

ON CHESIL BEACH

PRODUCTION NOTES

Running Time: 110 minutes

THE CAST

Florence Ponting.....	Saoirse Ronan
Edward Mayhew.....	Billy Howle
Marjorie Mayhew.....	Anne Marie-Duff
Lionel Mayhew.....	Adrian Scarborough
Violet Ponting.....	Emily Watson
Geoffrey Ponting.....	Samuel West

THE FILMMAKERS

Directed by.....	Dominic Cooke
Based on the Novel by.....	Ian McEwan
Screenplay by.....	Ian McEwan
Produced by.....	Elizabeth Karlsen, Stephen Woolley
Executive Producers.....	Joe Oppenheimer, Beth Pattinson, Norman Merry Peter Hampden, Ian McEwan, Thorsten Schumacher Chiara Gelardin, Zygi Kamasa
Co-Producer.....	Caroline Levy
Director of Photography.....	Sean Bobbitt B.S.C
Editor.....	Nick Fenton
Music by.....	Dan Jones
Production Designer.....	Suzie Davies
Music Supervisor.....	Karen Elliott
Costume Designer.....	Keith Madden
Hair & Make-up Designer.....	Karen Hartley-Thomas
Casting by.....	Nina Gold

SHORT SYNOPSIS

It is summer 1962, and England is still a year away from huge social changes: Beatlemania, the sexual revolution and the Swinging Sixties. We first encounter Florence and Edward, a young couple in their early twenties, on their wedding day. Now on their honeymoon, they are dining in their room at a stuffy, sedate hotel near Chesil Beach in Dorset.

Their conversation becomes more tense and awkward, as the prospect of consummating their marriage approaches. Finally, an argument breaks out between them. Florence storms from the room and out of the hotel, Edward pursues her, and their row continues on Chesil Beach.

From a series of flashbacks, we learn about the differences between them – their attitudes, temperaments and their drastically different backgrounds.

Out on the beach on their fateful wedding day, one of them makes a major decision that will utterly change both of their lives forever.

ON CHESIL BEACH is a powerful, insightful drama about two people, both defined by their upbringing, bound by the social mores of another era.

LONG SYNOPSIS

ON CHESIL BEACH is a gripping, heart-rending account of a loving relationship battered by outside forces and influences first formed in childhood, in a society with strict, inflexible rules about uniformity and respectability.

Florence Ponting (Saoirse Ronan) was born into a prosperous, conservative family in a neat, organised home presided over by her overbearing father (Samuel West), a successful businessman. Edward Mayhew (Billy Howle) comes from a contrasting background. His father (Adrian Scarborough) is a teacher, while his art expert mother (Anne-Marie Duff) is brain-damaged after an awful accident; their home is informal, somewhat chaotic and closer to nature.

Florence is a talented, ambitious violinist with a string quartet; Edward has graduated from UCL with a History degree and aims to become an author. They married as virgins: two very different people, but deeply in love.

Only hours after their wedding they find themselves at their dull, formal honeymoon hotel on the Dorset coast at Chesil Beach. They dine in their room, and their conversation becomes stilted and nervous. The consummation of their marriage is fast approaching, and while Edward welcomes the prospect of sexual intimacy, Florence is scared by it.

The tension between them boils over into a heated argument as Florence attempts to repel Edward's advances. She dashes from the room, out of the hotel and on to Chesil Beach, with Edward in pursuit. On a remote part of the beach they have a blazing argument about the profound differences between them. One of them makes a startling decision that will have life-long consequences for them both.

In a series of flashbacks, the film emphasises the differences between Florence and Edward –the underlying tensions and circumstances that contributed to that crucial moment on their wedding day. Other scenes illustrate what happened to these two people in subsequent decades and how their lives were shaped by that dramatic stand-off on Chesil Beach.

Adapted for the screen by Ian McEwan from his own novel, ON CHESIL BEACH is directed by Dominic Cooke (*The Hollow Crown*). It stars Saoirse Ronan (*Brooklyn, Hanna, Atonement*) and Billy Howle (*The Sense of an Ending*).

Sean Bobbitt (*12 Years A Slave, The Place Beyond the Pines, Shame*) is director of photography. The production designer is Suzie Davies (*Mr. Turner*), and the costume designer is Keith Madden (*Viceroy's House, Mr. Holmes*). Make-up and hair designer is Karen Hartley-Thomas (*The Hollow Crown, Dickensian*). Dan Jones (*The Hollow Crown, Lady Macbeth*) composed the music. Nick Fenton (*The Selfish Giant, Submarine*) edited the film. Its producers are Elizabeth Karlsen (*Carol*) and Stephen Woolley (*Their Finest*).

THE ORIGINS

Ian McEwan's *On Chesil Beach* is among the most acclaimed British novels of this century. Published in 2007, it was short-listed for the Booker Prize, garnered glowing reviews and became a best seller.

But as often happens in the film world, it took a long time for the book to make the transition to the big screen.

Yet its producer Elizabeth Karlsen was interested in a film adaptation of *On Chesil Beach* even before it was published. "Ian's agent sent me a galley copy of the book," she recalled. "And I thought: this is a beautifully written novel that appeals to me. There was a simplicity of narrative and a clarity of emotion about it.

"I saw it as a portrayal of a young woman at a particular time, and what that meant for her – defining her creative ambitions and her sexual being, her own self."

She contacted Ian's agent Stephen Durbridge and said: 'I like this. I'm interested.' But he had bad news for her: director Ang Lee was set to make the film.

"Then from a distance," Elizabeth recalls, "I watched its progress as it went to various producers, production companies and directors. We're a very small community, so you hear things. And the years just passed."

Fast forward to 2015, and she found herself at a party celebrating the 25th anniversary of BBC Film, talking once more to Durbridge: "I said to him: 'What happened to Chesil Beach?' And he said, 'Nothing happened. Why? Do you want to do it?' I said 'Yes, absolutely.' And then just over a year later we were filming."

Ian McEwan had already written a screenplay for ON CHESIL BEACH: "I started some years previously, writing it for Sam Mendes. But it languished. It's hard to fund these films.

"It then went through two or three other production companies, and I'd just given up on it. I'd got used to the idea of it not being made, and got involved with other things."

But then Durbridge mentioned Elizabeth's interest – and, says McEwan: "She brought this whole new life to it."

Under the banner of Number 9 Films, Elizabeth and her partner Stephen Woolley have been responsible for some of the most distinctive British-produced films in recent years – including THEIR FINEST, CAROL and THE LIMEHOUSE GOLEM.

"My career is defined by projects I feel passionate about, but don't happen immediately," she reflects. "Things have a way of coming around. It's the same with ideas – they get under your skin. When they stay with you, you think you should do something with them."

For ON CHESIL BEACH, she sounded out 'only a couple of directors' – one of whom was Dominic Cooke, one of Britain's most eminent theatre directors, who had been Artistic Director at the Royal Court and is Associate Director at the National Theatre. At this point, he had directed the Shakespearean history trilogy, THE HOLLOW CROWN, for BBC television.

"I was a big fan of Dominic, and had wanted to work with him for some time," Elizabeth explains. "We'd talked about a couple of ideas that didn't come to fruition for various reasons and while he was in post-production on THE HOLLOW CROWN, I'd sent Ian's screenplay for ON CHESIL BEACH.

“Dominic responded immediately, and told me he was interested and I met with him. Then I met him with Ian, who was a bit nervous, because it had been quite a long time for him. You necessarily have a feeling of anxiety. But he and Dominic immediately had a great rapport, and I think Ian felt he could entrust Dominic with realising the screenplay as a film.

“Dominic talked to him about some changes he had in mind for the script, so they worked very closely together on the next pass of the screenplay.”

“I didn’t read *On Chesil Beach* when it was first published,” says Dominic Cooke. “I got a script before I read the novel.”

When he compared the two, he was surprised by how ‘pragmatic’ Ian McEwan had been in his adaptation: “He is so specific about character and place. I was impressed by how he had taken the essence of the novel into the movie. It conveys the importance of how people talk – or don’t talk – about sex. And it’s clear how these two young people are affected by the time they live in.”

With the production team unanimously enthusiastic about Saoirse Ronan and Billy Howle, the young actors who would play the lead roles – ON CHESIL BEACH was ready to start shooting.

CASTING

One of the striking aspects of the story is how much of it is devoted to its two young lead characters. Edward and Florence share long, complex scenes – at their honeymoon hotel and on Chesil Beach itself. It was of paramount importance to cast the right actors for these key lead roles.

“Dominic and I wanted one person for Florence,” says Elizabeth Karlsen, “and that was Saoirse Ronan. At the time I was on the [awards] campaign trail with CAROL and she was doing the same for BROOKLYN, in which she was so wonderful. And we’d worked with her before on Neil Jordan’s BYZANTIUM. She just attached herself straight away. I saw her in Los Angeles, she saw Dominic in London, they sat down, and he was enthralled by her intelligence, her perception about the film, and her warmth.”

Just to clinch matters, Ian McEwan was delighted at the prospect of Saoirse playing Florence: she had played the crucial role of Briony in the film adaptation of his novel ATONEMENT back in 2007.

“The next challenge was finding Edward,” says Elizabeth Karlsen. “We had Saoirse and BBC Films on board, and Nina Gold who is so talented, as our casting director. She, Dominic and I talked about how we should approach casting Edward. We cast the net very wide, worked on it for several months and whittled down a list.

“Saoirse had opened in *The Crucible* in New York, and we wanted to take a small group of actors over there to work with her in the room, because Florence and Edward are on screen throughout. That central relationship, you can’t get it wrong. So it was important to invest the time.

“Dominic and I went to New York. We tested five actors. We’d seen Billy Howle (in London), brought him back – and he amazed us on the day: both Dominic and I really thought he was fantastic.

“It’s a difficult role to cast because you need someone who’s attractive inside and out. There’s something different about Edward. He’s got holes in his plimsolls; he’s a little bit scruffy.

“But we also needed to believe the issues around making love, and the problems in 1962 that this couple had. It’s difficult today to find the right young actor to play Edward. If you’re a lead actor, you’re sexy, and you come into the room with a real physical confidence about you. Well, for this character, you’d be dead in the water. So that encapsulated the hurdle we faced in the casting – to find an actor who could play a 22-year-old and not only mentally, but also physically communicate the awkwardness of that specific time, physically and emotionally, around sex. Billy really was a terrific fit. He gave a fantastic audition and had all the qualities needed for Edward.”

Dominic Cooke agrees: “Billy has qualities that are not very common in young actors. You can’t fake innocence. You either have it or you don’t.”

“There was no pressure on me to cast stars for this film,” he adds. But he decided to surround his leads with a quartet of vastly experienced, talented British actors who would play the two sets of parents: Emily Watson and Samuel West as the Pontings, with Adrian Scarborough and Anne-Marie Duff as the Mayhews. “They were all absolutely terrific,” says Dominic.

THE CAST

The prospect of portraying another character created by Ian McEwan was a delight for Saoirse Ronan: “I’d like to play another one written by him every 10 years!” she enthused. “Ian is someone who writes women incredibly skilfully, with a well-rounded perspective.”

Saoirse concedes that the characters of young Briony in *ATONEMENT* and Florence in *ON CHESIL BEACH* are different personalities: “But again he’s tackling the issue of social pressure being put on young people – no matter what era they grew up in – to be or to behave in a certain way. That’s something Ian tends to be drawn towards as a writer.”

She felt that Florence was both a hard and an easy character to play: “Because of my personal relationship with Ian, I really wanted to honour the work he’s done. He’s an incredible storyteller who writes with such sensitivity.

“He really does paint a picture, but he knows film is different from literature – and he’s good at giving you a bit of free rein and space to colour in the character the way you feel is right. It’s helpful to have a piece of writing that’s so clear. He knows exactly who those people are, which certainly can only help you as an actor.”

“And then, because Billy and I had worked together before (on *THE SEAGULL*, a film adaptation of Chekhov’s play), that felt like a huge weight that had been lifted off me.”

Still, she concedes, “it was quite hard work. We had to shoot a period drama in six weeks, which would never be easy. And for me, it was the end of a full-on year, work-wise. In the 12 previous months, I’d been on a press tour for *BROOKLYN* that ended up being an awards campaign. That lasted six months. Right after that, I began rehearsing for my very first play, *The Crucible* on Broadway, which involved flying back between New York, London and Los Angeles at weekends.”

Saoirse then worked on *LADY BIRD*, an American comedy directed by Greta Gerwig, in which she took the lead role: “We wrapped that on a Saturday, and I started *ON CHESIL BEACH* on the Monday.

“So that was a huge chunk of my life. It was all with great people, but I was running on empty. My energy was zero, so to have this team around me for *ON CHESIL BEACH* made it a pleasure. It was a baptism of fire. Dom told me: “If you can do all this, you can do anything.”

One aspect of filming that Saoirse relished was Dominic Cooke's decision to let scenes, both in the hotel and on the beach, run as long as possible without cutting: "That's always beneficial for actors, because in real time there'd be no cuts, no let-up. With the beach scene, he'd do 15-minute takes, run it as one continuous scene."

She agrees it felt almost like theatre acting: "It was great for me, because I'd just done *The Crucible* a few months before. Billy had had stage training, and of course Dom comes from the theatre world. It was a leap of faith for Dom, but he trusted his actors and his Director of Photography. So he felt able to let things go on a little longer than usual on a film set."

Saoirse felt that speaking her lines in an English Received Pronunciation accent helped her find Florence's character – "that accent says a lot about the society and class that a person grew up in, how they interact with people and how forward or reserved they are."

Dominic Cooke gave his lead actors a written timeline of 1961-62. "It included food, music, fear of the nuclear bomb," says Saoirse. She also researched the life of violin virtuoso Jacqueline du Pre, who had a similar background to Florence. (Coincidentally Emily Watson, who plays Florence's mother, was Oscar-nominated for her role as du Pre in the film *HILARY AND JACKIE*, 1998).

Saoirse came away from the film with strong, indelible memories of Chesil Beach itself: "It's incredibly difficult to walk on! But it's absolutely beautiful. Ian was masterful in terms of where he decided to set the novel. The physicality, and the relationship the beach has to the land and water around it is so peculiar. It's essentially a strip of land that juts out into the water and it's kind of isolated. We had to get a boat to get there.

"There were no toilets on that strip of land, so they had to set up this half-toilet, half-tent thing. It was a bit grim, to be honest -- and very windy! So we were happy to get back off the beach when we did. But at the same time, to be able to shoot on the actual location was very helpful."

Billy Howle was one of a number of candidates to play Edward, and first auditioned for the role in London: "It was quite enjoyable, though I didn't hear much from the creative team for quite a while after.

"And then it was all quite unexpected. Saoirse was doing a play in New York, so they flew me over for recalls, to do some scenes with her. I hadn't seen Saoirse for about a year, since we'd both worked together on *THE SEAGULL*. Having her there made it an enjoyable process. Ian's story and script were really good raw material from the off so it became a very alluring, attractive prospect."

Billy adds: "It was obvious even at the audition, even though Saoirse and I hadn't seen each other for a year or so, that there was a really interesting chemistry between us, and a sense of freedom that only comes from real trust – not only as actors but also as people – human beings trusting one another. That came naturally and quite quickly, working together again.

"It was certainly necessary for a story such as this. It's heart wrenching – so you can imagine actually doing it was far more intense.

"Saoirse is a stunning actor. I've admired her work from afar for a long time. I feel very fortunate that our paths crossed, particularly on a job like this."

Billy's previous film was *THE SENSE OF AN ENDING*, based on the novel by Julian Barnes, a contemporary of Ian McEwan. The tone and the time period for his two characters were similar, and both stories dealt with changes in English society at the time. But *ON CHESIL BEACH*, he says, "came with a whole new level of emotional intensity."

He admits he was intrigued by aspects of Edward's personality, but adds: "I try not to judge any character too harshly. I try to keep in mind what leads people to behave in a distasteful fashion – which Edward does sometimes."

While there's an innocence about Edward, Billy observes, he's not above getting into a fight: "There are still signs of hormonal adolescence in there for sure – but with Edward, a lot of that anger comes from a righteously indignant place. So if he or someone he cares about has been wronged, that's the point at which his anger or rage will rear its ugly head."

Billy was also fascinated by the specific era depicted in the story: "It's still an age of innocence. We're not quite into the Swinging Sixties. With Edward's choice of music (he's a Chuck Berry fan), we're getting a foretaste of rock 'n' roll, there's an American, more liberal influence starting to happen. We get little flashes of that throughout the film but it hasn't taken off yet. So there's this real dichotomy in the story, and it feels like Edward is at loggerheads with the world in which he finds himself."

Billy found himself intrigued by Chesil Beach itself: "There's something about that coastline, and the beach itself feels untouched, untainted by human hands. It's the closest you can get to something 100% natural.

"Looking out over that beach, it can be tempestuous, it can be serene. But even in its serene stillness there's something very disconcerting. I think that encapsulates the human condition quite well. Even in its stillness and absence of anything, there's something quite disconcerting about it – and about our existence."

Two key roles were played by Anne-Marie Duff, as Edward's artistic, brain-damaged mother Marjorie, and Emily Watson as Violet, Florence's forbidding mother who worries that Edward isn't quite good enough for her daughter.

Says Anne-Marie: "Playing a character like Marjorie, someone who has experienced a life-altering accident and the psychological aspects of that, you try hard as an actor to make her a human being, and not some kind of intellectual exercise or an illustration of something. You try to inhabit that person honestly and feel she still has relationships with people – maybe not conventional ones, but honest ones. For me that was the real focus in playing her."

Emily Watson says of Violet: "She probably loves her children, but she's not a loving presence, and they're a very emotionally uptight family. We are in 1962, but as a woman of her generation, she very much dresses to the 50s, to the previous fashions. She thinks she styles herself on Elizabeth Taylor, quite sexy and sophisticated, drinking gin and tonics at the bar. It all feels quite restrictive: she's very feminine and very precise, with these hideous nails and her helmet of hair. It was really fun to put together, creating a character like this. It took an hour and a half in make-up every morning, what with the false eyelashes, the hair and all the rest."

Both Anne-Marie and Emily are full of praise for the film's young leads. "Billy Howle is a lovely young actor," says Anne-Marie. "I didn't know him before. He's very interesting, thoughtful and talented. It was a pleasure working with him. I've known Saoirse since she was a child, so it's great to work with her now. She's become this amazing woman, she's extraordinary. The two of them together is a great combination."

Emily agrees: "Saoirse's a very impressive young woman. She's obviously a great actress and she's done some amazing things already in her career. But the maturity with which she approaches her work, the depth she goes into and how she handles herself in being the front and centre of a movie like this is remarkable. She's a very lovely, nice girl."

DOMINIC COOKE | DIRECTOR

Though Dominic Cooke is regarded as one of Britain's most eminent stage directors, *ON CHESIL BEACH* marked his debut as a feature film director. But he was hardly unfamiliar with the film business: "My Dad was a film editor, and I worked at editing, witnessing the creative process." Dominic had also previously directed to great acclaim the Shakespearean trilogy *The Hollow Crown* for the BBC.

Still, it was a leap to feature films – though he had strong ideas about the tone and style of *ON CHESIL BEACH* from the outset: "The first stage of the work was with Suzie Davies (MR. TURNER), the designer. I suppose that came out of working in theatre – the designer is always your first collaborator. We talked a lot about the idea that the two young lead characters were in the wrong time and they would always feel out of place. And that's because the world in 1962 was stuck in this kind of Edwardian universe. That became a key idea visually all the way through the film. We wanted to contrast that with nature, and how they felt at home when they were in nature.

"So that gave us a visual palette. I also wanted it to feel like this was the moment before it all really happened. This was the year before the Beatles' first album. But before then, you might as well have been back in 1952. So that's how we wanted it to feel."

Dominic also spent a lot of time discussing with cinematographer Sean Bobbitt (*12 YEARS A SLAVE*) how the film should be shot: "We watched a lot of films from that time, and one that really interested me was John Huston's *THE MISFITS*, which was made the same year. It's flawed, but it also deals with outsiders and it has a wonderful treatment of nature. One thing Huston did was shoot scenes with only one or two cuts or no cuts at all. I was interested in getting that period feel, but also trying to get the story told more with the camera than with the edit.

"Sean was really interested in this idea, so we watched a lot of films from around that time – David Lean's *LAWRENCE OF ARABIA*, which was released that same year, *HIROSHIMA MON AMOUR*, *A TASTE OF HONEY*. I remember Alfred Hitchcock once said: 'Films never recovered from the invention of sound. Prior to that, every shot told a story, and since then most films are talking heads.' People weren't thinking enough about shots – so that idea became important to us.

"Sean, Suzie and I planned to shoot each scene with one set-up wherever possible – though obviously for longer scenes we needed several to tell the story. It was a really interesting challenge. And we also decided to shoot on film, to give it a period feel. It also focuses your mind a bit, because you have a finite resource. You can't just keep turning the camera on, you think in a different way."

The team used distinct colour palettes and camera styles for the three main worlds depicted in the film: The Pontings' home, where Florence grew up; the household of Edward's family the Mayhews; and the scenes between the young couple in the hotel and on the beach.

Says Dominic: "In the Pontings', everything's quite static, symmetrical and neat. The Mayhews' is rather chaotic, so we went on journeys with Steadicam through it, showing doors open to the outside world – whereas the Pontings' home feels closed off.

"With that hotel scene we tried to be specific about what was happening moment to moment. We were interested in getting to where Edward's and Florence's inner lives gave the game away. It's quite a formal world, that scene where they're sitting at the table. I wanted to show a balance between how they behaved and what they felt, and how their feelings might break through. So we added shots of hands and feet – because the body often reveals the truth about what someone's feeling.

In the hotel scene, Dominic believes Florence and Edward "were trying to behave like grown-ups, like their parents. In a way, that hotel is the world of the Pontings. You imagine the Pontings had been

on holiday there, and that Dad had booked the hotel – no notion of young people having their own will or rights.

“I think that ties in with what Ian wanted to say about that period, and where we’ve come from in this country.”

While the film was being shot, the Brexit referendum happened and in the US Donald Trump became president. Dominic saw parallels with Ian McEwan’s story: “There’s a toxic nostalgia about all of that, so it gave our story an extra element. We wanted to show an unflattering version of the past.

“British film has a very dangerous love affair with the past, which was not so glorious for a lot of people who lived in times like the 1950s. British film has often been too nostalgic for an era that never was.”

While the film is faithful to Ian McEwan’s novel, a few changes were made from the shooting script: “Most of the flashbacks are re-ordered,” says Dominic. “We grouped them together differently. There was an emotional logic that started to be revealed, and we wanted to be sure the audience wouldn’t be asking questions that took them out of the main story.”

Dominic felt a close affinity with his two main creative collaborators, Sean Bobbitt and Suzie Davies: “They’re both interested in being truthful. They never do things just because they look good, so all the visual choices come from the meaning of a scene. I really liked that. Suzie said it’s difficult to design [a scene] when you don’t like how it looks. And of course, that hotel room shouldn’t look like somewhere you’d want to go. It takes a lot of courage for a designer not to do things that are tasteful all the time. The same is true of Sean. He’s not interested in flashy shots; it was always about: Where are we in the story? How are we communicating the story of these two young people? All our choices of location and how we shot were about that – which I much prefer to making everything look nice for its own sake.”

He believes there are two major themes running through the story: “It’s about people being born in the wrong time. And then it’s also about a fatal decision that defines someone’s life. Ian is obsessed by moments that play out, or an event that shapes your life.

“The story is so interesting about the accident of when you’re born, and how much that shapes you. If only Florence and Edward had been born a few years later.” Dominic recalls that the film’s music was recorded in Studio 2 at Abbey Road studios, where the Beatles recorded *Sgt. Pepper*: “It made me think of the amazing changes that happened in the mid-60s. There’s never been anything to compare with it. The 1960s was such an important time – the rights, the equalities, everything.”

IAN McEWAN | WRITER

Ian McEwan started writing a film adaptation of *On Chesil Beach* in 2010, three years after the novel was published. At this point in his long literary career, he was somewhat disillusioned with the lengthy process of seeing a screenplay go into production as a film – and sometimes not.

“I’d written a couple of scripts in the mid-90s that didn’t get made,” he recalls. “I thought it was a waste of time – that was two novels I hadn’t written. So I just stopped and let others do it. Joe Penhall wrote ENDURING LOVE, and then I was still in that stretch of saying ‘no’ when ATONEMENT came around. I was pleased Christopher Hampton adapted that. I wrote my novel *Saturday* during that time.

“But after *On Chesil Beach* was published, my first impulse – not a very good creative one – was: ‘I don’t want to adapt this – but if I don’t, someone else will.’ I couldn’t bear that thought.”

As soon as he embarked on the script: “I got completely engaged and remembered 20 years before how much I’d liked doing this.”

While he was writing the novel, he recalls: “I was too wrapped up in the fiction to think of cinema -- and it wouldn’t have been any different even if I had. I’ve always thought of fiction in visual terms anyway, not so much in terms of long descriptive passages, but more in telling details that could act for whole scenes.”

After Elizabeth Karlsen had persuaded him to let her produce his script, he met director Dominic Cooke: “We immediately got on. I said to him: what do you want to do differently with this?”

“I think the only major thing he wanted changed was that we should actually see the accident that leaves Edward’s mother brain-damaged. That seemed to be a cinematically stronger idea. And then there were little things that we had no disagreement about, really. I was grateful for his fresh energy.”

And Ian was delighted when it was confirmed Saoirse Ronan would play Florence: “I was full of joy and optimism. We go way back to *ATONEMENT*. She’s extraordinary – one of those actors who just with a silence can show you a thought process in her face. She’s quite wonderful in this: there’s a lot of things not said, half said or hardly even thought.

“Saoirse’s such a professional. She can go in and out of character at great speed between takes, even in the most intense scenes. There’s something magical about her. She shows fantastic generosity to whomever she’s playing with. And she has colossal emotional intelligence as well as analytical intelligence.”

Ian went to see Billy Howle in Richard Eyre’s acclaimed stage production of *Long Day’s Journey Into Night*: “So I knew how formidable he could be.

“It’s hard casting Edward. You want someone who on the one hand is painfully sensitive, but is also a bit of a lout, bit of a country bumpkin, a guy who once got into fights. And yet he’s so vulnerable. It’s a difficult course to steer, and Billy seems superb at it.”

He found the combination of Saoirse and Billy worked well: “They’ve got to go together, Edward and Florence. They’re like babes in the wood, they’re Hansel and Gretel. And they face this moment of crossing the line of sexual experience together. But they don’t quite have the language to reassure each other.

“The other important element in the chemistry between these two was having Dominic, who is so well experienced in directing actors. The three of them really triumph.”

A striking feature of the novel is its strong sense of place – not only the beach of the title, but also the Chiltern Hills, north-west of London, which is the area where Edward grows up. Ian describes the area with great accuracy.

“I love the Chilterns, and took Elizabeth and Dominic on a walking tour around there,” he says. “It has wonderful beech woods. I know it backwards, this south-west end of the Chilterns. There’s no railway there, so it never suffered that awful between-the-wars expansion. Plus, there were three major landowners who kept development at bay. So the area feels unspoiled – even the footpaths.”

On Chesil Beach is a slim volume, only around 40,000 words long. Ian believes this makes it a good fit for film adaptation: “As a literary form, the short novel or novella can adapt very well. You don’t have to leave two-thirds of it out – you can more or less stay with what you’ve got. They tend to have a fairly ruthless primary plot, with not a great deal of subplot, which suits films perfectly. A lot of short fiction has made very good cinema.”

While he is best known as one of Britain’s most eminent novelists, Ian is pleased to have returned to writing screenplays and feeling part of a film: “You sit alone with those ghosts, writing novels, and it’s so refreshing to get out of doors and collaborate with people – even if it means you no longer play God. It’s good for you.

“Film remains a director’s medium as well as a producer’s and a financial backers’ medium. But that’s a given. If you really felt strongly about it, you could set yourself up to direct your first movie. And I have no wish to do that. So you find the right kind of collaborators and work things that way.”

THE TIMES, THE PLACES

Ian McEwan’s novel *On Chesil Beach* is a highly specific work in many respects. The year in which most of the story takes place – and in which Florence and Edward are married – is 1962, just before the dawning of a new youth culture and a sexual revolution that would sweep the western world. And the book’s main geographical location is Chesil Beach itself: an extraordinary place like no other.

The story’s specific qualities were invaluable touchstones for two key members of the film’s production team: costume designer Keith Madden and location manager Henry Woolley.

“It was just on the cusp of the 1960s, so it was a time that was crucial both for fashion and for this story,” says Keith. “This was pre-teenage revolution. The Beatles hadn’t quite happened yet. Girls still dressed very much like their mothers and boys like their fathers – that is to say, conservatively.

“In the forefront of my mind, Florence is a violinist. She’s reserved, not much into any kind of fashion. She’s a girl who probably went to a university in a dormitory of girls with like-minded backgrounds. Her mother (played by Emily Watson) was of a certain age, so she would never be high-end fashion: she’s kind of settled in the mid-1950s. So the influence on Florence was from her mother – she was never a fashionable young girl, but nicely dressed and interested in music. It was that kind of sensibility I wanted to portray.”

The clothes worn by Florence and Edward also hint at the difference in their social circumstances: “Edward looks not very well looked after, a little frayed about the edges,” Keith observes. “He seems to be in the same jacket all the way through, whereas she changes a lot – usually something nice from department stores. Money isn’t a problem for her family, the Pontings.”

Even though he is from a family without much money, Edward is bound by a sense of respectability, typical of this early-1960s period: “He’s followed the constraints of wanting to be like his father, who’s a teacher,” says Keith. “Most men of that time wore jackets and ties. It would have been considered disrespectful, even slovenly, not to. Edward also has a thing about aspiration – and in films from that era like *SATURDAY NIGHT AND SUNDAY MORNING*, you’ll see that Albert Finney, playing an ambitious working-class boy, always wore ties.”

Still, Florence’s ‘going-away dress’ needed to be something special, and to make a statement in visual terms. Having consulted with the key members of the production team, and with Saoirse Ronan, Keith opted for an outfit in a colour he calls ‘deep sky blue.’

“Looking at original dresses from that period, colours were very prominent, and some of them were amazing. For me, that particular colour was quite early 60s. Also, we were filming on the beach out of sequence with the weather: and if we were in grey weather, I wanted to give the film the blue sky that might not be there.

“I didn’t want to use mid-tones. I wanted the two of them on the beach to stand out – against the beach, against each other, and against the sky. I hoped using that colour would give some drama, as well as what was going on between the two of them.

“It’s a beautiful colour on Saoirse. For me, it made for a lot of drama. As Edward, Billy wore a lovely navy suit, white shirt, a maroon tie and cuff links. Very 1960s! With the two of them I wanted to move them forward from the 50s into the 60s – and these clothes they’d bought and were wearing were new. It’s as if they’d reached adulthood, and I wanted to show that.

“I wanted to show this was their height of fashion. They had now come together in the 60s. So this was the most 60s Florence would ever wear. They were like the new modern man and wife together – on the beach.”

But Keith appreciated that this happened at a very specific time: “If (their wedding day) had happened even a couple of years later, things might have gone better for Florence and Edward. They’d have been more able to talk about things. They’d have had a lot more facts to go on.”

Chesil Beach itself was where the long, emotional, decisive scene between Florence and Edward at the heart of the film was shot. “It didn’t exactly take a lot of scouting,” says location manager Henry Woolley. “It’s a unique place, and it’s so central to the story that we knew we had to shoot there if at all possible.

“It’s also very cinematic – and the most cinematic part of all turned out to be also the most inaccessible. It’s separated from the mainland by a lagoon, and it goes out on a long spit of land seven to nine miles long.”

Chesil Beach (‘Chesil’ is derived from an Old English word meaning ‘shingle’) has been designated a site of special scientific interest (SSSI); it is fossil-rich and important to wildlife. As Henry notes, the crew had to be extremely careful to minimise their presence on the beach during and after shooting, “while making the most of it, and trying to make it look as cinematic as we could.

“We worked closely with the people who manage the beach, and they were extremely helpful. Unusually, this is a privately-owned beach – but the warden there helped us to make it work.

“We had all this kit with us, but we could only get across in small boats. We decided we wanted to do a crane shot there, which meant moving a crane over in its constituent parts in the small boats.” There were obviously no toilet facilities on this remote part of the beach, which made shooting conditions primitive.

Still, the beach turned out to be an outstanding location. “We were blessed with the weather,” Henry recalls. “Filming in late summer, there was potential for it to be dreadful. But we were lucky.

“And in hindsight, it would have been a travesty not to have filmed on Chesil Beach. It’s like nowhere else. You couldn’t double it anywhere.”

Ian McEwan’s novel also offers detailed descriptions of the Chiltern Hills, an area beloved by the author – notably the area around the tiny village of Pishill, in the Stonor valley, where Edward would go walking.

“Ian has a very visual eye, and for the most part, his book is so literal it describes the walk [Edward] took,” says Henry Woolley. “Often on a film you could start a country walk anywhere – but the book did the work for us. It was interesting to stand there, having read the book, and his description of the place.

“Shooting in the Chilterns, meant that as a London-based production we travelled a bit further to locations – but it was well worth it.”

Some exterior scenes of the couple’s time in Oxford, where they met, were shot in the city’s Merton Street, while nearby Mansfield College was used for interior scenes.

The concert scene, late in the film, in which Florence plays with her string quartet at London’s fabled Wigmore Hall, was shot in the actual venue, which is rarely used for filming purposes.

But Henry Woolley admits he had to concede defeat in re-creating another late scene – in and around Edward’s record shop near London’s Camden Lock: “Camden’s such a busy space these days, and it wouldn’t have been feasible to try and take it back in time.” Instead, the scene was shot around Broadway Market in Hackney, where it meets the Regent’s Canal.

ON CHESIL BEACH - BIOGRAPHIES

CAST

SAOIRSE RONAN | FLORENCE PONTING

Saoirse Ronan was born in The Bronx, New York City, to Irish parents, before moving to County Carlow, Ireland at the age of three. Ronan has carved an illustrious acting career and is one of the most celebrated actresses of her generation.

Ronan made her film debut opposite Michelle Pfeifer and Paul Rudd in Amy Heckerling’s *I COULD NEVER BE YOUR WOMAN* (2007). After this, she starred in Joe Wright’s highly acclaimed film *ATONEMENT* (2007), playing the young Briony Tallis opposite Keira Knightley and James McAvoy. Her role earned Ronan a Best Supporting Actress nomination at the Academy Awards.

Subsequent to this, Ronan went on to star in Gillian Armstrong’s *DEATH DEFYING ACTS* (2007) alongside Catherine Zeta Jones and Guy Pearce, and Gil Kenan’s *CITY OF EMBER* (2008) opposite Bill Murray and Toby Jones.

In 2009, Ronan played the lead role in Peter Jackson’s film adaptation of *THE LOVELY BONES* (2009) with Rachel Weisz, Mark Wahlberg, Susan Sarandon and Stanley Tucci. Her role as Susie Salmon received high praise, which earned her a Best Leading Actress nomination at the BAFTA Film Awards in 2010. Ronan went on to work on Peter Weir’s *THE WAY BACK* (2010), alongside Jim Sturgess, Ed Harris and Colin Farrell.

Other film credits include Joe Wright’s *HANNA* (2011), opposite Cate Blanchett and Eric Bana; Geoffrey Fletcher’s *VIOLET & DAISY* (2011) with Alexis Bledel and James Gandolfini; Neil Jordan’s *BYZANTIUM* (2012) with Gemma Arterton and Sam Riley; Andrew Niccol’s *THE HOST* (2013) alongside Max Irons; Kevin Macdonald’s *HOW I LIVE NOW* (2013); and Manuel Sicilia’s animation film *JUSTIN AND THE KNIGHTS OF VALOUR* (2013) opposite Antonio Banderas.

In 2014, Ronan starred opposite Ralph Fiennes, Adrien Brody, Harvey Keitel and Bill Murray in Wes Anderson’s multi-award winning film, *THE GRAND BUDAPEST HOTEL* (2014). In the same year,

she worked with Ryan Gosling on his film directorial debut LOST RIVER (2014), opposite Christina Hendricks and Matt Smith.

Ronan continued working on critically acclaimed films and in 2015 she earned high praise for her role in John Crowley's BROOKLYN (2015), for which she received Best Leading Actress nominations at the BAFTA Film Awards, Golden Globes and Academy Awards in 2016.

Ronan's upcoming projects, include Josie Rourke's MARY QUEEN OF SCOTS (2017) with Margot Robbie, Michael Mayer's THE SEAGULL (2017), Dorota Kobiela and Hugh Welchman's LOVING VINCENT (2017) opposite Eleanor Tomlinson and Aidan Turner, and Greta Gerwig's LADY BIRD (2017).

BILLY HOWLE | EDWARD MAYHEW

Billy Howle is perhaps best known for playing the role of 'James' in the eight-part crime drama GLUE, which broadcast in late 2014 on E4. Billy studied acting at the Bristol Old Vic Theatre School. Whilst there, Billy participated in several productions including: PERICLES in the title role of 'Pericles', COLD COMFORT FARM in the role of 'Charles/Urk', DR. FAUSTUS directed by Iain McDonald, and OTHELLO in the role of 'Iago'.

In 2013, Billy appeared as 'Will' in Bristol Old Vic's production of THE LITTLE MERMAID, a musical adaptation of the famous Hans Christian Andersen's tale.

Billy appeared as 'Joseph' in Channel 4's historical drama NEW WORLDS in 2014, as well as the guest role of 'Billy Shearwood' in the fourth season of ITV's VERA. Last year, Billy was also seen in the BBC television film CIDER WITH ROSIE, a semi-autobiographical coming-of-age story set in the Cotswolds during and immediately after the First World War.

In 2015, Billy completed a run in the New York transfer of the Olivier Award winning production of GHOSTS. Following a sold-out run at the Almeida and a transfer to the West End, the show was part of the Brooklyn Academy of Music (BAM) Spring season. The production was described by the New York Times as "the best Ghosts you'll ever see." Billy played the role of 'Oswald Alving', an artist who has been living abroad and returned after a long absence to his mother's house.

In 2016, Billy starred in LONG DAY'S JOURNEY INTO NIGHT at the Bristol Old Vic theatre, alongside Jeremy Irons and Olivier award winner Lesley Manville. Billy received high praise for his role with The Times commenting that "Billy Howle is exceptional as Edmund". The play followed one fateful summer's day in the life of the Tyrone family, who were bound to a past they could not forgive or forget. James and Mary Tyrone and their two sons tested the bonds of a family caught in a cycle of love and resentment. As day turned to night and the family indulged in their vices, the truth exposed, leaving behind a quartet of ruined lives.

On television, he was last seen in the BBC's adaptation of Agatha Christie's THE WITNESS FOR THE PROSECUTION alongside Kim Cattrall and Toby Jones which premiered on BBC One in December 2016.

In film, Billy most recently appeared in the spring release of THE SENSE OF AN ENDING, which was adapted from the 2011 Man Booker Prize-winning novel by Julian Barnes. He starred alongside Michelle Dockery, Charlotte Rampling, Jim Broadbent and Emily Mortimer.

Billy will also be seen in THE SEAGULL, starring alongside Saoirse Ronan and Annette Bening. The film adaptation of the well-known Chekhov play is directed by Tony award winning – Michael Mayer (Spring Awakening, American Idiot) and is currently in post-production.

Most recently Billy starred in Bertolt Brecht's LIFE OF GALILEO at the Young Vic Theatre. Directed by BAFTA winner Joe Wright, Billy starred alongside Ayesha Antoine, Brendan Cowell and Paul Hunter. The play ran from 6th May-24th June 2017.

Billy was cast in Prada's Spring/Summer 2016 Menswear campaign.

EMILY WATSON | VIOLET PONTING

Emily Watson is one of the industry's most acclaimed stage and screen actresses, highlighted by her OBE honour last year for her Services to Drama. Emily first came to the attention of the film world with her memorable performance in Lars von Trier's BREAKING THE WAVES. For this, Emily received the 'Best Actress' award at the New York Film Critics Circle, National Society of Film Critics, European Film (Felix) Awards and was named British Newcomer of the Year at the London Critics Circle Film Awards. Emily was also nominated for 'Best Actress' at the Academy Awards, The Golden Globes, and BAFTA Awards. BREAKING THE WAVES was Emily's first film.

Two years later, Emily was again nominated in the 'Best Actress' category at the Academy, Golden Globe, BAFTA and Screen Actors Guild Awards for her portrayal of real-life classical cellist Jacqueline du Pré in HILARY AND JACKIE, starring opposite Rachel Griffiths and directed by Anand Tucker. The performance also earned her the British Independent Film Award for 'Best Actress'. In 2012, Emily was again a Screen Actors Guild and Golden Globe Award nominee, for her performance opposite Dominic West in the miniseries APPROPRIATE ADULT. Her portrayal of Janet Leach in the real-life tale also earned Emily a BAFTA Award for 'Best Leading Actress'.

Earlier this year, Emily appeared in BBC One's four-part adaptation of Louise Doughty's best-selling psychological thriller, APPLE TREE YARD, written by Amanda Coe and directed by Jessica Hobbs. Made by Kudos, APPLE TREE YARD is a provocative, audacious thriller that puts women's lives at the heart of a gripping, insightful story about the values by which we live and the choices we make. Emily played central character 'Yvonne Carmichael', married with two grown-up children and living a contented, conventional suburban life. Her world spirals into chaos, when a chance encounter leads to an impulsive and passionate affair with a charismatic stranger (Ben Chaplin). Despite all her careful plans to keep her home life and career safe and separate from her affair, fantasy and reality soon begin to overlap and everything she values is put at risk as a life-changing act of violence leads to a Crown Court trial.

Her upcoming projects include Rupert Everett's THE HAPPY PRINCE opposite Colin Firth and Miranda Richardson and lending her voice in the animated film HAPPY FAMILY co-starring Nick Frost and Jason Isaacs, both in post-production. She is currently filming the BBC/PBS three-part mini-series LITTLE WOMEN, which is shooting in Ireland, opposite Angela Lansbury and Michael Gambon.

In 2015, Emily led the cast in BBC One's A SONG FOR JENNY, a television movie based on Julie Nicholson's book about her daughter, who tragically died during the 7/7 attacks in London. The one-off factual drama adapted by playwright Frank McGuinness, aired on July 5th to mark the 10th year anniversary. Emily also starred in Richard Eyre's THE DRESSER, an adaptation of Ronald Harwood's 1983 classic, co-starring Sir Ian McKellen and Anthony Hopkins. On the big screen, Emily was seen in Universal Pictures 3D film EVEREST co-starring Jack Gyllenhaal, Robin Wright and Keira Knightley. Based on John Krakauer's 'Into Thin Air,' the drama tells the true story of the 1996 Mount Everest disaster, in which a climbing expedition was devastated by a snowstorm where several climbers were killed.

She also starred in the award winning film THE THEORY OF EVERYTHING as 'Beryl Wilde' alongside Eddie Redmayne and Felicity Jones. Emily was also seen in James Kent's TESTAMENT OF YOUTH, based on Vera Brittain's First World War memoir. Emily took the role of 'Mrs. Brittain'

alongside Alicia Vikander and Kit Harrington. Emily also played 'Queen Elizabeth' in V.E. Day celebration film A ROYAL NIGHT OUT, released to coincide with the 70th anniversary.

Emily's other films include Philip Saville's METROLAND, opposite Christian Bale; Jim Sheridan's THE BOXER; Tim Robbins' CRADLE WILL ROCK; Alan Parker's ANGELA'S ASHES; Alan Rudolph's TRIXIE; Paul Thomas Anderson's PUNCH-DRUNK LOVE; Brett Ratner's RED DRAGON; John Hillcoat's THE PROPOSITION; Richard E. Grant's WAH-WAH; Tim Burton and Mike Johnson's CORPSE BRIDE, in voiceover; Julian Fellowes' SEPARATE LIES, with Tom Wilkinson; Charlie Kaufman's SYNECDOCHE, *NEW YORK*; Sophie Barthes' COLD SOULS; Jim Loach's ORANGES AND SUNSHINE, for which she was an Australian Film Institute Award nominee and a Film Critics Circle of Australia Award winner as 'Best Actress'; Steven Spielberg's WAR HORSE; Joe Wright's ANNA KARENINA, SOME GIRL(S), adapted by Neil LaBute from his play and directed by Daisy von Scherler Mayer; Brian Percival's THE BOOK THIEF; Ama Asante's BELLE; and Robert Altman's GOSFORD PARK, for which she won a Screen Actors Guild Award as part of the ensemble honoured with the top prize of Outstanding Performance by a Cast in a Motion Picture.

A veteran of the London stage, Emily's theatre credits include THREE SISTERS, THE LADY FROM THE SEA, and THE CHILDREN'S HOUR at the Royal National Theatre. She has worked extensively with the Royal Shakespeare Company, in such productions as JOVIAL CREW, THE TAMING OF THE SHREW, ALL'S WELL THAT ENDS WELL and THE CHANGELING. In the fall of 2002, she starred at the Donmar Warehouse in two shows concurrently, UNCLE VANYA and TWELFTH NIGHT, both directed by Sam Mendes. These critically lauded productions were also staged at the Brooklyn Academy of Music in New York City.

ADRIAN SCARBOROUGH | LIONEL MAYHEW

Adrian Scarborough has been working for more than 20 years in theatre, film and television. He has starred in countless hit shows at the National Theatre and in the West End, many cult and mainstream TV hits, and has made several cameo appearances in feature films. In his most recent theatrical outing, Scarborough played 'Fool' in Sam Mendes' acclaimed production of KING LEAR at the National Theatre. In 2011, he was awarded Best Supporting Actor at the Olivier Awards for his performance in AFTER THE DANCE, also at the National Theatre. Adrian has starred opposite Patrick Stewart in two series of BLUNT TALK for Starz, the second of which is airing in October 2016.

Film work includes: LES MISERABLES, GOSFORD PARK and THE KING'S SPEECH. Additional film credits include ELIZABETH: THE GOLDEN AGE, NOTES ON A SCANDAL, THE HISTORY BOYS, VERA DRAKE, BRIGHT YOUNG THINGS, DIRTY PRETTY THINGS, and THE MADNESS OF KING GEORGE.

Television credits include, CRASHING, MIRANDA, UP THE WOMEN, PROFESSOR BRANESTAWM, PLEBS, EDGE OF HEAVEN, DEATH IN PARADISE, THE PARADISE,, DOCTOR WHO, MRS. BIGGS, UPSTAIRS, DOWNSTAIRS, GAVIN AND STACEY, CRANFORD, and PSYCHOVILLE.

Theatre includes: HEDDA GABLER, (Old Vic); BETTY BLUE EYES, (West End), AFTER THE DANCE, THE HABIT OF ART, TIME AND CONWAYS, HENRY IV parts one and two, all for the National Theatre; HUMBLE BOY (West End) and PLATANOV (Almeida).

ANNE-MARIE DUFF | MARJORIE MAYHEW

Anne-Marie Duff is an award winning British actress. She has garnered credits in film, television and theatre during her career which spans over 20 years.

She first came to the attention of the British audience for her role as Fiona Gallagher in the multi-award winning Channel 4 series SHAMELESS (2004). Her role in the gritty TV series saw her win the Best Actress at the BAFTA TV Awards in 2005.

Duff went on to play Queen Elizabeth I in BBC's four-part miniseries, THE VIRGIN QUEEN (2006), starring opposite Tom Hardy.

Her film credits include Peter Mullan's THE MAGDALENE SISTERS (2002). In 2009, she starred in Sam Taylor-Johnson's NOWHERE BOY (2009), opposite Aaron Taylor-Johnson and Kristin Scott Thomas. Her role as John Lennon's mother, Julia, earned her a British Independent Film Award for Best Supporting Actress.

Most recently she starred opposite Carey Mulligan and Meryl Streep in Sarah Gavron's SUFFRAGETTE (2015).

Duff has also starred in many theatre productions including Haymarket Theatre's COLLECTED STORIES (1999), which earned her a Laurence Olivier nomination in 2000. She went on to star in Olivier Theatre's production of SAINT JOAN (2007), in which she played Joan of Arc. She then went on to play Alma Rattenbury in The Old Vic's production of CAUSE CELEBRE (2011).

SAMUEL WEST | GEOFFREY PONTING

Samuel West is a British actor who has garnered credits in film, television and theatre throughout his career, which spans over 20 years.

West made his film debut in 1992 when he starred alongside Helena Bonham Carter and Emma Thompson in the Academy Award winning HOWARDS END (1992), directed by James Ivory. He was nominated for Best Supporting Actor at the BAFTA Film Awards in 1993 for his role as Leonard Bast.

Subsequent to this, West went on to star in a number of critically acclaimed films including Chris Hampton's CARRINGTON (1995) opposite Emma Thompson and Jonathan Pryce; Franco Zeffirelli's JANE EYRE (1996) with William Hurt, Charlotte Gainsbourg and Anna Paquin; NOTTING HILL (1999) directed by Roger Michell, and starring Hugh Grant and Julia Roberts; Richard Eyre's IRIS (2001) opposite Judi Dench, Jim Broadbent and Kate Winslet; and VAN HELSING (2004) alongside Hugh Jackman and Kate Beckinsale.

West's most recent film credits include Roger Michell's HYDE PARK ON THE HUDSON (2012), starring opposite Bill Murray, Laura Linney and Olivia Colman; Lone Scherfig's THE RIOT CLUB (2014) opposite Sam Claflin, Max Irons and Douglas Booth; and Sarah Gavron's SUFFRAGETTE (2015) with Carey Mulligan, Anne-Marie Duff and Helena Bonham Carter.

West has worked on a wide range of television projects including BBC's PRINCE CASPIAN AND THE VOYAGE OF THE DAWN TREADER (1989), ITV's STANLEY AND THE WOMEN (1991) starring John Thaw, the BBC's PERFORMANCE (1993), Granada Film Productions' LONGITUDE (2000), Channel 4's television adaptation of ANY HUMAN HEART (2010), ITV's MR SELFRIDGE (2013 – 2016) and most recently BBC's THE HOLLOW CROWN (2016), starring Tom Hiddleston and Benedict Cumberbatch.

West has also carved an illustrious career in theatre, working on highly acclaimed projects including the Royal Shakespeare Company's production of RICHARD II (2000) in which he played the title role, and Royal Shakespeare Theatre's HAMLET (2001). He went on to play Benedick in The Crucible's production of MUCH ADO ABOUT NOTHING (2005). In 2009, West was in the original cast of the Royal Court's critically acclaimed play, ENRON (2009), which went on to win a Tony Award and earned West a Best Actor nomination at the Laurence Olivier Awards and the Evening Standard Theatre Awards.

In 2005, West was appointed the Artistic Director of the Sheffield Theatres where he directed plays such as INSIGNIFICANCE (2005), THE CLEAN HOUSE (2006), and THE ROMANS IN BRITAIN (2006). His most recent directing credits include Northern Stage's CLOSE THE COALHOUSE DOOR (2012) and Theatre Royal's AFTER ELECTRA (2015).

FILMMAKERS

DOMINIC COOKE | DIRECTOR

Dominic Cooke is a British award winning theatre, television and film director and writer. After graduating from Warwick University, Cooke started at the Royal Court Theatre in 1995, where he directed productions including Vasily Sigarev's PLASTICINE (2002) and Michael Wynne's THE PEOPLE ARE FRIENDLY (2002). He later became the Artistic Director and Chief Executive of the Royal Court Theatre from 2006 to 2013.

Cooke spent time at the Royal Shakespeare Company where he directed critically acclaimed plays including CYMBELINE (2003), MACBETH (2004), AS YOU LIKE IT (2005) and THE WINTER'S TALE (2006). In 2007, Cooke directed THE CRUCIBLE (2007), which saw him win the Laurence Olivier Award for Best Director and Best Revival. Cooke wrote and directed the stage adaptation of Malorie Blackman's NOUGHTS AND CROSSES (2007), which starred Richard Madden.

Cooke made his television directorial debut in 2016, working on BBC's acclaimed series THE HOLLOW CROWN: THE WAR OF THE ROSES, which starred Tom Hiddleston, Benedict Cumberbatch, Hugh Bonneville, Sophie Okonedo and Michael Gambon. The programme was nominated for Best Mini-series at 2017's British Academy Television Awards.

In 2014, Cooke was awarded the CBE in the Queen's New Year's Honours List for his services to Drama.

IAN McEWAN | WRITER

Ian McEwan is one of the most celebrated British authors of the century; he has been shortlisted for a Man Booker prize six times and won in 1998 for his novel *Amsterdam* (1998).

McEwan's published novels include *The Cement Garden* (1978), *The Child in Time* (1987), which won the Whitbread Novel of the Year Award in 1987, *Enduring Love* (1997), *Amsterdam* (1998), *Saturday* (2005), *Solar* (2010), *Sweet Tooth* (2012), *The Children Act* (2014) and most recently *Nutshell* (2016).

Several of his novels have been adapted into film. His film adaptation credits include Paul Schrader's THE COMFORT OF STRANGERS (1990), John Schlesinger's THE INNOCENT (1993) starring Anthony Hopkins and Isabella Rossellini and Andrew Birkin's THE CEMENT GARDEN (1993), which won the Silver Berlin Bear Award in 1993.

In 2007, McEwan's critically acclaimed novel, *Atonement* (2001), was adapted into an award winning feature film starring Keira Knightley, James McAvoy and Saoirse Ronan, and directed by Joe Wright. The film went on to win multiple awards at the Golden Globes including for Best Motion Picture, Drama and an Academy Award for Best Achievement in Music Written for Motion Pictures, Original Score in 2008.

McEwan transitioned into screenplay writing in 1983 with Richard Eyre's *THE PLOUGHMAN'S LUNCH* (1983). Subsequent to this, he wrote the screenplay for *SOURWEET* (1988) directed by Mike Newell and Joseph Ruben's *THE GOOD SON* (1993). McEwan reunited with Richard Eyre to work on the screenplay for the film adaptation of his novel *The Children Act* (2017), which stars Emma Thompson and Stanley Tucci.

In 2008, *The Times* featured McEwan on their list of 'The 50 Greatest British Writers since 1945' and *The Daily Telegraph* featured McEwan as number 19 on their list of '100 Most Powerful People in British Culture.'

ELIZABETH KARLSEN | PRODUCER

Elizabeth co-founded Number 9 Films with Stephen Woolley in 2002 after a long collaboration at leading independent UK film distribution and producing company Palace Pictures.

Most recently they produced *THEIR FINEST*, directed by Lone Scherfig and starring Gemma Arterton, Sam Claflin and Bill Nighy, which opened to great critical acclaim and box-office success this spring through Lionsgate in the UK and worldwide. *THE LIMEHOUSE GOLEM* adapted from Peter Ackroyd's novel, written by Jane Goldman, and directed by Juan Carlos Medina, starring Bill Nighy, Olivia Cooke and Douglas Booth opening in the UK Autumn 2017 through Lionsgate who are also distributing worldwide. Both films premiered at the 2016 Toronto International Film Festival to excellent reviews and have gone to garner multiple international festival awards.

Last year's releases included the multi award winning critical and box office success *CAROL*, an adaptation of Patricia Highsmith's novel, written by award winning scribe Phyllis Nagy, directed by Todd Haynes, starring Cate Blanchett and Rooney Mara. Mara was awarded the Best Actress award in Cannes where the film was selected for 2015 Cannes competition. The film was the most nominated film of 2015 receiving 6 Golden Globe nominations, 6 Academy Award nominations, 9 BAFTA nominations, the winner of 4 New York Film Critics Circle Awards including Best Picture and multiple other nominations and wins worldwide.

They also co-produced in the same year Paolo Sorrentino's *YOUTH* starring Michael Caine, Harvey Keitel and Jane Fonda, which was selected for 2015 Cannes competition, nominated for an Academy Award and the winner of 3 European Film Awards including Best Film.

Other credits include: Neil Jordan's *THE CRYING GAME*, nominated for 6 Academy Awards; Mark Herman's *LITTLE VOICE*, nominated for 6 Golden Globe Awards, an Academy Award and 6 BAFTA Awards, including Best Picture; the HBO single drama *MRS HARRIS* starring Annette Bening and Ben Kingsley nominated for 12 Emmys, 3 Golden Globes, 3 Screen Actors Guild Awards and a Producer's Guild of America Award; the BAFTA nominated *GREAT EXPECTATIONS*, written by David Nicholls, directed by Mike Newell and starring Jeremy Irvine, Ralph Fiennes, Helena Bonham Carter and Robbie Coltrane; as well as *BYZANTIUM* written by Moira Buffini, directed by Neil Jordan and starring Gemma Arterton and Saoirse Ronan. *HYENA* directed by Gerard Johnson and starring Peter Fernando, which opened the Edinburgh Festival in the UK and screened at the Tribeca Film Festival in New York. *MADE IN DAGENHAM* nominated for 3 BAFTAs, 4 BIFAs, 2 Evening Standard Awards and a London Critics Circle Award; *MADE IN DAGENHAM THE MUSICAL* opened at the Adelphi in London's West End in October 2014 starring Gemma Arterton.

Forthcoming productions include COLETTE; currently in post-production it tells the story of the acclaimed French novelist Sidonie-Gabrielle Colette; written and directed by Wash Westmoreland (STILL ALICE) and starring Keira Knightley and Dominic West. In development: Henry James' A PORTRAIT OF A LADY, Number 9's first television adaptation, written by Rebecca Lenkiewicz. SO MUCH LOVE, a biography of Dusty Springfield, written by Phyllis Nagy (CAROL, MRS. HARRIS). MOTHERING SUNDAY from Booker Prize winning author Graham Swift, adapted by award winning British playwright and screenwriter Alice Birch (LADY MACBETH, ANATOMY OF A SUICIDE). PURPLE SCENTED NOVEL an adaptation of Ian McEwan's short story.

Elizabeth has served on the board of EM Media, The Edinburgh Festival, chair of Women in Film and TV UK and the advisory board of the NFTS Gala.

STEPHEN WOOLLEY | PRODUCER

Academy Award-nominated and BAFTA-winning producer Stephen Woolley has produced and executive produced nearly sixty films in his storied career, including some of the most acclaimed and successful British and International films of the past three decades.

Born in London, Woolley began his career selling ice creams and projecting films at The Screen On the Green, Islington in 1976.

In the late seventies, Woolley owned and ran his own repertory cinema, The Scala, in London – then the hippest movie house in the world. Woolley then launched Palace Pictures (1982-92) in partnership with Nik Powell, acquiring, marketing and distributing some 250 independent and European movies including: THE EVIL DEAD; PARIS, TEXAS; DIVA; MERRY CHRISTMAS MR. LAWRENCE; BLOOD SIMPLE; WHEN HARRY MET SALLY; THE SNOWMAN and KISS OF THE SPIDER WOMAN. Executive Producer credits from this period include LETTER TO BREZHNEV, PURELY BELTER, LITTLE VOICE, HARDWARE, FEVER PITCH and 24:7.

At the same time, in 1983, Woolley's long-term filmmaking partnership with director Neil Jordan began with THE COMPANY OF WOLVES. He went on to produce the multi Oscar-nominated trio MONA LISA starring Bob Hoskins, MICHAEL COLLINS starring Liam Neeson, THE END OF THE AFFAIR starring Ralph Fiennes, as well as INTERVIEW WITH THE VAMPIRE starring Tom Cruise and Brad Pitt, and the Oscar-winning THE CRYING GAME, for which Woolley was nominated for an Academy Award and was awarded Producer of the Year by the Producer's Guild of America. Together they also made THE BUTCHER BOY, THE GOOD THEIF, HIGH SPIRITS, IN DREAMS, THE MIRACLE and BREAKFAST ON PLUTO. During that time, Woolley also produced the multi award winning SCANDAL, ABSOLUTE BEGINNERS, A RAGE IN HARLEM, SHAG, THE BIG MAN, HARDWARE and BACKBEAT.

As co-founder of Number 9 Films alongside producing partner Elizabeth Karlsen, he recently produced CAROL, an adaptation of Patricia Highsmith's novel, adapted by Phyllis Nagy, directed by Todd Haynes, starring Cate Blanchett and Rooney Mara. As well as co-producing Paolo Sorrentino's YOUTH starring Michael Caine and Harvey Keitel – both of which premiered at the 2015 Cannes Film Festival to critical acclaim. CAROL earned Rooney Mara a Best Actress award at Cannes and went on to receive six Oscar nominations, including Best Actress in A Leading Role and nine BAFTA nominations, including Best Film. YOUTH went on to win Best Film, Best Director and Best Actor at the EFA Awards and an Oscar nomination for Best Original Song.

Woolley's previous Number 9 projects include BYZANTIUM, starring Gemma Arterton and Saoirse Ronan, directed by Neil Jordan; HYENA, by director Gerard Johnson; WHEN DID YOU LAST SEE YOUR FATHER? starring Jim Broadbent and Colin Firth; HOW TO LOSE FRIENDS & ALIENATE PEOPLE starring Simon Pegg and Kirsten Dunst; SOUNDS LIKE TEEN SPIRIT;

PERRIER'S BOUNTY starring Cillian Murphy; Mike Newell's GREAT EXPECTATIONS, adapted by David Nicholls and starring Ralph Fiennes and Helena Bonham Carter; and MADE IN DAGENHAM starring Sally Hawkins and Bob Hoskins, which was nominated for four BAFTAs, and was adapted into a West End musical starring Gemma Arterton. In 2005, Woolley made his directorial debut with the acclaimed sixties biopic STONED, the story of Brian Jones, who founded the Rolling Stones.

Number 9's most recent UK release is an adaptation of Lissa Evans' novel *Their Finest Hour and a Half*, THEIR FINEST, starring Gemma Arterton, Sam Claflin and Bill Nighy, and directed by Lone Scherfig. The film premiered at last year's Toronto Film Festival to critical acclaim. Alongside ON CHESIL BEACH, forthcoming productions include THE LIMEHOUSE GOLEM, which also premiered at last year's TIFF and is due for release through Lionsgate in the UK on 1st September 2017, and the recently completed COLETTE, Wash Westmoreland's (STILL ALICE) biopic of the renowned turn of the century French writer, starring Keira Knightley and Dominic West.

Stephen has been a member of the American Academy for over twenty years and was chairman of the BAFTA Film Committee for ten years.

CAROLINE LEVY | CO-PRODUCER

Caroline Levy worked in factual television on many award winning documentaries for over 13 years, before crossing over to work in Film in 2000. Since then she has worked as a producer and line producer on a wide variety of films including AN EDUCATION, HORRID HENRY THE MOVIE, THE SWEENEY, WALKING ON SUNSHINE, EX MACHINA, BROOKLYN, THE LIMEHOUSE GOLEM, ON CHESIL BEACH and COLETTE.

SEAN BOBBITT | DIRECTOR OF PHOTOGRAPHY

Sean Bobbitt is an American-born award winning British Cinematographer.

Bobbitt has worked on a number of critically acclaimed films including Steve McQueen's multi award winning feature *Hunger* (2008) starring Michael Fassbender. His work on the hard-hitting film earned Bobbitt a Best Technical Achievement Award at 2008's British Independent Film Awards.

In 2011, Bobbitt reunited with McQueen and Fassbender to work on the Golden Globe and BAFTA Film nominated, *Shame* (2011), co-starring Carey Mulligan. Bobbitt earned a Carlo Di Palma European Cinematographer of the Year Award at the European Film Awards for his work on the film.

Following this, he worked on the romance comedy, *Hysteria* (2011), directed by Tanya Wexler and starring Hugh Dancy and Maggie Gyllenhaal, Derek Cianfrance's *The Place Beyond the Pines* (2012) starring Ryan Gosling, Eva Mendes and Bradley Cooper, and Neil Jordan's *Byzantium* (2012), starring Saoirse Ronan, Gemma Arterton and Sam Riley.

In 2013, Bobbitt worked as Director of Photography on McQueen's multi Academy Award winning *12 Years a Slave* (2013), with Chiwetel Ejiofor, Michael Fassbender, Benedict Cumberbatch and Brad Pitt. Bobbitt won an Independent Spirit Award for Best Cinematography for his work on the film along with a BAFTA Film Award nomination.

His most recent film credits include Disney's *Queen of Katwe* (2016) directed by Mira Nair and starring Lupita Nyong'o and David Oyelowo, and David Gordon Green's upcoming film *Stronger* (2017), starring Jake Gyllenhaal. Bobbitt is currently working on McQueen's upcoming film *Widows* (2018), co-written by McQueen and Gillian Flynn (*Gone Girl*).

SUZIE DAVIES | PRODUCTION DESIGNER

Suzie Davies is an Academy Award nominated production designer who has worked on a wide variety of films and television projects. Davies has a longstanding passion for design and being part of the filmmaking process.

Davies' film credits include Tom Shankland's indie thriller *THE CHILDREN* (2008) starring Hannah Tointon and Eva Birthistle. Davies went on to work on Mike Leigh's critically acclaimed film, *MR TURNER* (2014) starring Timothy Spall, Paul Jesson and Dorothy Atkinson. Her work as Production Designer on the film earned her Academy Award and BAFTA Film Award nominations for Best Achievement in Production Design, and she received the Artisan Award at 2015's Santa Barbara International Film Festival.

Her most recent film credits include the film adaptation of the children's classic *SWALLOWS AND AMAZONS* (2016) directed by Philippa Lowthorpe and starring Kelly Macdonald, Andrew Scott, Rafe Spall and Jessica Hynes, and Niki Caro's *THE ZOOKEEPER'S WIFE* (2017) starring Jessica Chastain and Daniel Bruhl. Davies is working on Mike Leigh's latest film project, *PETERLOO* (2017), which is currently in production.

Davies has also worked on a variety of British television series. She worked as the stand-by art director on London Weekend Television's multi-award nominated *OTHELLO* (2001) starring Christopher Eccleston and Keeley Hawes, Bentley Productions *MIDSOMER MURDERS* (2000 – 2002), and Granada's *WILLIAM AND MARY* (2003) and *AGATHA CHRISTIE'S MARPLE* (2006). She also worked as the Production Designer on ITV's series *KINGDOM* (2007), starring Stephen Fry and BBC's drama series *CIDER WITH ROSIE* (2015).

NICK FENTON | EDITOR

Nick Fenton works across many genres and began by editing short films and working with artists such as Turner Prize winner Jeremy Deller on the filmed re-enactment of *THE BATTLE OF ORGREAVE*. He collaborated with Sigur Rós on their films *HEIMA* and *INNI*.

Documentary and television credits include *THE BOY WHOSE SKIN FELL OFF*, for which Nick won a BAFTA TV Award for Best Factual Editing and more recently the acclaimed series *EXODUS: OUR JOURNEY TO EUROPE*, for which he won an RTS Award for Best Factual Editing and was also nominated for a BAFTA TV Award.

Feature documentary credits include BAFTA nominated *TAKING LIBERTIES* and the kaleidoscopic musical journey *ALL TOMORROW'S PARTIES*. Comedy credits include *NIGHTY NIGHT* starring Julia Davis and the Charlie Brooker / Chris Morris satirical series *NATHAN BARLEY*. Television drama credits include David Hare's *THE WORRICKER TRILOGY*, *TURKS AND CAICOS* and *SALTING THE BATTLEFIELD*.

Nick co-directed and edited the ambitious music documentary film *BJÖRK: BIOPHILIA LIVE* for the hugely popular Icelandic singer alongside co-director Peter Strickland.

Nick's feature film credits include Richard Ayoade's *SUBMARINE*, *THE DOUBLE*, Anton Corbyn's *LIFE* and Benedict Andrews' *UNA* starring Rooney Mara and Ben Mendelsohn, due out for release later this year following premieres at Toronto, Telluride and the BFI London Film Festival.

Nick has collaborated with acclaimed director Clio Barnard for 20 years including Clio's first two highly distinct feature films *THE ARBOR* and *THE SELFISH GIANT* and most recently *DARK RIVER*.

DAN JONES | COMPOSER

Dan Jones is a multi-award winning composer and sound designer across both television and film.

He sound designed and composed the critically acclaimed and award winning LADY MACBETH directed by newcomer Will Oldroyd and starring emerging British actress, Florence Pugh. The film played the festival circuit last year including the Sundance Film Festival, Toronto International Film Festival and BFI London Film Festival, and achieved great success at the UK box office this spring.

His most television work includes BBC One / Left Bank Pictures' three-part thriller series THE REPLACEMENT, BBC's alternative history drama SS-GB, Kudos and BBC Two's two-part drama series MAN IN AN ORANGE SHIRT starring Vanessa Redgrave and THE HOLLOW CROWN starring Judi Dench and Benedict Cumberbatch.

Other credits include Carnival's THE LAST HONOUR and Ecosse Film's THE GREAT FIRE (both for ITV) as well as a long list of award winning films, notably SHADOW OF THE VAMPIRE which received two Oscar nominations, the critically acclaimed THE FEAR, starring Peter Mullan for C4, and THE TONTO WOMAN which received an Academy Award nomination for Best Short Film, Live Action and won the Jury Prize Award at the Palm Springs International ShortFest.

In 2011, Dan won a BAFTA TV Award for Best Original Television Music for the Jim Broadbent starrer mini-series ANY HUMAN HEART and was nominated for two Emmy Awards, Outstanding Original Main Title Theme Music as well as Music Composition (Original Dramatic Score).

Dan received his first Ivor Novello Award for his score to the feature film MAX, starring John Cusack and Noah Taylor. In 2012, he received the Special Jury Prize for Excellence in Sound design for his work on the highly acclaimed, KURSK.

His other work includes ITV's APPROPRIATE ADULT, which told the story of the serial murderer Fred West (Dominic West) as told through the eyes of his lawyer played by Emily Watson, and Charlie Brooker's Big Brother based zombie slasher mini-series for C4, DEATH SET, directed by BAFTA Film Award nominee Yann Demange. He has also composed for much lauded documentaries including Louis Theroux's MY SCIENTOLOGY MOVIE, David Attenborough's CHARLES DARWIN AND THE TREE OF LIFE and THE LIFE OF MAMMALS.

He read music at Oxford, graduating with a first. He went on to study Music Theatre at Canada's Banff Centre, and then went on to the Centro Ricerche Musicali in Rome, where he studied electro-acoustic composition.

His public artworks include *Sky Orchestra*, which opened across the skies of Australia for the Sydney Festival in 2007 and Music for Seven Ice Cream Vans for the London International Festival of Theatre. He recently sound designed the opening event for *Hull 2017: City of Culture* which was attended by some 340,000 visitors and other events which he has sound designed and scored include The Paralympics Torch Lighting Event for both The Sochi and Rio Paralympics, and the Great North Run, Millionth Ceremony.

KEITH MADDEN | COSTUME DESIGNER

Keith began working as a costume assistant in 1995 on the television series PEAK PRACTICE. For the next ten years, Keith worked on various television programs for the BBC and in 2006, he became the Costume Designer for EASTENDERS.

Since then, Keith has been designing a number of features with well-established directors and renowned actors. He worked with Ian McKellen on Bill Condon's MR HOLMES, with James Franco and Kate Hudson on GOOD PEOPLE and Daniel Radcliffe on James Watkins' THE WOMAN IN BLACK for Hammer Films. Other credits include CENTURION directed by Neil Marshall and starring Michael Fassbender and PERRIER'S BOUNTY with Cillian Murphy and Brendan Gleeson for Number 9 Films.

He most recently worked on Gurinder Chadha's VICEROY'S HOUSE starring Gillian Anderson, Hugh Bonneville and Michael Gambon, released earlier this year.

KAREN HARTLEY-THOMAS | MAKE-UP AND HAIR DESIGNER

Karen Hartley-Thomas is a hair and make-up artist. She has been nominated for three BAFTA TV Awards and two Primetime Emmy Awards throughout her career, which spans over 20 years.

Hartley-Thomas has gained film credits as a hair and make-up designer; working on Roger Michell's multi-award nominated comedy romance, LE WEEK-END (2013), starring Lindsay Duncan, Jim Broadbent and Jeff Goldblum. The film received multiple BIFA nominations including Best British Independent Film, with Lindsay Duncan winning the Best Actress Award. Hartley-Thomas went on to work on Christopher Smith's family comedy GET SANTA (2014), starring Rafe Spall, Jim Broadbent, Warwick Davis and Stephen Graham.

Throughout her career, Hartley-Thomas has worked on many critically acclaimed television series. In 1997, she worked as the hair and make-up designer on BBC's award winning series, HOLDING ON (1997) starring David Morrissey, Saira Todd and Phil Daniels. The series went on to win the Best Drama Serial at the BAFTA TV Awards in 1998. Following this, Hartley-Thomas worked with the BBC on several BAFTA TV Awards nominated projects including BIRTHS, MARRIAGES AND DEATH (1999), starring Ray Winstone, Mark Strong and Phil Davis, and THE SHINS (2000) starring Pete Postlethwaite and Geraldine James.

Hartley-Thomas received her first BAFTA TV Award nomination for Best Make Up and Hair Design in 2004 for her role as hair and make-up designer on BBC's period mini-series CHARLES II: THE POWER & PASSION (2003), starring Rufus Sewell and Helen McCrory. The series also received a Primetime Emmy Award nomination.

In 2009, Hartley-Thomas received her second BAFTA TV Award nomination and a Primetime Emmy nomination for BBC's television adaptation of LITTLE DORRIT (2008) starring Claire Foy, Matthew Macfadyen, Tom Courtenay and Russell Tovey. Hartley-Thomas went on to receive another BAFTA TV Award nomination for Best Make Up and Hair Design for Channel 4's ANY HUMAN HEART (2010), starring Jim Broadbent, Sam Claflin, Gillian Anderson and Kim Cattrall. In the same year, Hartley-Thomas received her second Primetime Emmy nomination for her work on BBC's period drama series, CRANFORD (2010), starring Judi Dench.

Most recently, she was the make-up designer for the BBC's DICKENSIAN (2015), a drama set within the realms of Charles Dickens' critically acclaimed novels, starring Tuppence Middleton, Sophie Rundle and Stephen Rea. This year, she worked on ITV's THE HALCYON (2017) starring Steven Mackintosh, Kara Tointon and Mark Benton.

NINA GOLD | CASTING DIRECTOR

Nina Gold is a casting director in television, film and occasionally theatre.

Nina's recent feature film credits include THE SENSE OF AN ENDING, FINAL PORTRAIT, ALLIED, INFERNO, BRIDGET JONES' BABY, THE BFG, STAR WARS: EPISODE VII – THE FORCE AWAKENS, THE DANISH GIRL, FAR FROM THE MADDING CROWD, BURNT, HIGH-RISE, THE MARTIAN, PADDINGTON BEAR, A LITTLE CHAOS, IN THE HEART OF THE SEA, THE IRON LADY, THE THEORY OF EVERYTHING, THE IMITATION GAME, THE KING'S SPEECH and LES MISERABLES. She has cast seven films with Mike Leigh including MR TURNER, TOPSY-TURVY, VERA DRAKE and ANOTHER YEAR. Other films include SIGHTSEERS, BEFORE I GO TO SLEEP, CUBAN FURY, DOM HEMINGWAY, HOW I LIVE NOW, SUNSHINE ON LEITH, RUSH, PROMETHEUS, THE COUNSELOR, ATTACK THE BLOCK, JANE EYRE, HOT FUZZ, BROTHERS OF THE HEAD, THE ILLUSIONIST, WILD BILL, THE WORLD'S END, SHADOW DANCER, MY WEEK WITH MARILYN, NOWHERE BOY, BRIGHT STAR and EASTERN PROMISES.

Television credits include seven seasons of GAME OF THRONES, THE CROWN, WOLF HALL, THE DRESSER, MARCO POLO, LONDON SPY, THE ESCAPE ARTIST, RESTLESS, ANY HUMAN HEART and THE CRIMSON PETAL AND THE WHITE. Other television credits include two seasons of the highly successful ROME, THE RED RIDING TRILOGY, LONGFORD, THE DEVIL'S WHORE and THE LIFE AND DEATH OF PETER SELLERS. Nina has won Primetime Emmys for Outstanding Casting for a Miniseries for her work on HBO's JOHN ADAMS and GAME OF THRONES. Nina has won Artios awards for outstanding casting on THE KING'S SPEECH, MY WEEK WITH MARILYN and most recently GAME OF THRONES.

In April 2016 she was honoured with a BAFTA Special Award for her outstanding contribution to casting over 100 television and film productions – it is the first time BAFTA has recognised a casting director with a special award. She is the recipient of three Primetime Emmy Awards for her work on JOHN ADAMS in 2008 and GAME OF THRONES in 2015 and 2016.

HENRY WOOLLEY | LOCATIONS MANAGER

Henry Woolley has worked on many critically acclaimed projects in both television and film. Over his career, Woolley has worked with Mike Leigh on several projects. He worked on Leigh's award winning drama, VERA DRAKE (2004), starring Jim Broadbent and Imelda Staunton. The film went on to win two BAFTA Film Awards and an Academy Award nomination in 2005. Woolley reunited with Leigh in 2010, working as the Locations Manager on the Academy Award and BAFTA nominated film, ANOTHER YEAR (2010), a drama which followed the lives of a happily married couple, starring Jim Broadbent, Ruth Sheen and Lesley Manville. In 2014, he worked on Leigh's multi Academy Award nominated film MR. TURNER (2014) starring Timothy Spall. He most recently worked on Armando Iannucci's THE DEATH OF STALIN starring Steve Buscemi, Andrea Riseborough, Jeffrey Tambor, Rupert Friend and Jason Isaacs, which opens the Toronto International Film Festival's Platform strand this year. He is also working on Mike Leigh's new film currently in production, PETERLOO, starring Maxine Peake.

ESTHER YOO | FEATURED VIOLINIST

Esther Yoo, the young American-Korean violinist, is the first ever Artist-in-Residence with the Royal Philharmonic Orchestra – a year long residency starting in 2018. Acclaimed for her “dark, aristocratic

tone” (*Gramophone Magazine*) and “impeccable artistry” (*South Florida Classical Review*), Esther Yoo first came to international attention in 2010 when she became the youngest prizewinner of the 10th International Sibelius Violin Competition (aged 16), and from 2014 to 2016 she was a BBC Radio 3 New Generation Artist, culminating in her BBC Proms debut.

The 2017/18 season will see Esther debut with, Orchestre National de Belgique, Orchestra Teatro San Carlo, Royal Scottish National Orchestra, and the symphony orchestras of Vancouver, Bay Atlantic, and Hawaii, in addition to a return performances with the Philharmonia Orchestra and Hong Kong Philharmonic Orchestra. As this season’s Artist-in-Residence with the Cambridge Corn Exchange, Esther will perform alongside the Royal Philharmonic Orchestra (as a double residency performance) and in recital with the Z.E.N. Trio. The Z.E.N. Trio, consisting of Zhang Zuo, Esther Yoo and Narek Hakhnazaryan (all former BBC Radio 3 New Generation Artists) will tour the UK and Asia, supporting the international release of their debut album - of Brahms and Dvořák Piano Trios. Other chamber highlights this season include, a recital performance at LSO St. Luke’s as part of the festival week celebrating Simon Rattle’s first season as the London Symphony Orchestra Music Director.

Last season, Esther debuted with Minnesota Orchestra, Charlotte Symphony, and Toronto Symphony Orchestra, made her US recital debut in Lincoln Center, and debuted at Granada Festival with Pablo Heras-Casado and the Philharmonia Orchestra. In spring 2017 Deutsche Grammophon released her second album – of Tchaikovsky’s Violin Concerto and other works with the Philharmonia Orchestra under Vladimir Ashkenazy – following her 2015 debut on the label, featuring the Glazunov and Sibelius concertos. Alongside recital partner Robert Koenig, Esther performed a recital tour covering Oslo, Birmingham, Madrid, Brussels, Seoul, New York and Miami.

In previous seasons Esther has performed with the BBC orchestras, Deutsche Radio Philharmonie Saarbrücken Kaiserslautern, Gävle, KBS, RTÈ and Iceland symphony orchestras, and the philharmonic orchestras of Seoul, Warsaw and Kansai. She has worked with conductors such as Vladimir Ashkenazy, Andrew Davis, Karina Canellakis, Jaime Martin, Michał Nesterowicz, Santtu-Matias Rouvali, Osmo Vänskä and Christopher Warren-Green. Festival appearances include Seoul International Music Festival, Ghent Festival of Flanders, Festival de Fénétrange, Festival du Château de Chambord and Dvořák Prague Festival. Chamber music highlights include her Wigmore Hall debut in 2016 and two BBC-recorded performances with the Z.E.N. Trio.

Born in the U.S. and raised in Europe since the age of 6, Esther began playing the violin at the age of 4 and made her concerto debut aged 8. In 2012 she was one of the youngest ever prizewinners of the Queen Elisabeth Competition. She is currently a student of Ana Chumachenco in the Excellence Bachelor Programme at the Hochschule für Musik und Theater in Munich, and continues to receive mentorship from Augustin Dumay after completing the Artist Diploma Programme at the Queen Elisabeth Music Chapel in Brussels. Prior to this, she worked with Zakhar Bron, Leonid Kerbel and Berent Korfker.

Esther plays the 1704 “Prince Obolensky” Stradivarius, generously lent to her by a private collector.

"ON CHESIL BEACH "

c/o Number 9 Films – 8-9 Stephen Mews – London W1T 1AF

CAST

in order of appearance

Edward Mayhew	BILLY HOWLE
Florence Ponting	SAOIRSE RONAN
Waiter One	ANDY BURSE
Waiter Two	RASMUS HARDIKER
Marjorie Mayhew	ANNE-MARIE DUFF
Lionel Mayhew	ADRIAN SCARBOROUGH
Harriet Mayhew	MIA BURGESS
Anne Mayhew	ANNA BURGESS
Violet Ponting	EMILY WATSON
Ruth Ponting	BEBE CAVE
Geoffrey Ponting	SAMUEL WEST
Postman Terry	JOHN RAMM
Timothy	BARNEY ILEY
Charles	MARK DONALD
Jenny	IMOGEN DAINES
Sonia	MOLLY MILES
Elsbeth	VICTORIA HAMNETT
Young Florence	MARIANNE CECIL
Harold	MARTIN BASSINDALE
Jack	DANIEL BOYD
Ted	OLIVER JOHNSTON
Bob	PHILIP LABEY
Man In Soho	TONY LUCKEN
Woman In Soho	ESTHER COLES
Cricket Captain	CHRISTOPHER BOWEN
Reverend Woollett	ANTON LESSER
Bridal Shop Assistant	TOBY DANTZIC
Molly	TAMARA LAWWRANCE
Chloe	BRONTE CARMICHAEL
Tina	TERENIA EDWARDS

Dana	ROSEANNA LEATHLEY
Phil	JONJO O'NEILL
Jane	CLAUDIA JOLLY

Featuring Violinist	ESTHER YOO
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First Assistant Director	GEORGE WALKER
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Post Production Supervisor	POLLY DUVAL
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Unit Production Manager	LOUISE KILLIN
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Supervising Art Director	DANIEL TAYLOR
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Production Sound Mixer	IAN VOIGT
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Additional Editor	BRENNA RANGOTT
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Supervising Sound Editor	LEE HERRICK
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Sound Designer	ROBERT IRELAND
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Re-recording Mixer	ROBERT FARR
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Co-Executive Producers

ANDREW MACKIE	RICHARD PAYTEN
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Steadicam Operator	SIMON WOOD
First Assistant 'A' Camera	FRAN WESTON
Second Assistant 'A' Camera	LAWRENCE BECKWITH
First Assistant 'B' Camera	DERRICK PETERS
Second Assistant 'B' Camera	DANIEL WEST
Camera Trainees	CLARE SEYMOUR
	DANTE CONNOR

Key Grip	JEM MORTON
Grip	DAVID LITTLEJOHNS
Additional Grip	ADRIAN BARRY
Crane Grip	DAVID CADWALLADER
Best Boy Grip	JAC HOPKINS
Crane Head Technician	LAWRENCE WINTER
Crane Technician	STEVE HIDEG
Grip Trainee	HENRY ASHLEY JOHNSON
Video Playback Operator	RICHARD SHEAN
Video Playback Assistant	BRETEN LORD
Script Supervisor	ROWENA LADBURY
Second Assistant Director	BEN HARRISON
Crowd Second Assistant Director	MARIE DEVAUTOUR
Third Assistant Director	TERESA ORLANDO
Floor Runner	JODY WILTSHIRE
Floor / Rushes Runner	JACK CAIN
Stand-in / Runner	BENJAMIN PARRY
Crowd Third Assistant Director	CYDNEY UFFINDEL-PHILLIPS
Crowd Runners	VLAD CIRDEIU
	AMY JONES
Floor / Crowd Runner	ISABELLA DOWDEN
Production Co-ordinator	JOANNE DIXON
Assistant Production Co-ordinator	EMMA NIAMH MITCHELL
Production Assistant	CAMERON WAUCHOPE
Producer's Assistant	ASHLEY KING
Producer's Assistant	MARTHA HOOD
Assistant to Dominic Cooke	CHARLOTTE ALEXANDER
Boom Operator	DUNCAN CRAIG
Sound Trainee	NATASSJA FAIRBANKS
Additional Boom Operator	BRADLEY KENDRICK

Set Decorator	CHARLOTTE WATTS
Assistant Art Directors	SUSANNAH BROUGH ALICE SUTTON
Standby Art Director	CAROLINE HARPER
Production Buyer	MICK PIRIE
Assistant Set Decorator	POLINA KALENTSITS
Graphic Designer	LISA WILLIAMS
Art Department Assistant	BETTY SIMS-HILDITCH
Graphics Assistant	ROSIE BURNETT
Home Economist	JULIET BAPTISTE-KELLY
Art Department Interns	CELINA BASSILI KATE MACRAE RUFUS MARTIN MUSTAFA OZMEN EMILY LOUISE THOMAS LEON VAN DER MEER
Prop Master	PAUL CARTER
Property Storeman	GARRY DREWETT
Dressing Props	CHRIS FELSTEAD PHILLIP JONES
Additional Dressing Props	NEIL BENTERMAN JAMES GIBSON FRASER MILDON
Standby Props	KEVIN DAY TIM AUSTIN TOBY RUSSELL
Prophands	IAN COOPER AARON HOLDER
Property Department Assistant	LOTTE BROCKBANK
Costume Supervisor	SUSIE LEWIS
Costume Standbys	ALEX CONTI LEWIS OLIVIA MAYTHAN
Costume Trainee	CHARLOTTE GOSDEN
Costume Assistants	SARAH McGOVERN
Crowd Costume Assistants	HOLLY DANBY PAUL HIGTON TRACY KLYNE

	HEIDRUN OSK OLAFSDOTTIR
Hair and Make Up Artists	CAROLINE GREENOUGH JILL CONWAY
Prosthetics Designer	KAREN HARTLEY-THOMAS
Prosthetics Make Up Supervisor	KRISTYAN MALLET
Crowd Hair & Make Up Artists	CHRISTINA BAKER JANE BURSTOW JOANNA DZEIRZANOWSKA ROBERT FRAMPTON HEATHER JONES SUE NEWBOULD DIANNE ST JAMES PHILIPPA HALL
Junior Hair & Make Up Artists	HELEN CURRIE NAOMI TOLAN
Construction Manager	BOB CHARLTON
Assisting Construction Manager	JOHN THORPE
Standby Carpenters	JOHN KROMMENHOEK MANSELL JONES
Carpenters	MATT CHARLTON GRAHAM HENDERSON JEFF GREGSON GEOFF STAINTHORPE
Painters	JONATHAN HOLBROOK SUE ROSS JIM FENERSAY DARREN FITZGERALD
Construction Riggers	REGINALD ALBERT MARTIN DEAN HANKIN MARK NORRIS ROBERT PEEK
Gaffer	BRIAN BEAUMONT
Rigging Gaffer	IAN GLENISTER
Best Boy Electrician	SUZANNE SANDERS
Desk Operator / Electrician	MARK THORNTON
Electricians	DESMOND PERRY DAMIAN SMYTH ELIZABETH CALVERT

	PETER KEHOE
	ROBERT OSBORNE
	PAUL PARKER
	CHARLIE PARKER
	SAMUEL VIRTUE
Genny Operator	WILLIAM BOSTON
Practical Electricians	VANESSA TOWNSLEY
	MEREDITH TYSON-BROWN
Standby Rigger	JOHN COOLING
Riggers	DAVID GLOSSOP
	JON QUILLIN
	COLIN SMITH
	DARREN WALLACE
Location Manager	HENRY WOOLLEY
Assistant Location Manager	JONATHON LAWRENCE
Assistant Location Manager (Dorset)	MARC CORNISH
Unit Manager	CHARLOTTE DANIEL
Location Assistants	DAVID SEWARD
	KATIE HUDSON
	FRANKLIN PEACOCK
Additional Assistant Location Manager	OLIVER BRADBURY
Location Scout	EMMA WOODCOCK
Production Accountant	MAXINE STANLEY
Assistant Accountant	RUBY AVARDS
Second Assistant Accountant	SAIRH SHEIKH
Accounts Assistant	VIKETA KAMDAR
Post Production Accountant	TARN HARPER
Assistant Post Production Accountant	POLLY WILBY
Casting Associate	MARTIN WARE
Voice Coach	PENNY DYER
Movement Consultant	IMOGEN KNIGHT
On-Set Musicians Advisor	KIRSTEN KLINGELS
Cello Advisor	NICK COOPER
Violin Double	KIRSTY MANGAN
Tennis Coaches	CRAIG MILLER
	HALLY COHEN
Chaperones	VICKI SHEARER
	STEPHANY UNGLESS

	ESTHER HESKETH
	KATY CARMICHAEL
Stunt Coordinator	TONY LUCKEN
Stunt Stand-in for Anne-Marie Duff	CLAIRE LAWRENCE
Stunt Rigger	CHRIS POLLARD
Special Effects	ELEMENTS SFX
Special Effects Supervisor	JOHNNY RAFIQUE
Special Effects Coordinator	NICK RIDEOUT
Special Effects Senior Technicians	ALAN SENIOR
	TOM CURTIS
Special Effects Technicians	TOM PAINE
	CHRIS WATSON
	DAN VICO
First Assistant Editor	GILES BURGESS
First Assistant Editor (Shoot)	HEIDI FREEMAN
Edit Trainee	LISA RUSTAGE
Post Production by	LIPSYNC POST
Facility Director	LISA JORDAN
Post Producer for Lipsync Post	PAUL DRAY
Assistant Post Producer for Lipsync Post	SARAH MOROWA
Sound by	LIPSYNC POST
FX Re-recording Mixer	SVEN TAIT
Foley Mixers	GLEN GATHARD
	JEMMA RILEY-TOLCH
Foley Editor	PETER HANSON
Foley Artists	PETE BURGIS
	ZOE FREED
ADR Recording	GOLDCREST POST
ADR Mixer	PETER GLEAVES
ADR Voice Casting	SYNC OR SWIM
Visual Effects by	LIPSYNC POST
Visual Effects Supervisor	SHEILA WICKENS
Visual Effects Producer	MARTIN GABRIEL

Visual Effects Coordinator	HAZEL WRIGHT
2D Supervisor	ANDY QUINN
Sequence Supervisor	GARTH REILLY
Digital Matte Painter	DAVID GIBBONS
Compositors	KIA COATES
	KRYSTAL GALLEY
	ROBERT JACKSON
	ARMANDO LOMBARDO
	TJ SINGH
CG Artist	JEFF NORTH
Pipeline Engineers	STEVEN KING
	KEITH PANG
	ASHLEY RETALLACK
Systems Administrators	CHRIS BURTON
	OLAF RAZZOLI
Titles by	LIPSYNC DESIGN
Head of Design	HOWARD WATKINS
Senior Designer	JULIA HALL
Designer	TOM BURKE
Colour Grading by	COMPANY 3 NEW YORK
Colourist	TOM POOLE
Producer for Company 3	MARGARET LEWIS
Colour Assistant	JOSHUA SPECTOR
Technical Lead	DUSTIN WADSWORTH
Account Executive	JACKIE LEE
Head of Lipsync DI	JAMES CLARKE
DI Coordinator	LIZZIE NEWSHAM
Senior Online Editor	WILL CHETWYND
Online Editor	BEN NORTH
DI Operators	THOMAS WADDINGTON
	KATIE CROFT
	CESAR PILETTI
	MICHAEL HOPKINS
De-spot and Cleanup Operators	GEORGE BOOKER
	LUCY FITTS
	JIM STEWART
Head of Technical Support	RICK WHITE
Technical Operators	ALEX CRONE

	ROBERT WAREING
	GIANLUCA FERRARI
Unit Publicity	FREUD COMMUNICATIONS
Unit Publicists	KATE LEE
	NICHOLA JEWITT
Stills Photographer	ROBERT VIGLASKY
Stills Assistant	ALFIO SAMBATARO
EPK Producers	ALAIN GALES
	JULIET REES
EPK Camera	DAN MUDFORD
Transport Captain	MARK BEETON
Driver to Saoirse Ronan	GRAHAM FRANCIS
Driver to Billy Howle	EDWARD McCLEAN
Driver to Dominic Cooke	BARRY DYE
Unit Minibus Drivers	NIGEL WILSON
	MICHAEL ASPINALL
Runner / Driver	JACK HOLLIMAN
Picture Vehicles	MICHAEL GEARY AT MOTORHOUSE
Security	ESO SECURITY
	LOCATION ASSIST SECURITY
	LOCATION SECURE
Health and Safety Advisor	MICK HURRELL
Unit Medics	GARRY MARRIOTT
	RICHARD MANNING
Construction & Unit Medics	AGNASS BABISZ
	CAROLINE BUCKLEY
Unit Medics (Dorset)	BRIAN WATKINS
	ROB HAMILTON
Marine Safety Coordinator	DAN TRAVERS
Marine Crew	PAUL BATES
	CHARLIE CHETSKY
	GLENN GOODEY
	RICHARD GUNNER
Boat Captain	MARTIN BURGESS
Animals	TIM JENKINS AT A-Z ANIMALS
Horse Coordinator	GARRY COTT

Horse Master	JOHN MOORHOUSE
Horse Driver	IAN PRIEST
Horse Handlers	TRINA BARRINGTON SHELLY BARRINGTON ASHLEY JONES

Caterers	J&J INTERNATIONAL
Head Chef	STEVE CLARK

Supporting Artists provided by	RAY KNIGHT UNIVERSAL EXTRAS CASTING COLLECTIVE 2020 CASTING
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ADDITIONAL PHOTOGRAPHY

Additional Cinematography	NIC LAWSON
Production Manager	NICOLA MORROW
First Assistant Directors	ADAM MORRIS TOM WHITE
Art Director	PETER FRANCIS
First Assistant Camera	GRAHAM MARTYR
Clapper Loaders	DANIEL WEST HARRY WINGATE
Camera Trainees	JAKE POWELL ALEX PALMER
Grip	STEVE PUGH
Location Managers	KIM FENTON ANDY BUCKLEY
Location Scout	CHRIS KENNEDY
Sound Recordists	MARTIN TREVIS MARTIN SEELEY STEVIE HAYWOOD
Second Assistant Director	SARAH SELWAY
Third Assistant Director	LYDIA SKAWINSKI-SHEARER
Floor Runner	KT ROBERTS
Production Runner	SACHA GARRETT
Costume Standbys	SOPHIE HOLLOWAY

CHARLOTTE GOSDEN

Gaffer IAN GLENISTER

Facilities Vehicles provided by MOVIE MAKERS

Facilities Captain JON CLOAKE

Facilities Driver WARREN OSBOURNE

Camera Truck Driver ROBERT STOINEA

Grip Truck Driver GAVIN MCCLLOUD

Camera & Grip Equipment ARRI RENTAL

Location Lighting Equipment PKE LIGHTING

Studio Lighting Equipment PINWOOD MBS

Walkie-Talkies WAVEVEND

Studio Facilities & Production Offices PINWOOD GROUP

Avids HIREWORKS

Post Production Script FATS

Originated on KODAK

Dailies processing by KODAK LAB

Dailies Colourist DAN CRUSSELL

Lab Liaison CLIVE NOAKES

For NUMBER 9 FILMS

Head of Production JOANNA LAURIE

Number 9 Films Accountant JOHN MORGAN

Production Assistant DANNI XIN

For BBC FILMS

Senior Business Manager MICHAEL WOOD

Head of Legal and Business Affairs ZOE BROWN

Legal and Business Affairs Manager HELEN GILES

Marketing Executive JACQUI BARR

Legal and Production Assistant RUTH SANDERS

For GOLAN FILMS

CHARLES AUTY SIMON WILLIAMS

MAXIME COTTRAY MICHELLE SAMARDZIC

SILVIA SCHMIDT TED CAWREY

In Association with THE FYZZ FACILITY

Executive Producers WAYNE MARC GODFREY

ROBERT JONES

For LIPSYNC PRODUCTIONS

PETER RAVEN

ROBIN GUISE

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PAMELA MCDONALD

Production Legal Services

SHERIDANS

NICK MAHARA

JAMES KAY

Legal Services – Music

NORA MULLALLY

Legal Services for Rocket Science

LEE & THOMPSON LLP

CHRISTOS MICHAELS

ANGELA SCURRAH

FERGUS CARSON-WILLIAMS

Legal Services for Lipsync

LEE & THOMPSON LLP

SAM TATTON-BROWN

ANNABELLE DUCROS

Clearances & Neg Checking

DEBBIE BANBURY-MORLEY

Post Production Delivery Paperwork

CHARLOTTE DEAN

Insurances provided by

MEDIA INSURANCE BROKERS

BOYD HARVEY

Production Auditing

SHIPLEYS LLP

STEVE JOBERNS

Completion Guarantor

EUROPEAN FILM BONDS A/S and DFG DEUTSCHE FILMVERSICHERUNGS GEMEINSCHAFT

Production Executive

PETER LA TERRIERE

Legal Services

JOHAN EWING

EUROPEAN
EFB
FILM BONDS
AKTIESELSKAB

DEUTSCHE
FILMVERSICHERUNGS
GEMEINSCHAFT DFG

Collection Agent FREEWAY COLLECTION ACCOUNT
MANAGEMENT BV

BBC NATIONAL ORCHESTRA OF WALES
recorded at HODDINOT HALL, MILENNIUM CENTRE, CARDIFF

Lead by NICK WHITING
BBC NOW Recording Engineer HUW THOMAS
Conductor DAN JONES
Music Orchestrated by SIMON BIRCH & BEN FOSKETT
Music Preparation VIC FRASER
Director BBC NOW MICHAEL GARVEY

ESTHER YOO & QUARTET
recorded at ABBEY ROAD STUDIOS, LONDON

Abbey Road Studios Engineer JOHN BARRETT
Musicians Contractor ANDY BROWN, LMO
Music Preparation SIMON BIRCH & CARLO IPPOLITO

Pre-Record Quartet & Quintet recorded at AIR STUDIOS

Engineer ANDREW DUDMAN
Music Preparation CARLO IPPOLITO

Score Mixer & Producer DAN JONES
Score Editor SIMON BIRCH
Mixed at THE MUSIC ROOM, BRISTOL, ENGLAND

Music Clearances MADISON WESTWOOD, HOTHOUSE MUSIC

“Nimrod’ from the Enigma Variations”
Written by Edward Elgar
Performed by the BBC National Orchestra of Wales
Lead by Nick Whiting
Conducted by Dan Jones
Courtesy of Globe: Soundtrack and Score
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“Op. 9, No. 13 in G Major”
Written by Joseph Haydn
Performed by Esther Yoo,
Kirsten Klingels, Garfield Jackson, Nicholas Cooper,
Courtesy of Globe: Soundtrack and Score
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“Op.77, No. 1 in G Major”
Written by Joseph Haydn
Performed by Esther Yoo,
Kirsten Klingels, Garfield Jackson, Nicholas Cooper,
Courtesy of Globe: Soundtrack and Score
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“String Quartet in F Op.59, ‘Razumovsky”
Written by Ludwig Van Beethoven
Performed by
the London Metropolitan Orchestra
Courtesy of Globe: Soundtrack and Score
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“String Quintet in D Major KVS593, Act I, Larghetto”
Written by Wolfgang Amadeus Mozart
Performed by
the London Metropolitan Orchestra
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“Allegro String Quartet No. 66”
Written by Joseph Haydn
Performed by Esther Yoo, Kirsten Klingels,
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“Prelude from Cello Suite No.1 in G Major, BWV1007”
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Performed by Nicholas Cooper
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“Partita No. 3 in E Major”
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Performed by Esther Yoo,
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“String Quintet in D Major”
Written by Wolfgang Amadeus Mozart
Performed by the London Metropolitan Orchestra
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“‘Haffner’ 1st movement, Symphony No.35 in D Major
K.385”
Written by Wolfgang Amadeus Mozart
Performed by BBC National Orchestra of Wales
Lead by Nick Whiting
Conducted by Dan Jones
Courtesy of Globe: Soundtrack and Score
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“Quartet No 14, ‘Death & the Maiden’ Allegro/Andante”
Written by Franz Schubert
Performed by Esther Yoo, Kirsten Klingels,
Garfield Jackson, Nicholas Cooper
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“String Quartet No.13 in B flat Major”
Written by Ludwig Van Beethoven
Performed by Esther Yoo,
Kirsten Klingels, Garfield Jackson, Nicholas Cooper,
Courtesy of Globe: Soundtrack and Score
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“String Quartet No. 6 in D Major”
Written by Franz Schubert
Performed by Esther Yoo,
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Words & Music by Sil Austin
Performed by Sil Austin
Courtesy of The Verve Music Group
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Written by Chuck Berry
Performed by Chuck Berry
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Performed by Darren Altman, Ross Chapman, Richard
Navarro, Andy Tolman
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“Leather Driven Master”
Music by Stew Jackson
Performed by Stew Jackson

“The Thrill is Gone”
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Performed by Roy Hawkins
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“20th Century Boy”
Written by Marc Bolan
Performed by T-Rex
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Words & Music by Amy Winehouse & Paul O’Duffy
Performed by Amy Winehouse
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Written by John Addison
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Words & Music by David Dearlove & Johnny Dankworth
Performed by Susan Grey
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“A TASTE OF HONEY”

Courtesy of WOODFALL FILM PRODUCTIONS

The Producers would like to thank

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COS PROP

THE WIGMORE HALL

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PATRICK O’CALLAGHAN NATALIE WALLACE
THE WIGMORE HALL TRUST

CHESIL BEACH AND THE FLEET NATURE RESERVE
CHARLIE WHEELER

DORSET FILM OFFICE

GILL TULLY KELLY MIKULLA

TURVILLE PARK CRICKET CLUB

With Special Thanks to

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DAVID FLYNN CHRIS ANDREWS SAM TURNBULL
ANNALENA MCAFFEE ALEXI KAYE CAMPBELL
MARK LAWSON NEAL STREET PRODUCTIONS
MARTIN CRIMP FLORENCE BAKER



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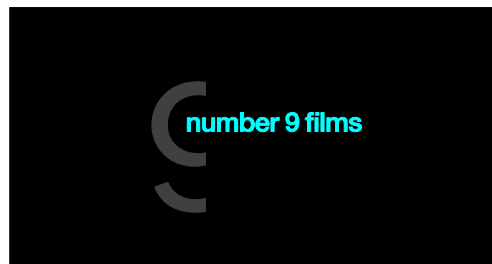


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