television work includes Alan Clarke's much acclaimed 'The Firm', and the highly successful series 'Cranford', 'Holding On', 'Other Peoples Children', 'Bodily Harm', 'Real Women', 'The Cazalets', and 'North And South' .

MARTIN SAVAGE (Benjamin Robert)

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

JOSHUA MCGUIRE (Josh Ruskin)

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

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

RUTH SHEEN (Sarah Danby)

MR. TURNER marks Ruth Sheen's sixth collaboration with Mike Leigh. In 1989, she was named European Actress of the Year as Shirley in 'High Hopes' (opposite 'Vera Drake' co-star Phil Davis), and in 1993 she appeared at the Theatre Royal Stratford East in his play, 'It's A Great Big Shame!' Most recently, she played Gerri in 'Another Year', Maureen in 'All or Nothing', and Lily, the black marketer, in 'Vera Drake'. Other film work includes 'Virtual Sexuality', 'The Young Poisoner's Handbook', 'Little Dorrit', 'Vanity Fair', 'Run Fat Boy Run', 'Heartless' and 'Welcome to the Punch'.

On television she has been seen in numerous plays and series including 'Holding On' and 'Never Never', both written by Tony Marchant, 'Bramwell', 'Cracker', 'Tom Jones', 'Fanny Hill', 'Misfits', 'Poirot', 'The Mimic' series one and two and 'The Accused', written by Jimmy McGovern. On stage, she has recently worked at the National Theatre in 'Blurred Lines', the Royal Court Theatre in 'In Basildon', and was also seen at the Royal Court in 'Stoning Mary', at the National Theatre in 'Market Boy', and at the Soho Theatre in 'An Oak Tree' and 'Leaves of Glass'.

DAVID HOROVITCH (Dr. Price)

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

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

KARL JOHNSON (Mr. Booth)

MR. TURNER marks Karl Johnson's first film with Mike Leigh. His other film appearances include Derek Jarman's 'Jubilee' and 'The Tempest', John Maybury's 'Love is the Devil', Terence Davies' 'The Deep Blue Sea', Edgar Wright's 'Hot Fuzz', Neil Burger's 'The Illusionist' and, mostly recently, 'The Sea' and 'Good Vibrations'.

Karl is best known for his role as series regular Twister in 'Lark Rise To Candleford'. Some of his other extensive television work includes 'Born and Bred', 'Rome', 'Rules of Engagement', 'A Tale of Two Cities', 'David Copperfield', 'The Chatterley Affair', 'Small Island', 'Modern Men' and 'Merlin'. Most recently, he appeared in 'Call the Midwife' and 'Atlantis', both for the BBC.

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

ABOUT THE CREW

GEORGINA LOWE / Producer

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

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

DICK POPE / Cinematographer

Dick Pope has worked with Mike Leigh on 'Life is Sweet', 'Naked', 'Secrets and Lies', 'Career Girls', 'Topsy-Turvy', 'All or Nothing', 'Vera Drake', 'Happy-Go-Lucky', 'Another Year', 'A Running Jump' and his television short, 'A Sense of History'. At Camerimage (the International Festival of the Art of Cinematography) Pope has twice won the main prize, once in 1996 for his work on 'Secrets and Lies', and again in 2004 for 'Vera Drake'. In 2000 at the same festival, he and Mike Leigh won for best director/cinematographer collaboration. His other feature film credits include 'The Illusionist', for which he received an Oscar® nomination amongst other citations, Barry Levinson's 'Man of the Year', John Sayles' 'Honeydripper', Christopher McQuarrie's 'The Way of The Gun', Gurinder Chadha's 'Angus Thongs and Full Frontal Snogging', Richard Linklater's 'Me and Orson Welles' and 'Bernie', James Griffiths' 'Cuban Fury', Jill Sprecher's 'Thin Ice' and, most recently, 'Angelica' by Mitchell Lichtenstein.

JON GREGORY A.C.E. / Editor

Jon Gregory has worked with Mike Leigh on 'A Running Jump', 'Another Year', 'Secrets and Lies', 'Naked', 'Life is Sweet', 'High Hopes', 'The Short and Curlies', and 'A Sense of History'. For director John Hillcoat, he cut 'The Road' and also the critically acclaimed 'The Proposition' in 2005. For Mike Newell, Gregory served as editor on 'Four Weddings and a Funeral', 'Donnie Brasco', 'Pushing Tin' and 'An Awfully Big Adventure'. More recently Gregory cut 'Hysteria' for Tanya Wexler. Gregory received BAFTA nominations for 'Four Weddings and a Funeral', the television series 'Traffik', and 'In Bruges'.

JACQUELINE DURRAN / Costume Designer

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

GARY YERSHON / Composer

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

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

His many scores for BBC radio include 'Three Men in A Boat', 'Gawain and the Green Knight' and 'Troilus and Criseyde' for Radio 4, 'The Theban Plays' and 'The Winter's Tale' for Radio 3, and the Sony Award-winning dramas 'Lorelei' and 'Autumn Journal'. His TV work includes three cartoon series, 'Skin Deep', and Lynda La Plante's 'Trial and Retribution IX and X'. Gary also works as a writer, translator and teacher. He is an Associate Artist of the Royal Shakespeare Company.

CHRISTINE BLUNDELL / Make-Up & Hair Designer

MR. TURNER marks Christine Blundell's eleventh collaboration with Mike Leigh following 'Life is Sweet', 'Naked', 'Secrets and Lies', 'Career Girls', 'Topsy-Turvy', for which she won an

Oscar® and a BAFTA for Best Make-up, 'All or Nothing', 'Vera Drake', for which she received a BAFTA nomination, 'Happy-Go-Lucky', 'Another Year' and 'A Running Jump'.

Her other credits include 'Sherlock Holmes', 'The Boat That Rocked' (aka 'Pirate Radio'), 'Eastern Promises' on which she was Personal Make-up Artists to Naomi Watts, 'And When Did You Last See Your Father', 'Sunshine', 'Casino Royale' (hairdressing supervisor), 'Closer', on which she was Personal Make-up Artist to Natalie Portman, 'Finding Neverland', for which she was BAFTA nominated, and 'The Constant Gardener'. She most recently worked on William Monahan's 'London Boulevard', John Landis's 'Burke and Hare', Danny Boyle's 'Trance', Richard Curtis's 'About Time', Bill Condon's 'The Fifth Estate' and Matthew Vaughn's 'The Secret Service'.

SUZIE DAVIES / Production Designer

MR. TURNER marks Suzie Davies' second collaboration with Mike Leigh, following the short film 'A Running Jump'. Her other credits as production designer include the television dramas 'Christopher and His Kind', 'The Children', 'Murder on the Homefront', 'Mad Dogs' and 'Lip Service'. Her work as Art Director includes 'The Long Firm', 'Fingersmith', 'Tipping the Velvet' and 'The Young Visitors'.

JACQUELINE RIDING / Research

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

NINA GOLD / Casting

MR. TURNER is Nina Gold's eighth collaboration with Mike Leigh following 'Topsy-Turvy', 'All or Nothing', 'Vera Drake', 'Happy-Go-Lucky', 'Another Year', 'A Running Jump' and the revival of his play 'Ecstasy' at Hampstead Theatre. She is also known for her work on 'Rush', 'The King's Speech', 'Les Miserables', 'Bright Star', 'Hot Fuzz', the miniseries 'John Adams',

for which she won an Emmy for Outstanding Contribution to Casting, and the television series 'Game Of Thrones' for which she has received three Emmy nominations.