



Big Screen Classics

Moon

Moon

Director: Duncan Jones

©: Lunar Industries

Production Company: Liberty Films

In association with: Xingu Films, Limelight Fund

Worldwide Sales Agent: Independent Film Sales

Executive Producers: Michael Henry, Bill Zysblat,

Trevor Beattie, Bil Bungay

Producers: Stuart Fenegan, Trudie Styler

Co-producers: Nicky Moss, Alex Francis,

Mark Foligno, Steve Milne, Deepak Sikka

Line Producer: Julia Valentine

Associate Producer: Justin Lanchbury

Production Manager: Imogen Bell

Production Manager (Model Unit): Jeremy Burnage

Production Co-ordinator: Livia Burton

Production Accountant: Robin Green

Post-production Supervisor: Dan Bentham

1st Assistant Director: Mick Ward

1st Assistant Director (Model Unit): Guy Travers

2nd Assistant Director: Simon Downes

3rd Assistant Director: Alex Kaye-Besley

Script Supervisor: Jo Beckett

Casting by: Jeremy Zimmermann, Manuel Puro

Written by: Nathan Parker

Story by: Duncan Jones

Director of Photography: Gary Shaw

Model Unit Director of Photography: Peter Talbot

Camera Operator (Model Unit): Alex Howe

Additional Crew Steadicam Operator: Leo Bund

1st Assistant Camera: David Penfold

2nd Assistant Camera: Mark Dempsey

Focus Puller (Model Unit): Barny Crocker

Clapper/Loader (Model Unit): Tim Morris

Gaffer: Ewan Cassidy

Gaffer (Model Unit): Ewan Cassidy

Playback Operator: Peter Hodgson

Playback Operator (Model Unit): Nick Kenealy

Unit Stills Photographer: Mark Tillie

Additional Stills: Alex Kaye-Besley

Visual Effects/Character Animation by:

Cinesite (Europe) Ltd

Cinesite Visual Effects Supervisor:

Simon Stanley-Clamp

Cinesite Visual Effects Producers: Angie Wills,

Paul Edwards

Cinesite Visual Effects Co-ordinator: Lee Chidwick

Cinesite Executive Producers: Antony Hunt,

Courtney Vanderslice-law

Cinesite CG Sequence Supervisors:

Simon Maddocks, Chas Cash

Visual Effects by: Think Tank Studios

TTS Visual Effects Supervisor: Gavin Rothery

Model Supervisor (Model Unit): Bill Pearson

Model Shop Supervisor (Model Unit):

Steve Howarth

Senior Model Makers (Model Unit): John Lee,

Chris Hayes

Model Makers (Model Unit): Richard St. Clair,

Ron Hone, Peter Lee

Graphic Designer: Julian Walker

Motion Control Rig: The Visual Effects Company

VEC (Motion Control Rig): Digna Nigoumi,

Malcolm Woolridge

Editor: Nicolas Gaster

Visual Effects Editor: Barrett Heathcote

Assistant Editor: Richard Smithers

Production Designer: Tony Noble

Art Director: Hideki Arichi

Assistant Art Director: Peter Ryan

Draughtsman: Andrew Duncan, Maia Sautelat

Production Buyer/Dresser: Sophie Bridgman

Conceptual Design: Gavin Rothery

The screening on Wednesday 21 January will be introduced by Melanie Bell, Feminist Film Historian and Principal Investigator for the Film Costumes in Action project

SPOILER WARNING The following notes give away some of the plot.

Moon may not immediately strike one as remarkable as a 'costume' film. With only one central character Sam Bell (Sam Rockwell), dressed mainly in contemporary clothing, the film at first glance seems an odd choice for a season foregrounding costume design. But as most designers acknowledge, contemporary is harder than period to design, not least because everyone (producers, directors, actors) has an opinion on it. As *Moon's* costume designer Jane Petrie (a future BAFTA and Emmy award-winner) reflects, 'people think they know more about [contemporary] costume because they put clothes on every morning, but it's really difficult and you've got to have good precision making.' By 2009, Petrie had a growing reputation for designing realism, working with Andrea Arnold on *Fishtank* (2009) and Ronan Bennett's *Top Boy* (2011). Trained at the costume house Sands, under the expert eye of the indomitable Christine Edzard, Petrie's design philosophy is grounded in realism. Describing herself as having 'a good instinct for the real', Petrie strives for authenticity:

Whether period or modern, you are world-building in exactly the same way, and you have to be authentic. Whether its *Fishtank* or *Star Wars*, I want actors to feel like they're wearing their own clothes, and those design decisions aren't arbitrary but come from the ground up, getting underneath the script.

Moon's remarkably modest costume budget of £8,000, from a total production spend of £3.9 million, belies the central role costume plays in building Sam's character. The convincing portrayal of Sam's deteriorating body and psyche, and the increasingly grungy world in which he operates, is testament to Petrie's skill as a designer, married with Rockwell's performance. *Moon's* costumes are realism by design.

At first glance, the costume brief appears simple. Sam Bell works alone on a facility on the moon and, as a mining engineer, wears either work overalls, a spacesuit or leisure wear, along with trainers and a peaked cap. He dreams of returning home to earth but is in fact a clone, due shortly to be replaced by the latest model, dressed in identical clothing. Petrie approaches design by creating what she describes as a 'working wardrobe' for her characters which, in *Moon*, meant corporate clothing. Like a soldier, Sam has a standard issue of one cap, five T-shirts, five tracksuit hoodies and bottoms, and space suits for outside work, which Petrie had embroidered with the corporate logo of the fictional Lunar Industries Ltd. This working wardrobe evolved when Sam Rockwell came for his first costume fitting, bringing with him a T-shirt with the slogan 'wake me up when its quitting time', and a request to wear this in the film. Petrie and Rockwell worked together, building personal items into the story including carpet slippers and slouchy leisurewear. But the introduction of these threw up fundamental questions for Petrie. On the one hand, the T-shirt slogan is a great little nod to how the story subsequently unfolds, but for Petrie:

Scenic Artist: Howard Weaver
 Storyboard Artist: Douglas Ingram
 Prop Master: Simon Bailey
 Props: Kevin Scarrott
 On-set Construction Manager: Simon Sparsis
 Construction by: Gene D'Cruze Ltd
 Costume Designer: Jane Petrie
 Costume Makers: Basia Kuznar, Hilary Wili
 Wardrobe Supervisor: Lucy Donowho
 Make-up/Hair Designer: Karen Bryan-Dawson
 Hair/Make-up Artist: Richard Muller
 Make-up Artist (Additional Crew): Louise Coles
 Post-production: Molinare
 Film Stock: Kodak
 Laboratory: DeLuxe
 Camera/Grip Equipment: Panavision UK
 Music by: Clint Mansell
 [Score] Performed by: Orphans of the Storm
 Music Produced by: Clint Mansell
 Score Recorded/Mixed by: Geoff Foster
 Score Recorded/Mixed at: RCP Los Angeles
 Production Sound Mixer: Patrick Owen
 Sound Maintenance: Anthony Ferretti
 Re-recording Mixer: Scott Jones
 Dialogue Editor: Kevin Brazier
 [Sound] Effects Editor: Marc Lawes
 ADR Mixer: Darren McQuade
 Foley Artists: Jason Swanscott, Ted Swanscott
 Foley Mixers: Trevor Swanscott, Simon Epstein
 Foley Editor: Paul Edwards
 Stunt Co-ordinator/Performer: Rod Woodruff
 Meisner Consultant: Gary Condes
 EPK: Phelim O'Neill, Jeremy Fowler
 Filmed at: Shepperton Studios
 Cast:
 Sam Rockwell (*Sam Bell*)
 Dominique McElligott (*Tess Bell*)
 Kaya Scodelario (*Eve Bell*)
 Benedict Wong (*Thompson*)
 Matt Berry (*Overmeyers*)
 Malcolm Stewart (*technician*)
 Kevin Spacey (*voice of Gerty*)
 Rosie Shaw (*little Eve*)
 Adrienne Shaw (*nanny*)
 Robin Chalk (*Sam Bell clone*)
 UK 2008©
 97 mins
 Digital 4K



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It blew a hole in the logic of the story. If they've been going up there for 200 years, the carpet slippers would be knackered. How's that T-shirt going to survive? It really bugged me. In the film you have to have explained to the audience where the items have come from because it's too big a question to leave unanswered. So my question to Duncan [Jones] was 'is the company cynical enough to send up someone with all his personal items and rig out copies for every clone that wakes up?' And he said 'Yes, they are.'

This conversation led to the inclusion of the scene where Sam One and his replacement Sam Two find hundreds of hibernated clones on the facility, each one with a see-through pillow containing slippers and the slogan T-shirt. Such creative decisions highlight not only the central role costume plays in building characters, but how asking questions about costume shapes the thinking about the film world. As Petrie puts it, 'the costume department find the holes in the script ... it happens a lot.'

Costume plays a pivotal role in signalling the difference between the two Sams. Like many actors Rockwell was keen to use costume to build his character. Rather than wear a wig, he 'pushed for using wardrobe and makeup to subtly distinguish them. We did snug clothing and healthy makeup for the clone, baggier clothing for the other.' The grime and dirt of Sam One's clothes contrast sharply with the smooth, pristine look of the recently-arrived Sam Two, his freshly-pressed appearance a reflection of the corporate values he espouses. Filmed before CGI was common-place, Petrie and her design assistant Basia Kuznar used costume breakdown techniques to dye, age and distress the clothes worn by Sam One: grime seeps into the material texture of his overalls, encrusted blood into his white undershirt, fabric is worn, fibres exposed, all signalling the character's physical and mental deterioration. Petrie explains, 'If you didn't put it through breakdown, it would look like a costume. And I'm trying to take it from costume to clothes, to put a layer of history in.' Performance, camerawork and costume come together to make audiences believe that the person on screen is real.

As Sam One's physical body begins to deteriorate – clones' breakdown at the end of their three-year cycle – the camera is increasingly drawn to different elements of costume. Sam One, sick and vulnerable, vomits into a toilet-bowl, his head encased in a protective astronaut's hood. Its distinctive lacing is reminiscent of a medieval coif, and the camera's close-up and long take signals the hood's symbolic significance. It may suggest the increasingly defunct Sam as a throw-back to a bygone era. Or, more complexly, the hood's intricate lacing pattern as mirroring neural pathways, itself a narrative riposte to the business model of corporate capitalism which treats the men as interchangeable commodities. Either way, director Duncan Jones and DoP Gary Shaw make full use of Petrie's 'instinct for the real'.

Melanie Bell, University of Leeds, November 2025

References

Phil Hoad, 'How we made *Moon* – by Sam Rockwell and Duncan Jones', *The Guardian* (23.7.19)

Harriet Parry, 2017, 'Moon: A sensuous scholarship of the art of costume breakdown in film',
Film, Fashion & Consumption, vol. 6, no. 2, pp. 89-103.

Jane Petrie, Interview for *Film Costume in Action* project (7.2.24)