



Directed by: Ellen Kuras
Written by: Liz Hannah, Marion Hume, John Collee
Produced by: Kate Solomon, Kate Winslet, Troy Lum, Andrew Mason, Marie Savare, Lauren Hantz
Cast: Kate Winslet, Josh O'Connor, Andrea Riseborough, Andy Samberg, Alexander Skarsgård, Marion Cotillard
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FILM SYNOPSIS

LEE, the directorial feature from award-winning Cinematographer Ellen Kuras, portrays a pivotal decade in the life of American war correspondent and photographer, Lee Miller (Kate Winslet). Miller's singular talent and unbridled tenacity resulted in some of the 20th century's most indelible images of war, including an iconic photo of Miller herself, posing defiantly in Hitler's private bathtub. Miller had a profound understanding and empathy for women and the voiceless victims of war. Her images display both the fragility and ferocity of the human experience. Above all, the film shows how Miller lived her life at full-throttle in pursuit of truth, for which she paid a huge personal price, forcing her to confront a traumatic and deeply buried secret from her childhood.

DISCOVERING LEE

Elizabeth 'Lee' Miller, born in 1907 in Poughkeepsie, New York was, as Winslet explains, "An unstoppable force of nature with a tremendous lust for life." She became a model for Vogue and Vanity Fair magazines before moving to Paris to study photography with Man Ray. She set up her own photographic studios in Paris and New York before relocating to Cairo. It was then a chance meeting with Roland Penrose that led her to move to London at the outbreak of WWII. Miller overcame challenges and traveled to Europe to report for British Vogue from the frontline. Her surrealist images, along with her pack shots, portraits and extraordinary WWII photographs rightly earned her a key place in history as one of the most fascinating figures of 20th Century photography.

It was the chance discovery of Lee Miller that was the catalyst for Kate Winslet to begin the journey of the film. As she explains, "eight years ago a really good friend of mine who lives in Cornwall and works as a researcher for an auction house, phoned me and said, 'there's an amazing table in an auction that's coming up and you just have to get it, it's incredible.' I love cooking and hosting big meals, I love old tables, so I bought it." The table, it turns out, was owned by Annie Penrose, the sister-in-law of Roland Penrose, Lee Miller's husband. It had been the centerpiece to the house where Lee Miller had spent time with the likes of Max Ernst, Paul Éluard, Man Ray, Picasso and Roland Penrose. During those hedonistic summers of love these artists would prepare meals, eat, discuss ideas and create at this table and acquiring it set Winslet on her own creative journey.

Uncovering more about Lee posed a burning question for Winslet, "why had no one made a film about her?" Winslet was keen to find out more and answer that question. When she contacted Tony Penrose, Lee Miller and Roland Penrose's son, he told her, "many people have tried to make films about Lee, we have a whole box of screenplays in the attic that have never been made." When asked by Winslet why that was, Tony replied, "they just didn't quite get her."

Working closely with Penrose, Winslet began the lengthy creative process of finding a way into Miller's extraordinary life. Using his book, *The Lives of Lee Miller* as a starting point, Winslet set about considering the structure for the screenplay. "Getting the script right was the biggest challenge" says Winslet, "we kept asking ourselves, how do we stop this being a biopic? It would have been impossible to tell the cradle-to-grave story of Lee Miller because she lived so many lives."

The film wisely did not set out to be a biopic as Penrose explains, "what the producers have done is to select the most salient moments of Lee's life that present her personality." As producer Kate Solomon says, "it's not about the drama of Lee's life, but rather, it's about her inner life, how she felt and what drove her forward. It's a story about a woman, a human being with a heart and a soul, and how the horrors of war affected her."

For Winslet, focussing the screenplay on a particular decade of Miller's life was a way "to get rid of all the preconceived ideas about Lee Miller as the model and the subject of many male artists' gaze." The team wanted to tell the absolute truth of Lee and who she became and that truth as Winslet

shares, “revealed itself when she worked for British Vogue as a war correspondent on the frontline during World War II. That’s the part of her story we focus on.”

Solomon explains, “it was about finding the period in her life that tells the crux of what she is about and, for Lee, that period is the ten years which take her from the pre-war sunlit days of the south of France where she spent time with her artistic friends, through to the heart of darkness of Dachau.” The challenge was working out how in the script they could move from all of these varied moments of her life and the transition between them. Employing the device of having a young man, played by Josh O’Connor, interview Miller about her life, enabled the team to shape the screenplay’s narrative as Penrose explains, “having Lee, in the later stages of her life, be interviewed about her photographs allows us into her inner world and gave us a very smooth way to move from one event to the next.” Winslet agrees, “when that element came into play, it began to feel like the movie we were hoping to make.”

Discovering what drove Miller, unveiled to Winslet what an utterly unstoppable woman she was and how relevant her story is today, “she was a life force to be reckoned with, so much more than an object of attention from famous men with whom she is associated. This woman was a photographer, writer, and reporter. She did everything with love, lust, and courage. She is an inspiration for what you can achieve, what you can bear, and what you can do if you dare to take life firmly by the hands and live it at full throttle.”

With pre-production revving up, Winslet began to consider taking on the role as she says, “Lee Miller was a truth-seeker and a truth-teller, at an enormous emotional and personal cost to herself, that was the thing that drove her and that was the reason she wanted to tell the truth of the atrocities of the Nazi regime. She was a woman who was so intrinsically true to who she was.” It was these qualities that attracted Winslet to play Miller and drove her to tell her story as she explains, “I’m so taken by her, how she lived, how she was free with her body, with her affection, with her opinions about things, with telling the truth, speaking the truth and teaching other people how to do that. It’s everything I live for, and yet Lee Miller was doing it years ago and way better than everybody and certainly better than me. To be playing someone who I truly admire, adore, look up to, and aspire to be even a little bit like, it’s the most enormous privilege.”

Spending a lot of time with Winslet during the pre-production period, Penrose discovered that the similarities between the two women extended far beyond aesthetics as he explains, “talking to Kate, little things often came filtering into our conversation that were just what Lee would have said and Kate asked the questions Lee would have asked. There’s an immersive quality in Kate that was there in Lee. If Lee wanted to find out how to cook a new dish, she would go into the most incredible detail to learn how and by the end of it, she would have known as much as the master chef. That’s exactly the kind of attitude that Kate has towards Lee and this movie.”

Miller lived so many lives, reinventing herself in a desire to be free, to know more, learn more, and be more. As she famously said, “I’d rather take a picture than be one.” She was an incredible woman, it is therefore no surprise that Winslet discovered her story and became the one to bring it to light.

PRE-PRODUCTION

As Penrose explains, “Lee Miller didn’t take no for an answer, and she got things done.” It was with this same energy and spirit that Kate Winslet led the film into pre-production as fellow producer Kate Solomon explains, “Kate put this film together the way Lee Miller put things together, with a passion and energy that gathered people and made them feel that they’re going on an adventure with her.” Castmate Andy Samberg agrees, “Kate’s been trying to make this happen for a little over eight years, because she believes it is important. I’m sure plenty of people have said no to her the same way

people said no to Lee but like her she didn't let that stop her and because of that tenacity it's now being made."

With the scripts in place the next creative decision was which of Miller's original photographs to include in the film. As Winslet explains, "only when it was clear what our story structure was, did we then go in search of the images that Lee had taken to fit those moments." Key moments like Hitler's apartment and Dachau were crucial, but there were also the images of the suicides in Leipzig when entire Nazi families were killing themselves that they wanted to include, as Winslet says, "there's a very famous image of the Bürgermeister's daughter taken by Lee, where she is so close to this young 15-year-old girl's face which looks like a Dresden doll. This Nazi child had been forced to take her own life by her father, it's horrific and it is just the most devastating image." It was these images that set Miller apart as an exceptional war photographer and were therefore important to include in the film, not only to show her skills behind the camera but also to reveal something of the woman she was. "It's brave stuff" Winslet explains, "and that's where her work really stood out. Miller refused to allow things to be covered up, partly because she herself was covering up a trauma of her own, but also because she truly believed that she had to inform as many people as she possibly could about the atrocities of the Nazi regime. And she did."

The images taken at Dachau were a testament to Miller's tenacity as a war correspondent and her commitment to telling the truth. It was vital to Winslet that they be included, "rather than taking photographs from a distance, Lee jumped up into the train full of corpses, she stood amongst them, and photographed the faces of the guards looking in. She wanted to show the horror of what had really happened, that back home people didn't know." As Winslet explains, Miller had also become an incredible writer, "she wrote to Audrey Withers her article imploring people to 'believe it'. People didn't believe, they didn't. It's remarkable how covered up the Holocaust was for so long; think about the Nuremberg trials and it feels like they just happened. The coverup was extraordinary, but Lee refused to live like that. It ruined her, it completely ruined her. But this was the remarkable thing about her, she kept going, she just kept going no matter what." It was her freedom of spirit and expression that allowed her to go behind the lines of war and photograph it in a way that had never been seen before as Solomon says, "she was unique in her approach to life and that is what made her and her work so unique."

For Penrose including these images in the film was not only a helpful story device but "a wonderful celebration of her work" and allows the audience to discover far more about Miller, as he explains, "the key thing that defines her photography is compassion, and that comes from somebody who knew what suffering really felt like. She knew what it was like to be marginalised, to be badly treated. She knew what it was like to be in danger and that comes through in her photography." Miller herself had been badly abused at a very young age, but rather than destroying her it laid the foundations for an empathy that she used as a way of understanding the world around her.

In making a film about an extraordinary woman, it was hugely important to Winslet that it be told by women. Her choice to have a female director was therefore very much a conscious one, as she explains, "there was no question that it would be a woman who would direct this film." Having known Ellen Kuras since working together when she was a cinematographer on *Eternal Sunshine of the Spotless Mind* and *A Little Chaos*, Winslet was keen to offer her the opportunity to direct her first feature. Kuras was thrilled to be invited to direct the film as she explains, "everything Lee Miller did, she did with passion. When she became a photographer, she threw herself into it and when she was a middle-aged woman she went to war and did so fully with her heart, head, and soul."

In considering the cinematic approach to the script, both agreed that they wanted the film to get under the skin of Miller and watch her with a female gaze, as Kuras explains, "we wanted to be with her, hear her breathe, see what she was seeing, go through these events with her and understand vicariously and viscerally what she was going through so we could better understand her as a person

and understand her as a woman who threw herself into the heart of darkness.” Having access to Miller’s archive was an invaluable asset for the creative process as Kuras says, “it really was a treasure trove” from which they could draw. “Being able to see Lee’s photos as well as her contact sheets gave us an insight into what she saw and what she was thinking when she took those photos. In a way they were a map to what she was experiencing taking photographs and allowed us to see behind the scenes of some of her most iconic images.”

Usually the casting process for a film begins once a director is on board but, as with so many aspects of this film, many of the creative decisions had already been made by Winslet before anyone else was on board. Given that Winslet had been working on the project for several years, she had a very clear vision for the project as Kuras explains, “Kate really put the whole thing together and has been phenomenal in shaping the vision for the film.” Drawing up a wish-list of actors to be a part of the film, Winslet set about approaching them and all made a commitment to her to come on board when the film went into production. As Kuras says, “the people who were on the wish list all said yes and they stuck with us. There’s a lot to be said for that.”

However, for the casting of David Scherman, it was co-writer, Marion Hume, who suggested to Winslet she ask Andy Samberg to play the role saying, “he looks just like him.” Looking at images of Scherman, Winslet could not deny the similarity between the two, but as she explains, “he’s a comedian so I wasn’t sure if this would be the kind of work that he would be interested in, but I dared to ask him and he said yes!” Samberg later revealed that he was “terrified” because of people’s preconceived ideas of him being the “funny guy.” In order to alleviate those fears Winslet told him, “as soon as you get on set, day one, you’re going to open your mouth, you’re going to be David Scherman, and all those fears are just going to evaporate.” And they did.

The level of casting is clearly a testament to Winslet and the project itself, with Samberg playing LIFE Magazine photographer David E. Scherman; Alexander Skarsgård playing English Surrealist painter, photographer, poet and biographer Roland Penrose; Marion Cotillard playing Duchesse Solange D’Ayen, the fashion director of French Vogue and close friend of Miller’s; Josh O’Connor playing the young journalist who takes older Lee back to her time on the front line, and Andrea Riseborough playing British Vogue Editor Audrey Withers. With additional cast members including Noemie Merlant playing Nusch Eluard; Arinzé Kene playing Major Jonesy; Vincent Colombe playing Paul Eluard; Patrick Mille playing Jean D’Ayen; Samuel Barnett playing Cecil Beaton and Zita Hanrot playing Ady Fidelin.

“This real sense of people wanting to be here and feeling grateful to be invited into this club to tell this story, has been really overwhelming for me” reveals Winslet. For some of the cast, Winslet’s commitment was equally overwhelming. This inclusive spirit was of paramount importance to her throughout production as Skarsgard explains, “her passion was infectious. It was clear how much she knew about each of the characters and how much she cared about them and that made me and many others excited to be a part of the project.” Winslet’s ability to gather such amazing talent came as no surprise to Cotillard, “I understand why they came; it was not hard to make the decision to say yes to Kate Winslet, and to such an amazing, amazing story which was so well written.”

As with the cast, Winslet was able to pull in the friendships and working relationships she had been able to nurture over the years, to enable the production to collect their incredible award-winning team including director of photography Pawel Edelman (*The Pianist*, *Ray*), production designer Gemma Jackson (*Aladdin*, *The Gentlemen*), costume designer Michael O’Connor (*Jane Eyre*, *The Duchess*), hair and make-up designer Ivana Primorac (*Darkest Hour*, *The Reader*) and two-time Academy Award-winning composer Alexandre Desplat (*The Shape of Water*, *The Grand Budapest Hotel*). “Like Miller, Winslet has a great way of gathering and connecting people,” says Solomon. “Kate has been the driving force for all of us,” Primorac explains, “usually, as heads of department we all chip in and talk to the actors, especially the leading actor about what we’ve researched and learnt about the character. This time it was Kate who was telling us because she had been doing research

for this for more than eight years.”

Winslet was adamant the film be a world that the audience would find themselves immersed in, “that’s not done just through words and performance, it’s done through clothes, the light, the music, how it looks and feels in those spaces that the characters are moving through. It’s our job to bring that all to life and take the audience on her journey, one that until now we’ve only read about,” Winslet explains.

An emotional moment for Kuras and Winslet came when they dared to phone composer Alexandre Desplat and ask him if he would come on board as the film’s composer as Winslet recalls, “we had a Zoom meeting with Alexandre, and at the end of the call, he said, well, I am so excited to join you. We burst into tears; we just couldn’t believe he’d said yes.” As with Desplat, all of the creatives jumped at the chance to work with Winslet on the project and in doing so meant the creative process could begin.

In order to create Lee’s world, the production design team began the painstaking search for the huge range of locations needed. Scouring Croatia and Budapest, they were able to find the settings for scenes as varied as Dachau, Hitler’s Apartment, Vogue’s offices, a fishing village, the villa in Mougins, a field hospital and many more.

The script allows the audience to jump in and out of Miller’s images and the real images provided the creative team with inspiration as cinematographer Pawel Edelman explains, “we studied a lot of her photography, searching the archive materials looking at the places she was in, and in both a conscious and unconscious way, it influenced our creative choices.”

For costume designer Michael O’Connor, access to the archive also provided the opportunity to use Miller’s original clothes in a unique way as he explains, “we were able to laser-copy the fabrics in order to recreate a lot of Lee’s clothes that Kate wears in the film. This was made possible thanks to the surprise discovery of several boxes at Farley’s labeled “rags.” which it turned out were in fact full of Miller’s clothes. “Had the film been made three years earlier we would never have been able to use her clothes because they would not have been discovered,” Winslet reveals.

In addition to these clothes, O’Connor was allowed access to Miller’s original army dress uniform and was even allowed to have it copied by tailors in Savile Row. As Penrose says, “that’s the sort of integrity and demand for detail that was at the heart of the production.”

Having full access to the archive was invaluable to Winslet as it gave her some of the clues she needed to access Miller’s inner world as she prepped for the role, “being able to look through all her photography was vital, but more than anything, it was reading Lee’s letters written to Roland and Audrey that helped me the most along with the hours spent with her son Tony Penrose in her kitchen with all her things around us. That is what gave me the real sense of her.”

After all the years of researching, writing, planning, and wrangling, the time had come to get things moving and despite moments of worry or doubt Winslet felt Miller’s presence encouraging and inspiring her to take it forward, “I had a couple of moments when I had been stressing or worrying about something and I would hear Lee saying, oh, get on with it! And like her I thought, stop talking about it, stop overanalyzing, let’s just do it!”

THE SHOOT

Given the huge number of locations the production was about to travel to in numerous countries within a nine week shoot period, the scale of what they were trying to achieve was a very daunting

prospect and there were moments soon to follow that would test this belief that they could do it, as Winslet recalls, “The day before we started shooting, I slipped and injured my back, I could barely walk. I couldn’t believe it and thought why has that happened? I then thought it was a timely reminder of the fact Miller spent most of the time during the war dealing with chronic back pain. I had injured myself and it was really hard for me to even stand up for long periods of time let alone take good pictures on the Rolleiflex camera. It made me really understand what she was made of, to do that for real.” In true Miller style, Winslet soldiered on and filming began in Kupari, Dubrovnik, Croatia in September 2022.

The first day of filming saw the production shoot the film’s opening sequence of the siege of St. Malo in France in 1944. As director Ellen Kuras recalls, “it was a very challenging schedule from the very beginning. In the first two days, we had war scenes, explosions, VFX, and everything you can imagine.” It was a huge undertaking but it was clear that the cinematic scale that the team had been able to achieve was extraordinary.

The team had chosen Kupari, a derelict hotel that had been destroyed in the Yugoslavian war, as art director Nick Pallace explains, “finding a ruined building like this gave us a great background to start with. The location, which was originally a hotel, had been destroyed during the war in the 1990s.” However, although it was structurally suitable, the site had to be completely transformed by the team as production designer Gemma Jackson explains, “the team had to cut back a jungle of weeds that stood over 15 feet high, using diggers they had to clear away huge amounts of concrete to allow them to lay down a floor of recreated cobble set stones, which our very skilled team from Budapest, had made by hand. Painting the set to get the colours correct, they then had to bring lorry loads of hard rubble, broken timbers, furniture, and vehicles to dress it.” The team spent weeks carefully re-creating the scenes of St. Malo shown in Miller’s original photographs. The attention to detail was meticulous and the effort to get it right was huge but as Jackson admits, “it was worth it.”

Stepping onto the set for the first day’s shoot, the cast and crew were taken aback by just *how* real it felt. For Nick Palace, the film’s art director it was vital, “for the actors to be able to come onto the set and feel that it’s absolutely real is what we strive for.”

As producer Kate Solomon says, “Kate wanted realism, she didn’t want pretty or anything that felt too manicured, and this sequence really needed to set the tone for the film.” With this in mind Edelman used handheld cameras to capture the action in the most natural and dynamic way.

For Michael O’Connor the physicality that this role required had to be taken into consideration within the costume design as he explains, “Kate’s got a lot of action work to do in this film, so we made the uniforms in a lighter weight cloth than the original materials so that she can move about in them. But we have followed the weave and just used a lighter-weight material which has been dyed to the correct color.” This attention to detail was remarkable, recalls Penrose, “unless you engage with the subject wholeheartedly and totally, the detail is not going to come to you and the way the team has gone into so much detail in every aspect of this film is clear to see.”

It is in this opener that the audience is first introduced to Miller and was the first time the team had witnessed Winslet become her. Watching her in her army uniform, covered in dust, shooting on her Rolleiflex camera as bullets spray past her was an astonishing thing to witness as Kuras explains, “With dirt under her fingernails, in her hair, on her boots and while running through the rubble, shooting photographs as she herself was being shot at was immediately apparent the realism and commitment that Kate was bringing to the role.”

Leaving the dust and dirt of war-torn St. Malo, the unit moved to their next location in Trsteno, a small seaside settlement situated 20 km north of Dubrovnik. It was here they would film the fishing village and the villa at Mougins, both backdrops to the hedonistic pre-war days Miller and her

surrealist friends spent in the south of France. Going from the war-torn scenes of St. Malo to the pre-war picnic scenes at the villa was “suitably surreal” says Solomon.

In terms of tone and mood Kuras recalls the early creative conversations around what they wanted to achieve, “when we went to the south of France, we talked about there being more colour, more light. There’s a lightness of being. And we wanted to get that sensibility and that feeling through the cinematography, through the way the sets were designed, the way the wardrobe is designed. We wanted to capture the sense of these carefree days with just the hint of the underlying rumble of the rise of Hitler.”

Keeping that overall look and feel of the film presented itself with quite a challenge to maintain a consistency across the film, but as Edelman says, “this was a challenge, but also a pleasure. Being able to film in different locations and present the many colours of the film, it is much more interesting for a cinematographer than shooting in one place and I think gives so much more to the film.”

For some of the actors it was their first-time filming in Croatia as actress Marion Cotillard says, “it’s breath-taking and it adds to the emotion of the movie, and it feels like France.” As with many members of the team, Cotillard “was blown away by the location itself and by the light” which she says, is “such an important part of this film because Lee Miller was a photographer and so light is one of the main characters in this project.” Castmate Alexander Skarsgard remembers filming those scenes with great fondness, “it was absolutely delightful! My first week of shooting was filming the whole sequence when Roland and Lee first meet. It was a time of freedom and when they fell madly in love. They were in the sun with their friends, eating, drinking, and having a great time and so were we!”

Winslet had created an environment on set that reminded many of the cast of the world this group of surrealists inhabited, “a space for creative suggestions, for fun, for surprises and for benevolence,” cast member Noemie Merlant explains. For Cotillard, the picnic scene provided an important insight into Miller’s life as she says, “the dialogue between all these characters is strong, deep. Light when it has to be light and dark when it’s dark. Lee and her friends were so smart. You can tell a lot about a person when you see her friends and this scene tells us a lot about Lee’s creativity, humanity, love, and life.”

Working with a cast who approached the project with the same sense of freedom and bravery as she did allowed Winslet not only to take the script to the screen but do more with it, as she says, “working with the likes of Marion Cotillard and Alexander Skarsgard allowed us to elevate the relationships from what was on the page. We were able to add things and bring it to life.”

Cotillard felt very lucky to be part of it too as she says, “we were talking together with the other actors who created this group of friends, and we were sharing this energy that really Kate and Ellen gave us. That’s when you want to do your best. That’s when you want to give anything, everything you have, to make the best work for such a special project. I think special projects attract special people.”

In stark contrast to the romantic pre-war days of Mougins came one of the most poignant scenes of the film in which Lee discovers her friend Solange played by Cotillard in the former grandeur of the D’Ayen mansion which had been ravaged by war.

As Solomon explains, “this scene is when Lee makes her way back to Paris during the war and tries to track down her friends. She, of course, goes to where Solange and Jean used to live in a very opulent Parisian mansion, and walking through the door sees the Nazi flag as well as the destruction they have left behind. Here in this room, she stumbles across a woman sweeping the floor. She looks tortured, thin, broken. Lee realises it is Solange. It’s a heart-breaking scene, absolutely heart-

breaking, and you really do feel that it's the beginning of the end of what was once a beautiful friendship."

In order to find the perfect location the team looked all over Croatia, but "it was hard to find buildings with right architectural embellishments," Jackson explains, they "had to think out of the box." Eventually she remembered a location she had visited on a previous scout in Croatia, "it had beautiful painted walls and the strength of it gave a special magical quality to it. It was rather elegant." With the art department doing an incredible job to make it look ever more elegant, it was ready for them to film one of the most powerful and moving scenes of the film.

As Solomon explains, "this scene where Lee finds Solange in the now-decaying mansion suddenly shifted the tone. It is a very emotional scene and was three-and-a-half pages long. It was Marion's first day with us and so it was a huge day for her and Kate. Gemma and her team had done an incredible job creating the set and Pawel's lighting was breath-taking. Watching the scene play out between Marion as Solange and Kate as Lee was like witnessing a masterclass in acting. It was a real privilege to watch these two incredible actresses work together to create one of the most moving and compelling scenes of the films."

Stepping onto set, Cotillard was astounded by the production value, "when I arrived in the first location, I was blown away by the location itself and by the light because it was lit already, and I could feel the emotion in the lighting." As she admits, "It was deeply emotional."

The scene proved to be one of her favorites, "it was always the scene in the script that just ripped my heart out. It is especially poignant given that here is the intersection of realism in the film because Solange and Jean had existed in real life. In the scene we see how their lives, like so many others, were shattered by the atrocities of this war. It was real and with these performances it felt very real."

Moving to Budapest, the production was able to make use of the beautiful architecture from the Austro-Hungarian Empire, the decadent apartments and the huge boulevards that matched for Paris. The locations here would provide the varied settings to shoot the Vogue Offices, Hitler's Apartment, Dachau as well as building several sets in the studio.

"The Vogue Office set was exquisite" recalls actress Andrea Riseborough who played most of her scenes there and it was a set that Jackson had been "really excited about creating." Every detail "down to the tea service was enviable," Riseborough says, "what was also wonderful about it was the way that Gemma had set out the original covers of Vogue, which were all mostly hand painted and drawn and sketched and one of them is of Lee. These relics of a bygone era were evidence of Vogue's achievements. It was a beautiful set and so wonderful to be in."

Cinematographer Pawel Edelman agrees, "Gemma Jackson is an amazing artist, and she gave us so many beautiful locations, great colors, and so many other beautiful elements we could play with. All these elements served us so well and helped us build the images." Solomon adds, "everything about this production felt like we were pushing the boundaries in terms of the production value."

In addition to the sets, Riseborough explains how the whole team provided the perfect environment for the actors, "the technical part of what we do is very important to me as an actor and when you're working with people like Ellen and Pawel, the level of trust is high. It's such a relief to feel like that and be afforded an extra level of abandon in what you're doing. The whole film has been so carefully curated by people who have really believed in wanting to share Lee's story with the world in a way that makes sense. I think she wouldn't have wanted her story to be shared in any other way than in an extraordinary way, and I think that's what everybody's reaching for."

One of the film's other big set pieces, and of course one of the most sensitive to shoot in Budapest, were the scenes when Miller and Scherman enter Dachau to witness and photograph the liberation of the camp. Knowing this was the darkest moment in Miller's story, the production was prepared for this to be emotionally one of the hardest to shoot.

For Kuras, the approach to Dachau was that they did not want to replicate but rather, "make it about Lee and Davie's experience so that we can vicariously live through them as they are walking into the camp for the first time" For Miller and Scherman, nothing was going to ever prepare them for what they saw going through those gates, and seeing Winslet and Samberg play that moment was deeply moving to watch. Edelman used Steadicam to follow the actors through the harrowing sequence allowing the audience to go with them and see what they were seeing until coming around to see their faces.

As Edelman recalls, "from the moment I read this scene in the script I thought that it should almost be black and white like her photography." For that reason, he decided to "de-saturate the colours in this sequence to make them as stark, dark, and monochromatic" as he could.

However, that silence was broken by another eerie and all too real sound as the location itself was an active Hungarian military base, and at certain points during the day the unit heard machine guns in the background. "It was impossible for anybody to not be reminded of the parallels to the war in the Ukraine that was still raging just on the other side of the border. I think all of us felt the weight of that," Kuras says.

Samberg recalls how deeply poignant it felt being there and how "it has been a timely reminder of the horrors of it all. I hope that, in some way, it connects with people to continue to talk about it and honor the victims of those atrocities." Winslet remembers when she was looking at Miller's real images of Dachau, she had "an overwhelming sense of responsibility to get it right" and was therefore relieved to be working with Samberg with whom she had been able to build a rapport that in some ways mirrored that of Miller and Scherman, as she says, "he's been like *my* Davey, rock-steady, completely supportive, totally committed, a little overwhelmed at times at how hard this subject matter is, but also amazed at how far he can be pushed. I have been so lucky to have shared this experience with him."

From there, the production headed next to Hitler's apartment where they would recreate one of the most iconic images of the 20th Century, that of Miller in Hitler's bathtub.

"We always knew that we had to have the image of Lee in Hitler's bathroom in the film. It is iconic. Historians have theorized and scrutinized it just as much as we all have over the years, but no one really knows what happened in that room or how that image came to be," says Winslet. "With an image like that one, you don't need to deviate from the facts or the truth, it is what it is. It's an iconic image," explains Winslet.

In reality, the preferred location for Hitler's apartment, a derelict apartment in Budapest, did not even have a bathroom as Jackson recalls, "we had spoken a lot about how the location needed to provide a kind of trajectory to allow us to see Lee and David walk through the apartment and experience the fact that it was not empty, it was almost a tourist attraction for the local GIs who knew about it. We would then follow Lee and David all the way into the last part of the apartment where the bathroom was. But in our location there wasn't a bathroom, so we built one!" The result was an incredible replica of the original, down to every single detail.

Samberg recalls it was an incredibly moving moment in the story, sharing, "I think Lee and Davey saw all of each other, having lived through something incredibly intense and harrowing and coming out the other side, and that's really worth something in life. This was the end of our journey and theirs to

a certain extent, but it is reassuring that their legacy remains and will remain.” For Winslet it is incredible to consider, “that morning Lee and David had been in Dachau photographing the liberation of the camp and they washed the dust of Dachau off in Hitler’s bathtub as he and Eva Braun killed themselves in his Berlin bunker. It is unbelievable to think about.”

This was an iconic scene to shoot not only for the filmmakers but also legendary photographer Annie Leibovitz, who was on set to take that iconic shot for Vogue. As Solomon says, “It was a meta-moment, when Annie Leibovitz was photographing Kate Winslet on set as Lee Miller photographing herself as Lee. It was a real coming together of trailblazing women.”

The production completed filming in November 2022 with two days filming in London. Just as in Miller’s story, the production had at last returned home and brought with them their memories of the shoot. For Winslet, it was the end of an eight-year journey discovering Miller, “coming into this, I thought: I must be my absolute freest self because that’s who Lee was. People loved Lee, she drove men wild, with no makeup and looking like an unmade bed, she was just irresistibly true to herself. And that’s what I’ve wanted to really encapsulate in playing her, this messy, haphazard, middle-aged sometimes catastrophic woman who knew how to stand on her own two feet and say, ‘this is me, yes.’

There’s something unbelievably powerful about that, and there’s a real lesson in it, too. I’ve loved discovering Lee, all the sides of her. Playing her has also taught me something about myself, I’ve always been known for using my voice to support women, but I feel inspired by Lee to do that more.”

For everyone involved in the film, it carried with it a clear message from Miller herself as Winslet says, “to tell this story about a woman who supported women, saw them and gave a voice to them. A woman who knew how to be a woman herself by embodying her femininity and power...that’s Lee’s message and with it she is still showing us all the way.”

CHARACTERS

LEE MILLER - *Played by Kate Winslet*

Lee Miller was a pioneering American war correspondent and photographer who covered WWII in Europe for British Vogue. As a middle-aged woman, she refused to be remembered as a model and male artists’ muse. Lee Miller defied the expectations and rules of the time and traveled to Europe to report from the frontline. There, in part as a reaction to her own well-hidden trauma, she used her Rolleiflex camera to give a voice to the voiceless. What Lee captured on film in Dachau and throughout Europe was shocking and horrific. Her photographs of the war, its victims and its consequences remain among the most significant and historically important of the second world war. She changed war photography forever, but Lee paid an enormous personal price for what she witnessed and the stories she fought to tell.

DAVID E. SCHERMAN - *Played by Andy Samberg*

David E. Scherman was an American photojournalist and editor. Born in Manhattan to a Jewish family, he grew up in New York. He graduated from Dartmouth College in 1936 and became a photographer for LIFE magazine. Whilst covering World War II he met Lee Miller, teaming up with her for many of their assignments. The most iconic images from the Miller-Scherman partnership were the self-portraits they took in Hitler’s bathtub in his Munich apartment, on the night he and Eva Braun took their own lives in the bunker in Berlin, it is today still one of the most iconic images of the 20th Century. After the war, Scherman became editor for the magazine and became the longest serving staff member of LIFE.

ROLAND PENROSE - *Played by Alexander Skarsgård*

Sir Roland Algernon Penrose CBE was an English artist, historian, poet, and biographer. He was a major promoter and collector of modern art and an associate of the Surrealists, as well as being an artist

himself. On the eve of the Second World War, he met Lee Miller and later married her. While he championed Lee to become a war correspondent, he put his own artistic skills to practical use as a teacher of camouflage.

Solange D'Ayen - *Played by Marion Cotillard*

Solange de Noailles was the Duchesse d'Ayen, an editor at the Paris editions of Vogue and House & Garden, an associate and supporter of the Surrealists and friend to Lee Miller. Solange was married to Jean Maurice Paul Jules de Noailles, 6th Duke of Ayen and a member of the French Resistance. He was arrested by the Gestapo on 22 January 1942, tortured and interned at the Paris Gestapo headquarters. He was then deported to several death camps and finally Bergen-Belsen where he died the day before the camp was liberated.

Audrey Withers - *Played by Andrea Riseborough*

Elizabeth Audrey Withers OBE, known as Audrey Withers, was an English journalist, also active as a member of the Council of Industrial Design. She edited British Vogue magazine between 1940 and 1960. Audrey became the editor in September 1940, the same month that the Blitz started. As the Nazi forces marched across Europe, Withers set about transforming Vogue into a guide for its female readers to engage with the war effort. With Vogue's encouragement, British women worked in munitions factories; operated radios and switchboards; volunteered as nurses with the Red Cross; drove London ambulances; and ran emergency field kitchens. Withers wrote in her memoir. "In a time of war, we needed to report war and Lee Miller might have been created for the purpose of doing just that for us."

Nusch Éluard - *Played by Noemie Merlant*

Nusch Éluard was a French performer, model and surrealist artist. She was married to Paul Eluard, and was a friend of Lee Miller's. Nusch worked for the French Resistance during the Nazi occupation of France during World War II. She died of a stroke in 1946 in Paris.

Antony – *Played by Josh O'Connor*

The journalist who is questioning an older Lee Miller, as he takes her back into the details of her experiences capturing World War II, and what it was that compelled her.

ABOUT THE CAST

Kate Winslet | "Lee Miller," Producer

Academy Award® winner and seven-time nominee Kate Winslet has brought to life some of cinema's most captivating and memorable roles. Her resumé consists of critically and commercially acclaimed work as well as a span of awards and honours that illustrate Winslet's talent and solidify her a permanent place in cinema history.

Winslet can currently be seen starring in her longtime passion project LEE, which she also serves as a producer. The film made its world premiere at the 2023 Toronto International Film Festival and was later acquired for US distribution by Roadside Attractions and Vertical. The film recently premiered at the Munich Film Festival where Winslet was also honored with the CineMerit Award for her life's work, and it will screen at several other festivals this year including the Zurich Film Festival where she will be honored with the Golden Icon award. In LEE, Winslet portrays the British Vogue World War II correspondent, Lee Miller, and the film follows Lee as she embarks on a mission to expose the hidden truths of the Third Reich. The film is directed by Oscar nominee Ellen Kuras and reunites Winslet and Kuras for the first time since *Eternal Sunshine of the Spotless Mind*. Winslet stars alongside Marion Cotillard, Alexander Skarsgård, Andy Samberg, Josh O'Connor and Andrea Riseborough. The film is currently in theaters in the UK and will be in theaters in the US on September 27.

Earlier this year, Winslet was seen starring and serving as executive producer for the HBO limited series THE REGIME. The series tells the story of one year within the walls of the palace of an authoritarian regime as it begins to unravel.

Upcoming, Winslet is set to star and produce a new HBO drama limited series called TRUST. The show is based on Hernan Diaz's best-selling novel by the same name. The official logline reads, "In a story told from multiple, competing perspectives, a 1920s Wall Street tycoon amasses a sudden fortune but loses a beloved wife. Decades later, his attempts to control the narrative of his life are undone by a biographer who uncovers the ultimate secrets of the legendary marriage." It was recently announced that she will also star and serve as executive producer, under her Juggle Productions banner, in the Hulu series THE SPOT from writer Ed Solomon and A24. The official logline states, "When a successful surgeon (Winslet) and her schoolteacher husband begin to suspect that she may be responsible for a child's hit-and-run death, their quest for truth spirals into a web of mounting suspicion and dark secrets, testing their resolve and their relationship as they confront the possibility of hidden guilt and betrayal."

In 2022, Winslet was seen starring as 'Ronal' in James Cameron's sequel to Avatar, alongside Zoe Saldana and Sam Worthington. She was also seen in I AM RUTH which is part of Dominic Savage's female led I AM... anthology series. It was a feature-length story and sees Winslet star alongside her daughter, Mia Threapleton. For her performance she won at BAFTA TV Award for Best Actress.

In 2021, Winslet was seen starring as 'Mare Sheehan' in the limited series MARE OF EASTTOWN on which she also serves as an executive producer for HBO. Winslet received a Primetime Emmy Award, SAG Award, Critics Choice Award and Golden Globe Award for Best Actress in a Limited Series. The show also garnered nominations across Primetime Emmy, Critics Choice, Golden Globe, WGA and PGA for Best Limited Series.

Winslet won her first Academy Award®, after a stunning past 5 nominations, for her role as 'Hannah Schmitz' in Stephen Daldry's 2008 THE READER. Winslet also won a Golden Globe®, SAG, BAFTA, and Critics' Choice Award, among many others, for the role. She also starred that year in REVOLUTIONARY ROAD, directed by Sam Mendes, which reteamed her with Titanic co-star Leonardo DiCaprio. Winslet won a Golden Globe® and received many nominations for her portrayal of 'April Wheeler.' Winslet received her first Academy Award® nomination for her role as 'Marianne Dashwood' in Ang Lee's SENSE AND SENSIBILITY. Her performance and was also nominated for a Golden Globe® and she then went on to win the BAFTA and the Screen Actors Guild Award.

She appeared as the iconic survivor, 'Rose,' in James Cameron's TITANIC opposite Leonardo DiCaprio. At the age of 22, Winslet received her second Academy Award® nomination for this role and the honour of being the youngest actress ever to be nominated for two Academy Awards®.

In 2001 Winslet starred in the Richard Eyre production of IRIS, playing the young 'Iris Murdoch' to Judi Dench's older Iris and received Golden Globe® and Oscar® nominations. She then went on to star as 'Clementine' in ETERNAL SUNSHINE OF THE SPOTLESS MIND, for which she received Academy Award®, Golden Globe® and BAFTA nominations for Best Actress.

In 2006, she starred opposite Patrick Wilson and Jennifer Connelly in Todd Field's LITTLE CHILDREN for which she received her fifth Academy Award® nomination for Best Actress.

Winslet played the title role in HBO's multi award-winning 5-part mini-series MILDRED PIERCE for which she won Emmy®, Golden Globe® and SAG Awards as Best Actress in 2010. She joined the ensemble cast of Steven Soderbergh's CONTAGION; and starred in Roman Polanski's CARNAGE, which premiered in competition at the 2011 Venice Film Festival.

2014 saw Winslet co-star with Josh Brolin in director Jason Reitman's LABOR DAY. The film premiered at the 2013 Toronto Film Festival and earned Winslet a Golden Globe nomination for Best Actress.

In 2015, Winslet starred in the lead role of Jocelyn Moorhouse's THE DRESSMAKER, based on the novel by Rosalie Ham. Winslet's role gained her a Best Actress AACTA Award. In the same month Winslet also starred in STEVE JOBS alongside Michael Fassbender. The critically acclaimed role won her a Golden Globe® and a BAFTA, along with a SAG and her seventh Academy Award® nomination.

In 2020, she was seen starring alongside Saoirse Ronan in Francis Lee's AMMONITE. The film, which explores the life of fossil hunter 'Mary Anning' (Winslet), was selected for the Cannes Film Festival and Telluride Film Festival. Ammonite received its world premiere at the Toronto International Film Festival, for which Winslet was awarded TIFF's Tribute Actor Award.

Winslet has starred in many other films including All The King's Men, A Little Chaos, Blackbird, Black Beauty, Collateral Beauty, Divergent Series, Enigma, Finding Neverland, Heavenly Creatures, Hamlet, Hideous Kinky, Holy Smoke, Jude, The Holiday, The Life Of David Gale, Triple Nine, The Mountain Between Us and Wonder Wheel.

Andy Samberg | "David E. Sherman"

Andy Samberg is an Emmy® and Golden Globe award winning actor, producer and writer who can next be seen opposite Kate Winslet in the biographical film, *Lee*, directed by Ellen Kuras and releasing theatrically on September 27. Also upcoming, Samberg is set to star in and produce the action comedy, *The Robots Go Crazy*, directed by Radio Silence's Matt Bettinelli-Olpin and Tyler Gillett.

Most recently, Samberg wrapped production on Jay Roach's film, *The Roses*, which he will star alongside Kate McKinnon, Olivia Colman and Benedict Cumberbatch.

This past April, Samberg launched a new podcast with Seth Meyers, Akiva Schaffer and Jorma Taccone, "The Lonely Island & Seth Meyers Podcast," discussing The Lonely Island's groundbreaking SNL Digital Shorts beginning in 2005.

Samberg currently voices 'Rip Digman' in the ongoing animated series *Digman!*, which he co-created and wrote alongside showrunner Neil Campbell.

Other recent writing credits also include Image Comics' comic series, *The Holy Roller* and *The Boys Presents: Diabolical*, for which Samberg received a 2022 Emmy® nomination.

Samberg produced and starred in Hulu's *Palm Springs* in 2020 and closed out his tenure in 2021 on the critically acclaimed comedy series, *Brooklyn Nine-Nine* after starring in and producing throughout its 8 seasons. Samberg's additional producing credits include Hulu's *PEN15*, Netflix's *I Think You Should Leave with Tim Robinson* and Hulu's Jake Johnson and Anna Kendrick original movie, *Self Reliance*, in which he also appears.

Recently, Samberg appeared on Netflix's *Everybody's In L.A.* with John Mulaney.

As young comics, Andy Samberg, Akiva Schaffer, and Jorma Taccone originated the highly successful digital short group, The Lonely Island which boasts over 2.8 billion views on their YouTube channel, four Platinum singles and one Gold single.

Alexander Skarsgård | "Roland Penrose"

Golden Globe, Emmy, and SAG winner, Alexander Skarsgård maintains a fearless pursuit of challenging roles, evolving with each new project and is fast becoming one of Hollywood's most in-demand actors.

Skarsgård recently wrapped Harry Lighton's PILLION opposite Harry Melling which recently received US distribution with A24. He will next be seen in the upcoming series MURDERBOT for Apple created by the Weitz brothers. He has also appeared in HBO's critically acclaimed series SUCCESSION in which he was nominated for an Emmy for Outstanding Supporting Actor in a Limited or Anthology Series or Movie.

In 2017 Skarsgård won the Emmy, Golden Globe, Critics Choice and Screen Actors Guild Awards for his haunting portrayal of Perry on HBO'S Emmy winning mini-series BIG LITTLE LIES, starring opposite Nicole Kidman and Reese Witherspoon.

Most recently, Skarsgård starred and executive produced Brandon Cronenberg-directed feature INFINITY POOL for Neon which premiered at Sundance 2023. He can also be seen in Adam Wingard's GODZILLA VS KONG for Legendary and Robert Eggers' THE NORTHMAN, starring opposite Nicole Kidman, Anya Taylor-Joy and Willem Dafoe, which he also produced.

Skarsgård starred in AMC's limited series, THE LITTLE DRUMMER GIRL alongside Michael Shannon and Florence Pugh. He also stars opposite Jeffrey Wright in Jeremy Saulnier's HOLD THE DARK for Netflix. He also recently starred opposite Keira Knightley and Jason Clarke in the period drama THE AFTERMATH for Fox Searchlight; THE HUMMINGBIRD PROJECT opposite Jesse Eisenberg and Salma Hayek; THE LONG SHOT opposite Charlize Theron and Seth Rogan, for Lionsgate; and A24's THE KILL TEAM, a dramatic retelling of Dan Krauss' own award-winning war documentary, and in THE STAND for CBS All Access opposite James Marsden and Odessa Young, based on Stephen King IP.

Recent credits include Warner Bros' THE LEGEND OF TARZAN directed by David Yates; Duncan Jones' MUTE opposite Paul Rudd; WAR ON EVERYONE opposite Michael Pena; the critically acclaimed Sundance hit DIARY OF A TEENAGER GIRL alongside Kristen Wiig and Bel Powley; Lars Von Trier's MELANCHOLIA opposite Kirstin Dunst; WHAT MAISIE KNEW opposite Julianne Moore; HIDDEN opposite Andrea Riseborough; DISCONNECT opposite Jason Bateman; THE GIVER opposite Jeff Bridges and Meryl Streep; THE EAST opposite Brit Marling and Elliot Page; and Universal's BATTLESHIP opposite Taylor Kitsch and Rihanna.

Skarsgård's break-through performance was in the critically acclaimed series HBO series GENERATION KILL. He later rose to fame as one of the leads in the popular HBO series TRUE BLOOD, which finished its successful seven season run in 2014.

Marion Cotillard | "Solange D'Ayen"

Academy Award® winner Marion Cotillard is internationally renowned for her unbridled commitment to her art and for challenging herself with each new role.

Cotillard can currently be seen starring in Mona Achache's docudrama, Little Girl Blue. Based on true events from the director's own life, following the death of her mother (played by Cotillard), when Achache discovers thousands of the matriarch's photos, letters and recordings – but these buried secrets make her disappearance even more of an enigma. Through the power of filmmaking and the beauty of incarnation, Achache brings her mother back to life to retrace her journey and find out who she really was. For this performance, Cotillard was nominated for a César Award in the category of Best Actress. Indican Pictures is slated to release the film this December.

Cotillard will also be seen in Ellen Kuras' *Lee* alongside Kate Winslet, Jude Law, Andrea Riseborough and Josh O'Connor. The biopic follows the wartime experiences of Lee Miller, who traded a glamorous career as a *Vogue* cover model and muse to artists like Man Ray, for a dangerous career as a WWII photographer who chronicled the fighting on the allied front lines and exposed the atrocities that Hitler's Nazi Germany perpetrated on Jews in concentration camps. *Roadside Attractions* is slated to release the film September 27, 2024.

Cotillard is currently filming the acclaimed AppleTV+ series, *The Morning Show* alongside Jennifer Aniston and Reese Witherspoon. Cotillard will star as 'Celine Dumont,' a brilliant corporate operator from a storied European family. This fourth season jumps two years following the merger between UBA and NBN, during a crisis period in media reflective of events in 2024.

Most notably, in 2008, Cotillard became the second French actress to ever win an Academy Award®, and the first to win an acting award for a performance in the French language. The world-wide critical acclaim came for her riveting portrayal of legendary French chanteuse, Edith Piaf, in the film *La Vie En Rose*. Of her performance, New York Times film critic Stephen Holden wrote, "Cotillard gives the most astonishing immersion of one performer into the body and soul of another I've ever encountered in film." For her role, Cotillard also received a César Award®, BAFTA and Golden Globe® in the category of Best Actress, as well as a Screen Actors Guild® and Critics Choice Award nomination. In addition, she was named Best Actress by critics' organizations worldwide, including the Los Angeles Film Critics Association and the London Film Critics Circle.

Cotillard also garnered an Academy Award® nomination in 2015 in the category of Best Actress for her performance in Jean-Pierre and Luc Dardenne's *Two Days, One Night*, as a mother who discovers that her workmates have opted for a significant pay bonus, in exchange for her dismissal. Prior to this, Cotillard was seen in Jacques Audiard's *Rust and Bone*, alongside Matthias Schoenaerts, Bouli Lanners and Céline Sallette. Co-written by Jacques Audiard and Thomas Bidegain, and adapted from the acclaimed book of short stories by Craig Davidson, the film follows Cotillard's character, a whale trainer in the south of France who loses both her legs in an accident and must regain her sense of self. Cotillard's lauded performance garnered wide critical acclaim including Best Actress César Award®, BAFTA, Golden Globe®, Screen Actors Guild® and Critics Choice® Award nominations.

Cotillard's previous film credits include Arnaud Desplechin's family drama film, *Brother and Sister*; lending her voice to Jim Capobianco and Pierre-Luc Granjon's *The Inventor*; Guillaume Canet's *Asterix & Obelix: The Middle Kingdom*; Leos Carax's English-language debut, *Annette*; Stephen Gaghan's *The Voyage of Doctor Dolittle*; Vanessa Filho's *Angel Face*; Arnaud Desplechin's *Ismael's Ghosts*; Guillaume Canet's *Rock'n Roll*, *Blood Ties* and *Little White Lies*; Nicole Garcia's *From the Land of the Moon*, for which she received a César Award® nomination in the category of Best Actress; Xavier Dolan's *It's Only The End of The World*; Justin Kurzel's *Assassin's Creed* and *Macbeth*; Robert Zemeckis' *Allied*; Mark

Osborne's *The Little Prince*; James Grey's *The Immigrant*, which garnered her an Independent Spirit® nomination in the category of Best Actress; Christopher Nolan's *The Dark Knight Rises* and *Inception*; Steven Soderbergh's *Contagion*; Woody Allen's *Midnight in Paris*, where the film itself garnered Academy Award®, Golden Globe® and Screen Actors Guild® Award nominations in the category of Best Motion Picture; Rob Marshall's *Nine*, where Cotillard's performance in the film brought her Golden Globe® and Critics' Choice Award nominations, and she also shared in a Screen Actors Guild Award® nomination in the category of Outstanding Motion Picture Cast Performance; Michael Mann's *Public Enemies*; Ridley Scott's *A Good Year*; Jean-Pierre Jeunet's *A Very Long Engagement*, for which she received a César Award in the category of Best Actress; Tim Burton's *Big Fish*; Gilles Paquet-Brenner's *Pretty Things*, for which she received a César Award® nomination in the category of Best Actress; Yann Samuell's *Love Me If You Dare*; as well as the successful French film series, *Taxi*, written

by Luc Besson, for which she garnered her first Cesar Award® for the category of Best Supporting Actress.

On the small screen, Cotillard was last seen in the Apple TV+'s climate change anthology drama series *Extrapolations*. Directed by Scott Z. Burns, the series told stories of how the upcoming changes to the planet will affect love, faith, work and family on a personal and human scale. Told over a season of eight interconnected episodes, each story in the scripted series covered the worldwide battle for our mutual survival spanning the 21st century. Also as part of the series included Meryl Streep, Sienna Miller, Gemma Chan, Forest Whitaker, Tobey Maguire, among others.

Cotillard has also been involved in groundbreaking documentaries such as Christoph Schwaiger's *Girl and Typhoons*; Lee Clow and Peter Seligmann's docuseries *Nature Is Speaking*; Guillaume Vincent's *Land of the Bears*; as well as Jean-Jacques Mantello's *OceanWorld 3D*. Recently, she was a producer on Flore Vasseur's documentary, *Bigger Than Us*. The film followed an 18-year-old Indonesian teenager, Melati Wijsen, who has been lobbying her local government to ban the sale and distribution of plastic bags in Bali. The documentary follows Melati as she embarks on a journey to meet other young leaders and young activists based around the world.

Born in Paris, Cotillard studied drama at Conservatoire d'Art Dramatique in Orléans and has been named a Knight of the Order of Arts and Letters, for her contribution to the enrichment of French culture.

Andrea Riseborough | "Audrey Withers"

Academy Award-nominated actor Andrea Riseborough can currently be seen in Ellen Kuras' film *LEE* opposite Kate Winslet, Marion Cotillard and Andy Samberg, which tells the story of WWII wartime photographer Lee Miller. Sky released the film theatrically in the UK and Roadside Attractions will release the film theatrically in the US on September 27th, 2024. Most recently, Riseborough starred in HBO's limited series, *THE REGIME*, from Succession duo Will Tracy and Frank Rich, for which she received a 2024 Gotham TV Award in the category of Outstanding Performance in a Limited Series. She also recently starred in and executive produced the PBS Masterpiece limited series, *ALICE & JACK* alongside Domhnall Gleason, and starred in Huang Ran's feature film directorial debut *WHAT REMAINS* opposite Stellan Skarsgard.

Riseborough recently completed principal photography on Paul Andrew Williams' *THE NEST* opposite Vanessa Redgrave. Upcoming, she will star in Alex Marx's feature debut, *THE QUEEN OF FASHION*, a biopic about the fashion editor, stylist, and iconoclast Isabella Blow. Riseborough will also executive produce under her production banner, Mother Sucker.

In 2022, Riseborough earned her first Academy Award nomination for Best Actress in a Leading Role and an Independent Spirit nomination for Best Lead Performance for her tour-de-force portrayal of the title character in Michael Morris' film *TO LESLIE*.

Riseborough's past credits include: *FUNNY BIRDS* opposite Catherine Deneuve and Morgan Saylor, Netflix's *MATILDA*; David O'Russell's *AMSTERDAM*; Amanda Kramer's *PLEASE BABY PLEASE*; Pratibha Parmar's documentary *MY NAME IS ANDREA*; Amazon's *THE ELECTRICAL LIFE OF LOUIS WAIN*; BBC Films' *HERE BEFORE*; Zeina Durra's *LUXOR* in which her performance earned her a 2021 British Independent Film Award nomination in the category of Best Actress; Brandon Cronenberg's *POSSESSOR*; Stefano Sollima's *ZEROZEROZERO*; Christina Choe's *NANCY*, which premiered in competition at the 2018 Sundance Film Festival and was awarded the prestigious Waldo Salt Screenwriting Award; Armando Iannucci's *THE DEATH OF STALIN*; Jonathan Dayton and Valerie Faris' *BATTLE OF THE SEXES*; Alejandro González Iñárritu's *BIRDMAN* or (*THE UNEXPECTED VIRTUE OF IGNORANCE*), which won four Academy Awards, including Best Picture, and the Screen Actors Guild

Award for Outstanding Performance by a Cast in a Motion Picture; Nicolas Pesce's reboot of THE GRUDGE; Andrew Heckler's BURDEN, which won the Audience Award at the 2018 Sundance Film Festival; Lone Scherfig's THE KINDNESS OF STRANGERS, which opened the 2019 Berlin Film Festival; Tom Ford's NOCTURNAL ANIMALS; Mark Romanek's NEVER LET ME GO; Nigel Cole's MADE IN DAGENHAM; Rowan Joffe's BRIGHTON ROCK; Madonna's W.E., as Wallis Simpson; Amit Gupta's RESISTANCE; Henry Alex Rubin's DISCONNECT; Joseph Kosinski's OBLIVION opposite Tom Cruise; Paramount's WACO; Eran Creevy's WELCOME TO THE PUNCH; Netflix's BLOODLINE; Corinna McFarlane's THE SILENT STORM; the Duffer Brothers' Hidden and James Marsh's SHADOW DANCER, opposite Clive Owen, for which Riseborough won the British Independent Film Award (BIFA), the Evening Standard British Film Award, and the London Critics' Circle Film Award for Best Actress; THE LONG WALK TO FINCHLEY for which she received a BAFTA nomination for her portrayal of Margaret Thatcher.

ABOUT THE CREW

Ellen Kuras | Director

Academy Award-nominee, two-time Primetime Emmy winner Ellen Kuras, ASC is an American director and cinematographer whose visionary body of work includes feature narrative and nonfiction films, music films, and commercials in both the independent and studio worlds. One of the first female members of the American Society of Cinematographers, she is a pioneer known for her visually stunning cinematography work on ETERNAL SUNSHINE OF THE SPOTLESS MIND and BLOW. For her directorial debut, documentary film THE BETRAYAL/ NERAKHOON, Kuras won a Primetime Emmy and was nominated for an Academy Award and a Spirit Award. The documentary originated from a master's thesis.

Kuras began directing narrative as the second unit director on Martin Scorsese's pilot of VINYL and then went on to direct for Steve Zaillian's HBO series, THE NIGHT OF. Additional episodic directing credits include OZARK, UMBRELLA ACADEMY, CATCH 22, INVENTING ANNA, and THE TERMINAL LIST. For television, she most recently directed an episode of EXTRAPOLATIONS starring Ed Norton and streaming on Apple TV+ .

As a cinematographer, she won the Student Academy Award for the documentary SAMSARA. Kuras won the Best Dramatic Cinematography at Sundance for her first dramatic film, SWOON. Since her initial win in this category, Kuras has become the unprecedented three-time winner of Sundance's Excellence Award for Best Dramatic Cinematography. Kuras has received many awards including two Primetime Emmy Awards, the Kodak Vision award, and the Women in Film Muse Award. For her impressive body of work, she was the first non-actor to be a Gotham Award honoree. A member of the Academy since 1997, Kuras currently serves on the Board of Governors. In 1999, she was the fifth woman to be invited into the American Society of Cinematographers. In 2022, she was honored with the American Society of Cinematographers' Lifetime Achievement Award. She is the first woman to receive this award.

Kuras closely collaborates with directors Martin Scorsese, Spike Lee, Sam Mendes, Michel Gondry, Jonathan Demme, Rebecca Miller, Brett Morgan, and Jim Jarmusch. Notably, Kuras worked with Scorsese on his films PUBLIC SPEAKING and PERSONALITY CRISIS: ONE NIGHT ONLY as well as his series PRETEND IT'S A CITY with Fran Lebowitz. Most recently, Kuras directed second unit for his latest film KILLERS OF THE FLOWER MOON.

Kuras collaborated with Spike Lee and David Byrne when filming their Broadway play AMERICAN UTOPIA. She has also worked on numerous music films. Kuras has directed many commercials including commercials for Apple, Coke, Nissan, and Delta.

Much of Kuras' work resides in museums including the MOMA collection. She has been honored in special artist retrospectives at the Wexner Center for the Arts and the Walker Art Center. Additionally, Kuras has given numerous master classes. She has served as a jury member for various film festivals, including the grand jury at the Sundance Film Festival and the international jury at the Berlin Film Festival.

Her latest project is her directorial dramatic feature debut, LEE, starring Kate Winslet as Lee Miller. LEE is a captivating and revealing film about the model-turned-war photographer Lee Miller. The film's cast also includes Josh O'Connor, Andy Samberg, Andrea Riseborough, and Marion Cotillard.

Kate Solomon | Producer

Kate is an esteemed producer and writer, whose Oscar® and BAFTA nominated films include collaborations with Paul Greengrass, Stephen Frears, Brian Helgeland and Jose Padilha. Kate specialises in true-life stories.

She began her career in documentaries, directing and producing for Channel 4, BBC, and PBS. In 2005 she moved into features, and for the next six years worked with director Paul Greengrass. Their collaborations included the Oscar® nominated United 93, about the fourth hijacked plane on 9/11, and Green Zone, set against the Iraq war, starring Matt Damon. She set up independently in 2011. Kate's subsequent producing credits include Stephen Frears' Lance Armstrong film The Program; Brian Helgeland's Legend starring Tom Hardy as both Kray twins; and José Padilha's 7 Days in Entebbe about the 1976 hijacking, starring Rosamund Pike and Daniel Bruhl.

This year sees two of her producing projects releasing; Magpie, a modern noir, starring Daisy Ridley and the highly anticipated Lee, starring Kate Winslet as war correspondent Lee Miller.

CAST

Kate Winslet	Lee Miller
Andy Samberg	David E. Sherman
Alexander Skarsgård	Roland Penrose
Marion Cotillard	Solange D'Ayen
Josh O'Connor	Tony, Young Journalist
Andrea Riseborough	Audrey Withers
Noémie Merlant	Nusch Éluard

CREW

Ellen Kuras	Director
Kate Winslet	Producer
Kate Solomon	Producer
Troy Lum, Andrew Mason, Marie Savare and Lauren Hantz	Producers
Julia Stuart, Laura Grange, Finola Dwyer, Thorsten Schumacher, Billy Mulligan, Jason Duan, Crystine Zhang, Lem Dobbs, Liz Hannah, John Collee, Clare Hardwick	Executive Producers
Liz Hannah and Marion Hume and John Collee	Writer
Pawel Edelman	Director of Photography
Gemma Jackson	Production Designer

Lucy Bevan and Olivia Grant
Michael O'Connor
Ivana Primorac
Alexandre Desplat
Mikkel Nielsen

Casting Director
Costume Designer
Hair and Make-up Designer
Music Composer
Editor