



Die My Love

Directed by: Lynne Ramsay

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Production Companies: Black Label Media,

Excellent Cadaver, Sikelia Productions

Presented by: MUBI

A Black Label Media presentation

International Sales through:

a Legendary company 193

Executive Producers: Rachel Smith, Bruce Franklin, Rick Yorn, Chris Donnelly, Efe Çakarel,

Jason Ropell, Lynne Ramsay, Robert Pattinson,

Jamin O'Brien, Ariana Harwicz

Produced by: Martin Scorsese, Jennifer Lawrence, Justine Ciarrochi, Molly Smith, Thad Luckinbill,

Trent Luckinbill, Andrea Calderwood

Co-producers: Seth Spector, Daniel Angeles,

Lisa Frechette

Line Producer: John Kerr

Associate Producer: Libby Petcoff

Unit Production Manager: Jamin O'Brien

Production Manager: John Kerr

Production Co-ordinator: Naddine Madell

Production Accountant: Pauline Hooge

Location Manager: Edsel Milchie

Post-production Supervisor: Gisela Evert

Post-production Co-ordinator: Lewis Humble

1st Assistant Director: Beau Ferris

2nd Assistant Director: Renato De Cotiis

Script Supervisor: Sabrina Paradis

Casting by: Lucy Pardee

Screenplay by: Enda Walsh,

Lynne Ramsay, Alice Birch

Based on the book by: Ariana Harwicz

Director of Photography: Seamus McGarvey

2nd Unit Director of Photography: Damon Moreau

A Camera Operator: Chris Chow

B Camera Operator: Damon Moreau

Gaffer: Martin Keough

Key Grip: Gary Winter

Visual Effects by: One of Us

Additional Visual Effects by: Imaj – Brig VFX

Special Effects Co-ordinator: Mike Gibney

Editor: Toni Froschhammer

Additional Editing by: Adam Biskupski

Production Designer: Tim Grimes

Art Director: Amanda Nicholson

Art Department Co-ordinator: Danielle French

Daily Set Designer: Cheryl Martin

Set Decorator: Amber Humphries

Assistant Set Decorator: Andrea Clark

Lead Dresser: Christian Humphries

Storyboard Artist: Al Berg

On Set Props Master: Kelly Wills

Props Master: Ken Wills

Costume Designer: Catherine George

Assistant Costume Designer: Adejoke Taiwo

Costume Supervisor: Michelle Carr

Make-up Designer & Make-up Department Head: Miho Suzuki

Hair Designer & Hair Department Head: Colleen LaBaff

Original Music Composed & Performed by: George Vjestica, Raife Burchell, Lynne Ramsay

Strings Performer & Arranged by: Fiona Brice

Vocals by: Lynne Ramsay

Acoustic, Electric & Bass Guitar, Keyboards, Loops & Backing Vocals by: George Vjestica

Drums & Percussion by: Raife Burchell

Additional Strings Arrangements by: Raife Burchell

Music Supervisors: Raife Burchell, Ian Neil

Music Editor: Ed Hamilton

Choreographer: Nicole Charlton Goodbrand

Seniors' Paid Matinee

Die My Love

+ intro by Hannah Strong, Digital Editor at Little White Lies

Lynne Ramsay on 'Die My Love'

Would you call the film a black comedy? I laughed quite a bit.

I wanted to make it funny. Jennifer, she's funny; she just naturally is, so I wanted it to be quite three-dimensional. I didn't want it to feel very heavy. The character is quite unapologetic, and she's pretty out there. I was thinking about mental health and where she was going with that, but I was also thinking about this woman who's powerful as well, within that, which was in the book too. She speaks the truth about many things in a way that is probably really inappropriate, but it struck a chord with me. It's an emotional film, but I don't want to lay out every single thing... 'This is why she did this, and this why she did that.' You're watching a really liberated character, who's on the edge and is unravelling.

Jennifer Lawrence brought it to you but people must suggest projects all the time. What made this one stand out?

I didn't know if it was in the territory I've already been with *Kevin* [in *We Need to Talk about Kevin*, 2011], but then when I started looking at it more, I thought, there's a love story at the heart of it as well. It's about being isolated and creating, and her creativity being blocked. And many, many little layers that I got more passionate about. Everything's a bit of an experiment. Jen's performance was so exciting. I could tell when I was shooting it, this is *really* working. She's really going with me. She's very trusting.

You cast Robert Pattinson opposite Lawrence, with her already in the role. What made you think of him?

I thought of him quite early on. I think he's really subtle. He picks interesting projects, interesting characters. I put them together, they talked and you could tell they were clicking. He's a very humble guy, they both were, and it felt like the actors were part of the crew. I've always worked with actors like that – Joaquin [Phoenix] and Tilda [Swinton] as well.

Was there plenty of time to rehearse?

I always like to get the actors there as early as possible. You need to build a relationship. I was getting them into dancing lessons and stuff like that. The first day, we actually did some of the sex scenes. I threw them in at the deep end. And it was a bit of a risk, but it broke the ice.

Sometimes you read about people having an awkward time doing sex scenes with another actor they know too well.

It can be like that if you leave it later in the shoot. Sometimes it can get built up more than it should be. We had an intimacy coordinator, and there was something really beautiful about what was happening in front of the camera. It was a closed set, so we managed to get something that felt effective, like a real couple, you know.

What's it like to be on a Lynne Ramsay set in general? Are you a big planner, or very spontaneous?

Sound Designer: Tim Burns
Sound Mixer: Ron Osiowy
Re-recording Mixers: Andrew Stirk,
Steve Single, George Elliott
Supervising Sound Editor: Paul Davies
Supervising Dialogue Editor: Linda Forsén
Stunt Co-ordinator: Steve McMichael
Intimacy Co-ordinator: Laryssa Yanchak
Cast:
Jennifer Lawrence (*Grace*)
Robert Pattinson (*Jackson*)
LaKeith Stanfield (*Karl*)
Nick Nolte (*Harry*)
Sissy Spacek (*Pam*)
Kennedy Calderwood, Victoria Calderwood (*baby*)
Gabrielle Rose (*Jen*)
Clare Coulter (*Courtney*)
Saylor McPherson (*young cashier*)
Tyler Lynn Smith (*burger waitress*)
Kasmere Trice Stanfield (*Sasha*)
Zoe Cross (*Joy*)
Sarah Lind (*Cheryl*)
Luke Camilleri (*Greg*)
Mateo Moreno (*snorkel kid*)
Victor Zinck Jr (*Tom*)
Debs Howard (*Marsha*)
Phillip Forest Lewitski (*Charlie*)
Tom Carey (*therapist*)
Georgina Lightning (*Kathleen the orderly*)
Michael Shepherd (*Darryl*)
Darren Moore (*Gerry*)
Qado (*Robert*)
Lauren Vieu (*Bessie*)
Sarah Vanderschoot (*beach girl*)
Phoenix Valentine (*other teenage girl*)
USA-UK 2025©
118 mins
Digital

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I did really plan. And then sometimes, when you feel it doesn't quite work, I'll just try and look outside the set a little bit. There was one scene where we didn't have a lot of time to shoot it, it was the proposal before the marriage. I saw the DP [Seamus McGarvey] lying in the grass and I was like, 'Maybe we should just do the scene in a really unusual way?' Something interesting came out of it and they trusted me enough to go for it – it just felt a bit more feral. So I can be in the moment as well. But obviously, we're following a shooting plan as much as possible.

I will improvise things if I feel like there's something better than what I've written, or something better in the moment. It's good to be always aware of everything, like the landscape, the light, how an actor's relating to something. There were certain things Jen was doing that were very interesting and I thought, 'Maybe I'll run with that a bit more.' You try and be present as well, rather than, 'Oh, this is exactly how it's going to be.' That's where you get the most candid, amazing stuff.

What was the biggest challenge in terms of filming?

Because we were shooting film, we didn't have a lot of prep. We shot Academy ratio [4:3], which I hadn't done before. I partly did that because of the house we'd chosen – it felt like there were doors and layers, and it's a set of portrait lines. I felt it was a portrait of her, and it suited it. But it was hard at first because I chose CinemaScope last time. We did a lot of tests, finding the look, finding the format, but it was challenging in terms of the prep, that's for sure.

You were invited to play it at Cannes on the basis of an unfinished version, and then you had to finish it for this very public deadline. Was that intense?

I've been there quite a few times, and with this film we were at the stage of remixing it. I guess you go for it and it got a very good response. It's always a bit surreal, Cannes.

I try not to get too wound up about it, because people can be horrible. But it's the biggest festival in the world. It's a good platform for your work. I've had all my films there. But it can be daunting. And my mum had just died as well, which was really hard. So I was like, 'Maybe we wait for Venice...' – but anyway, we went for it. It's a bit of a wild film. I'm sure it's challenging for some people to watch, when they want to read it this way or that way.

It must have been tough working on a film where there is a narrative about the recent death of a parent, right when you're actually going through that yourself?

It was quite tough, I've got to say, looking back. How did I get through that, really, and still come out with a film? But filmmaking is such a long process, so life events are happening you've got to deal with, and deal with what you're doing in front of your face as well.

Can you relate to that metaphor people sometimes use about films being like their children?

Yeah, because you'll always get someone who's like, 'I really like this particular film that you did' – but I feel attached to all of them in different ways. I always try to make something different. I'm quite experimental and I try to push boundaries. I like going to places that are quite risky.

Interview by Catherine Bray, *Sight and Sound*, December 2025