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presents

# THE CHILDREN ACT / MY LADY



**Directed by** Richard Eyre  
**Screenplay by** Ian McEwan based on his novel  
**Starring** Emma Thompson, Stanley Tucci, and Fionn Whitehead

**Running time:** 105 mins  
**Release :** 08/08

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"When a court determines any question with respect to ... the upbringing of a child ... the child's welfare shall be the court's paramount consideration." **The Children Act, 1989.**

### **Synopsis FR**

Alors que son mariage bat de l'aile, la juge Fiona Maye se lance à corps perdu dans une affaire particulièrement compliquée, celle d'un jeune garçon de 17 ans malade qui refuse un traitement médical sur base de convictions religieuses.

### **Synopsis NL**

Het huwelijk van rechter Fiona Maye met haar man staat op losse schroeven. Ze stort zich op een ingewikkelde zaak waarbij een doodzieke 17-jarige jongen, gediagnosticeerd met kanker, behandeling weigert op grond van de religieuze overtuigingen van zijn familie.

### **Synopsis ENG**

As her marriage to Jack (Stanley Tucci) founders, eminent High Court judge Fiona Maye (Emma Thompson) has a life-changing decision to make at work - should she force a teenage boy, Adam (Fionn Whitehead), to have the blood transfusion that will save his life? Her unorthodox visit to his hospital bedside has a profound impact on them both, stirring strong new emotions in the boy and long-buried feelings in her

### **LONG SYNOPSIS**

Fiona Maye (Emma Thompson) is an eminent High Court judge in London presiding with wisdom and compassion over ethically complex cases of family law. However, her fastidiousness and renown have come at a heavy cost to her personal life, and the intrusion of her workload has pushed her marriage to American professor Jack (Stanley Tucci) to tipping point. When Jack tells Fiona that he is considering having an affair, Fiona is left stunned, and finds herself unable to make a case for her own marriage. With Jack gone, Fiona throws herself into the multitude of cases that require her attention, seeking stability in the rule of law, the procedures and traditions of the legal world, while her private life crumbles around her.

In this moment of personal crisis, Fiona is asked to rule on the case of Adam (Fionn Whitehead), a brilliant boy who is refusing on religious grounds the blood transfusion that will save his life. Adam is nearly eighteen but still legally a child. Should Fiona let him die or force him to live? Having heard

emotive arguments from Adam's parents and hospital staff, Fiona halts proceedings and takes the unusual decision to visit Adam in hospital, so that she can see for herself the extent to which Adam is aware of the possible consequences of his refusal of a transfusion.

At the hospital, Fiona finds Adam to be lively, energetic and confused; he is angry about the pressure being exerted on him from all sides to commit to a choice that will profoundly change the course of his life, or end it. Once Fiona has finished probing Adam's thoughts on his faith and understanding of his situation, Adam asks Fiona to stay a little longer by his bedside, where he begins to play his guitar. Recognising the tune, Fiona surprises everyone – including herself – by singing along to Yeat's 'Down by the Salley Gardens' with Adam. In doing so she stirs strong new emotions in the boy and long-buried feelings in her.

Back in court, Fiona rules in favour of the hospital, and Adam is forcibly transfused. Some time later, she receives a voicemail from Adam which expresses both wonder at poetry and the potential of life and a desire for a closer relationship with her. Fiona secretly takes great pleasure in this message, but when Adam follows her home one day to give her letters and poems he has written for her, Fiona begins to sense the disruption she has created in his life, and tells him that he is not to see her again.

Jack returns home, determined to repair their marriage, though Fiona is angry and forces him to sleep in the spare bedroom.

Fiona travels to Newcastle at the start of the Northern legal circuit. In her palatial but chilly lodgings, a dinner with local businessmen and lawyers is disturbed by a pressing issue: Adam has arrived in the pouring rain, soaked to the skin. Fiona sits with the distressed boy, but once it's clear that his reason for being there – to ask her to let him come and live with her – is to be denied, he grows agitated, asking Fiona why she interrupted his life and dragged him into a world which asks more questions than it answers. Unable to give him an answer, Fiona calls him a taxi to take him to the station, where her clerk will buy him a ticket to return to London. As he leaves, a goodbye kiss on the cheek is turned by Adam into something more. Fiona, mortified by allowing her heart to rule her head, stands shocked as Adam and the taxi disappear into the night.

Months pass. In the run-up to Christmas, Fiona and Jack's relationship is still strained. Just before she is due to play piano for a barrister's medley of Christmas songs at a celebration in Gray's Inn, Fiona is told that Adam's cancer has returned and, now eighteen, he is refusing both treatment and his parents and is dying in a hospice. Once their performance is finished Fiona and the barrister start their encore, 'My Funny Valentine'. However, Fiona, overcome by the news of Adam, begins to play 'Down by the Salley Gardens', singing it herself when the barrister makes it clear he does not know the lyrics. She is unable to complete the song and rushes offstage in front of the confused crowd to Adam's bedside. There she

attempts to persuade him to save himself, before finally asking the boy who had so many questions for her: Why is he choosing to die? Adam, barely able to breathe, says that it is his choice.

Distraught, Fiona returns to her apartment in Gray's Inn where she desperately searches the letters Adam sent her for a reason as to why he has chosen to die. Jack returns from looking for her and, as he questions her, she begins to tell them about their relationship. Finally losing control of her emotions, Fiona breaks down in tears and hurries from Jack to her bedroom. In the morning, she wakes to find that Jack has been by her side all night; he implores her to tell the whole story, and the two of them begin their reconciliation.

Days later, on the chilly morning of the funeral, Fiona watches Adam's burial from afar, standing apart from the rest of the mourners. She turns to leave and joins Jack, who is waiting for her. They leave together, arm in arm.

Academy Award winner Emma Thompson (*Bridget Jones's Baby*, *The Remains Of The Day*, *Howard's End*), Academy Award nominee Stanley Tucci (*Spotlight*, *The Hunger Games*, *The Devil Wears Prada*) and rising British star Fionn Whitehead (Christopher Nolan's *Dunkirk*) star in THE CHILDREN ACT. Richard Eyre (*Notes On A Scandal*, *Iris*) directs the film and Man Booker prize-winning author Ian McEwan (*Atonement*, *Amsterdam*) adapts his own novel. Duncan Kenworthy (*Four Weddings And A Funeral*, *Notting Hill*, *Love Actually*) produces. Executive producers are Glen Basner and Ben Browning from FilmNation, Joe Oppenheimer and Beth Pattinson from BBC Films, and Charles Moore.

Filming took place on location in central London at Gray's Inn, Lincoln's Inn and The Royal Courts of Justice and on sound stages at Pinewood Studios.

## ABOUT THE PRODUCTION

“Some years ago I found myself at dinner with a handful of judges” recalls Ian McEwan. “They were talking shop, and I was politely resisting the urge to take notes. At one point, our host, Sir Alan Ward, an appeal court judge, wanting to settle some mild disagreement, got up and reached from a shelf a bound volume of his own judgments. An hour later, when we had left the table for coffee, that book lay open on my lap. These judgments were like short stories, or novellas; the background to some dispute or dilemma crisply summarised, characters drawn with quick strokes, the story distributed across several points of view and, towards its end, some sympathy extended towards those whom, ultimately, the narrative would not favour.”

“These were not cases in the criminal courts, where it must be decided beyond reasonable doubt whether a man is a villain or an unlucky victim. Nothing so black and white. These stories were in the family division, where much of ordinary life's serious interests lie: love and marriage, and the end of both, fortunes querulously divided, parental cruelty and neglect, the bitterly contested destinies of children. Here, in my lap, were realistically conceived characters moving through plausible, riveting situations, raising complex ethical questions.”

“Three years after my supper with that bench of judges, Alan Ward told me of a Jehovah's Witness case he had once presided over. The character of the judge who was so compassionately and rationally intent on a good outcome, seemed inseparable from the story. When I heard it, I remembered my earlier impression – that the family division of the high court is rooted in the same ground as fiction, where all of life's vital interests lie. With the luxury of withholding judgment, a novel could interpose itself here, reinvent the characters and circumstances, and begin to investigate an encounter between love and belief, between the secular spirit of the law and sincerely held faith.”

McEwan's novel “The Children Act” was published five years later, in September 2014. The novel's title recalls the UK's Children Act of 1989, which revolutionised the law relating to children by putting the welfare of the child above all else in cases brought to the family division. The novel won widespread praise, with the Guardian calling it “hugely enjoyable...a triumph of imagination over research”, the Observer hailing it as “masterful”, while GQ said the novel “shows McEwan as a master of fiction who strives to teach us how to live”.

The novel's protagonist is a woman: Fiona Maye, a High Court judge in the Family Division. Having recently presided over an ethically complex and emotionally demanding case involving conjoined twins, Fiona is called on to decide urgently whether or not to allow a hospital to transfuse Adam Henry, a Jehovah's Witness boy with leukemia, against his wishes. Fiona's personal life is at a challenging point: in

her fifties, she is coming to terms with being childless just as her marriage to university lecturer Jack seems to be falling apart.

“She's an intensely private woman,” says McEwan of Fiona Maye. “I suppose she's another in the long line of characters of mine who try to live a rational existence but find that that's not easy and that rationality doesn't always protect you from the buffeting that life brings. She's moving towards the end of her professional career at which she's been a great success, having overseen decisions in the divorce courts for half a lifetime, and she's devastated by the possible collapse of her long settled stable marriage to Jack. She's a kind woman but not given to a great deal of emotional display and she finds she doesn't really have the language to talk to her husband about their sex life so she's not very well defended against this crisis that comes up in her life.”

“Fiona decides mid-proceedings to visit the boy in the hospital, which is quite unorthodox,” he continues. “She wants to find out exactly who he is and what he wants. Fiona's judgment in favour of transfusion opens up a whole new, challenging, beautiful, terrifying world to Adam, whose life has hitherto been circumscribed by the dictates of his religion. With his new lease of life he is offered freedom, the right to believe what he chooses, and to think for himself: a world of learning, and wonder, and love.”

Some months before the novel was published McEwan was discussing it with director and long-time friend Richard Eyre, and he mooted the idea of Eyre directing a screen adaptation. Having worked together on their first film *The Imitation Game* in the late 70's and then again on *The Ploughman's Lunch* in 1981, the pair had hoped to work together again, as McEwan elaborates: “Both of those were very agreeable experiences and I thought we would work together again sometime soon, and we kept mentioning it again for the next thirty years - but never got around to it. The prospect of working with Richard again was a sheer delight and the focus of a lifetime's ambition, so when I handed over the novel I said if this is ever made into a film the person to direct it would be Richard - it would be a very actor-centred piece. One of the great things about Richard is he's had such long experience in the theatre which has given him a wonderful approach and touch, and actors love working with him - and I knew that with Richard directing we could probably get anyone he wanted to work with into the film.”

The novel's compelling examination of its two protagonists, the middle-aged judge, the teenager on the brink of death - investigating the moral choices they face, and the impact each has on the other's life - resonated immediately with the director. “Ian is a rationalist who examines, sometimes forensically, the characters he's preoccupied with,” says Eyre. “But most importantly he endows those characters with a full-blooded humanity so you never feel you're watching a chessboard of moral imperatives. They're always people who have lives out of which actions emerge, sometimes benevolent, sometimes disastrous.”

“Fiona’s intervention, and her ensuing judgment allowing the blood transfusion, lead to a relationship of mutual dependency between the judge, who has been, in a way, in the position of playing God, and the boy whose life she saves,” continues Eyre. “Meanwhile her husband accuses her of opting out of their marriage. It's not a conscious opting-out, it's just that her very important and all-consuming work has preoccupied her to the extent that she's become increasingly insulated from the world of emotions and from her relationship with her husband. All the while, she becomes increasingly attached to, or obsessed by, a boy whose life she has saved, and she has become to him a kind of luminous intelligence and calm and tranquility - everything that doesn't exist in the rest of his life.”

McEwan was not initially keen to write the screenplay: “It started with maybe a rather negative impulse as I didn't really want to revisit the material, but I didn't want anyone else to do it either, and so it was an agreeable surprise that I found the process fascinating. A novel gives you access to people's thoughts, a screenplay does not, and finding the transcription from what is thought or implied in a novel to what has to be said and done between people in a film is an intellectual and emotional challenge. Once I found it was really enjoyable I got deeply into it and spent as much time writing this screenplay as I did the novel.”

To help bring the story to the screen, Eyre and McEwan decided to ask British film producer Duncan Kenworthy if he would take it on. Kenworthy read a pre-publication copy of the novel in one sitting and immediately said yes. “They had me at hello!” he laughs. “There are so few opportunities for intelligent, engrossing, moving storytelling in film, and this is one of the best. I’ve always loved Ian’s writing, but here it’s as if all his preoccupations have found their perfect shape and place. The central story sounds so straightforward – a courtroom drama – and yet the emotional intricacies of a brilliant, childless judge caught between her husband and the boy whose life she must save or sacrifice are miraculously complex.”

“The beauty and pleasure of Ian’s writing is in its precision - in his ability to absolutely nail every idea and emotion,” says Kenworthy. “He loves research and investigates the milieu of his stories with complete diligence. This all translates seamlessly to the screen. There’s a wonderful clarity and almost an inevitability about his screenwriting which draws you on, and in.”

Kenworthy was clear that the creative partnership of McEwan and director Richard Eyre would yield rich rewards. “Richard and Ian are close friends and each clearly knows and values the strengths of the other. Even if that had not been the case, Richard would always have been the ideal director for this film because it's the territory that he's inhabited so perfectly before in *Iris* and *Notes on a Scandal*. He’s also a consummate director of actors, and in addition to its narrative strengths this film was always going to depend on some great performances.”

## CASTING

With the protagonist, a high court judge whose intelligence and commitment have got her to the top of her profession, there was, according to Richard Eyre, only one actor who could do justice to the role of Fiona Maye: Emma Thompson. "If Emma hadn't wanted to do the film we wouldn't have made it, we couldn't have made it," says the director. "Emma is the most extraordinary actress and it's impossible to imagine the role being played by another actress, even more now with hindsight."

It didn't take long for Thompson to agree to join the project. It wasn't just the finesse of the writing but the fact that the role allowed her to immerse herself into an entirely new and fascinating world. "The book is so spare and beautifully written," she explains, "but I think what really bit into me with this project was learning about the female judges in family court and doing the research to prepare for the part. The work they do, the life they lead, the drudgery of it and the responsibility took my breath away - I was so impressed with these women."

The character's having to negotiate a difficult personal life and a challenging professional case was an irresistible draw. "The film starts just as this massive crack appears in Fiona's marriage, which has been rocky for a while, and you see her having to step over it straight into the court room and work, work, work. She returns home to this chasm and she can't address it because she's got to do the work. She's dealing with the fact that she and her husband haven't had sex for 11 months and he's acting out because she won't talk."

"A truism about this kind of work is that it leaves very little space for anything else," continues Thompson. "They have to take in so much information and then extrapolate what they need for a judgment that they have to make very quickly because someone might die if they don't. Playing a character who has to handle that kind of intellectual hurdle-jumping was inspiring and invigorating because there's a great energy from that kind of intellectual capacity which is perhaps that's why they can carry on beyond normal."

Thompson also recognised how perfect the match was between the material and the director. "The story with all its complications needed someone like Richard Eyre," she says. "He spends his life telling very complete stories on stage. He knows where actors should stand and sit and he knows what he wants day-to-day. He's a brilliant editor so not only can he see what you're doing but he can see how to get more out of your performance. I was constantly grateful to him."

Duncan Kenworthy was already a great admirer of Thompson's skill and sensitivity as an actor, having

produced the film *Love Actually* in which she stars. “The scene of her crying in the bedroom – or rather holding back the tears as she straightens the counterpane – is famous for a reason. Which is that Emma completely inhabits the characters she plays from the inside. So in *The Children Act* every gesture, every look, every intonation fits a High Court judge. She is miraculously good at putting in the work, thinking it through and then being it”.

Ian McEwan adds: “I trusted Richard and from very early on he wanted Emma for the role and even when we sat around her kitchen table for a read through adjusting lines to make them as comfortable on her tongue as possible and she came up with some very good suggestions it was clear to me she was the judge and it's a commanding performance. She captured something very English, a certain kind of person whose feelings run deep but whose expression of those feelings is highly defended. She turns in the most extraordinary performance - she *is* the film, and she took it to another place. It was a real privilege to work with her.”

Sir Alan Ward – the film’s legal consultant - concurs: “Emma played the role magnificently. She was astonishingly perceptive and punctilious in her preparation. I introduced her to a number of judges, especially female judges, as she was anxious to understand the pressures of being a woman in the job – pressures that are different from those of being a man in the job. She understood that sense of isolation that one has to have without forfeiting the humanity that you need to bring to the job, and she captures that in her performance. She is wonderful.”

In the role of Fiona Maye’s frustrated husband, Jack, is Stanley Tucci. For Tucci, the film fulfils several of his professional ambitions. “I’ve always wanted to work with Emma Thompson - she is one of the greatest actresses ever, she’s so versatile, she’s a comedienne and a great dramatic actress. And I’ve always wanted to work with Richard Eyre,” he says. “I really admire Ian McEwan as a writer and I thought the script was very beautiful. So all those elements were very attractive.”

Tucci describes the milieu in which Fiona and Jack live as “almost rarefied. They’re both very well educated and they live in Gray’s Inn in central London and they want for nothing. But Fiona has become more driven as she’s got older when other people might be winding down at that point in their career, and it’s that drive that’s taken her away from the relationship emotionally. She ends up having a sort of platonic love affair with a young man who is dying. Jack’s a professor of ancient history and, faced with a marriage that’s faltering, he states quite plainly that much as he loves her he misses the intimacy and would like to have an affair.”

“When we came up with the idea of Stanley in that part, the whole film made sense,” says producer Duncan Kenworthy. “Stanley can do things other actors can’t get away with: he’s able to be the bad boy

and tell the heroine that he's going to have an affair but still make you want them to be together at the end. With Stanley in the role, Jack is exactly as we wanted him to be.”

Emma Thompson agrees: “Stanley is just such a marvellous actor – extraordinary, really. His character is very hard to bring off and still have people like him as he's got some quite difficult things to say. But Stanley was remarkable.”

For Richard Eyre, “Stanley brings to any film a kind of authority which is born partly of experience, partly of his natural gravitas. He's a seriously likeable, grown-up, intelligent man.”

Ian McEwan adds: “I was overjoyed with the way Stanley Tucci played the part of Jack. There was such authority in the way he played him. In general what he brings to it was to give a sympathetic and warm reading to Jack. There is also a directness which is well expressed by an American to an English person, and a human touch that really makes a difference. Right at the end he has great tenderness. It a beautifully poised, beautifully pitched, performance.”

The role of Adam, the teenager who is prepared to die for his faith, is played by rising British star, Fionn Whitehead. “This was a really critical part - Adam has to be both the child that Fiona never had and also a romantic figure for her,” says Kenworthy. “ Fionn fits in both of those categories. He's nineteen but was able to very convincingly play a seventeen year-old while also having the solidity that suggests adulthood and was vital for the role of Adam.”

Whitehead describes Adam as “sheltered, innocent and pure because of his upbringing as a Jehovah's Witness. Fiona opens his eyes to beauty and art and poems and to expressing himself, which has been repressed, and it floods into him and he's unable to keep it back. All the positivity and creativity really affects him and has a resounding impact on him. He's a very sensitive soul and that was one of the things that surprised me on reading the book: he's so open; most people have their defenses up whereas Adam is completely without barriers. He was really interesting to play because he's completely raw and experiences things to extremes, so when he's excited about something he's the most excited person in the world, and when he's anguished about something he's completely bereft, and there's not a lot of in-between. His openness has a profound impact on Fiona. Because of her job, she is quite de-sensitized to people and she craves closeness to anybody at that point, so when she meets Adam she realizes what she has been missing.”

As a young man, Whitehead recognized the truths in the way the character was drawn and the pressures he is forced to confront. “Adam is being opened up to the world around him,” he says. “All the wonder as well as all the bad things that face him are things most teenagers can relate to. That was an interesting

theme to explore. Being a teenager is often talked about as the best time of your life but no one really talks about the craziness of it all, how you're suddenly expected to be grown up and how overwhelming it all is."

It was also, says Whitehead, a joy to savor the elegance of Ian McEwan's writing. "The way Ian writes is so vivid and descriptive of the characters, and the setting of the whole story is so rich," he says. "He uses one word where another writer might use twenty - his writing is very precise so when you read it every word is meant to be there."

Whitehead's sensitivity as an actor was immediately obvious to all involved. "Fionn is ingenious, charming and intelligent and somehow beyond his years, but at the same time he's not precocious," says Richard Eyre. "He's very curious, very enquiring and very watchful."

"Fionn plays a young man who is brought up in a very closed environment of the Jehovah's Witness community and is refusing life-saving treatment," says Emma Thompson. "Fiona Maye is surprised by him - not only is he exceptionally beautiful but he's a musician and a profound thinker. She listens to him with absolute sincerity and conviction, without condescending to him, and that changes his life because he has never been listened to before like that. And he infects her with a sense of youth and vitality and so there's no question of what she must do and she saves his life."

Ian McEwan was extremely impressed by Whitehead's performance: "Fionn had a mountain to climb with this part because he had to deliver a boy who has lived in a very closed religious community, sparky, yet determined to present his own religious case. Innocent beyond belief, with a barely concealed hunger for life, vulnerability, cockiness and a demanding nature, he's hungry for something else beyond his religious instruction and he knows in his heart that she's the one to deliver it. He rose beautifully to it, it's a fabulous performance."

The combination of a compelling story, richly complex themes, brilliant writing and a cast of superlative talent made filming *The Children Act* a delight for Richard Eyre. "I'm thrilled to be directing these brilliant actors in this powerful story by one of our greatest living novelists," he says.

For Sir Alan Ward, the experience was enormously enjoyable. "It was a privilege to see, in Richard Eyre, a master at work," he says. "Richard's care and knowledge of the subject, his understanding of the technicalities of being a judge and conducting a trial, and his understanding of human frailty, all made it eye-opening for me and a most enriching couple of months in my life."

Producer Duncan Kenworthy concludes: "It's impossible to imagine a better cast or director to bring to

life Ian's wonderful, emotional story about the degree to which we are all responsible for those we love or in whose lives we intervene."

## **THE LOOK**

With cast and crew in place, filming started in October 2016 on location in central London at Gray's Inn, Lincoln's Inn, the Royal Courts of Justice, and on sound stages at Pinewood Studios.

It was important to the filmmakers that London be shown in a particular light, as Ian McEwan explains: "In our earliest conversations Richard and I decided this had to be a London movie. London on film always seems to have a kitchen sink quality and is often about double decker buses, drains and aerials and not Blackfriars or Waterloo bridge. These are beautiful things, the skyline is beautiful, so it was marvelous that we got them in."

Production designer Peter Francis was given the task of creating the look of the film.

Francis and Eyre opted to create very different designs to reflect the distinct worlds of their characters. After investigating the environments of those working in the legal system, Francis decided to avoid soft tones and surfaces and go for a starker design. "The legal world is quite regimented," says Francis. "Everything looks a little municipal, with hard lines and sharp edges, and all the people working there are dressed very smartly, often in uniform."

McEwan adds: "I applaud Richard's decision that Fiona Maye should preside over a modern court room and that we would get away from the usual ancient oak paneling, it opened up real possibilities for the design. The fact that her office is just four steps away from the court room and she has to knock on the door – so we inhabit the space, there is a sort of routine to it. We imagined that Fiona lived in Alan Ward's old apartment, and part of it was actually filmed on his staircase at Gray's Inn which gave it a nice connection."

Thanks to Sir Alan Ward's connections and Richard Eyre's and Duncan Kenworthy's reputations, the filmmakers were given special dispensation to film inside the Great Hall of the Royal Courts of Justice, and to capture its magnificent Victorian Gothic design. For Francis, this was a fantastic boon. "It gives us immediate scale and beds us into the reality of the legal world," he says. "Fiona Maye's universe is effectively confined to one square mile: Gray's Inn, where she lives, and the Royal Courts of Justice, where she works.

"In contrast to her courtroom and office, her home life needed to feel more personal and individual," continues Francis. "We had quite distinct color palettes for the two worlds, with Fiona's Gray's Inn

apartment an accumulation of her life with Jack.”

Ian McEwan describes the scenes set outside London: “As in the novel I thought there had to be one excursion from London, which is why I seized on the notion that high court judges have to travel around the country to crown courts - taking the London judiciary to the provinces to try cases that can't be heard in front of magistrates. So this was an excuse to get away from the tight London scene and open the film up beautifully in terms of design. A train journey where Fiona is reading Adam's intellectually demanding letters as the whole of England is rushing by – beautiful fields but also the post-industrial world of solar panels and rotting buildings – is beautifully pitched.”

Francis is proud of having been able to showcase some of the capital's most architecturally impressive - but still relatively unfamiliar - buildings. “I believe we were able to show London at its best,” he says. “Gray's Inn and Lincoln's Inn are very central but quite hidden and we wanted to give a real sense of this beautiful, almost secret world right in the middle of London. Thomas Cromwell, Henry VIII's famous minister, was a member of Gray's Inn, and apparently William Shakespeare himself acted in Gray's Inn Hall, the setting for our film's climactic Christmas concert.”

## BIOGRAPHIES

### CAST

#### **EMMA THOMPSON** – Fiona Maye

Emma Thompson is one of the world's most respected talents for her versatility in acting as well as screenwriting. She is the sole artist thus far to have received an Academy Award for both acting and screenwriting.

Thompson made her feature film debut in 1988, starring opposite Jeff Goldblum in the comedy *The Tall Guy*. In 1992, Thompson caused a sensation with her portrayal of Margaret Schlegel in the Merchant-Ivory adaptation of E.M. Forster's *Howards End*. Sweeping the Best Actress category wherever it was considered, the performance netted her a BAFTA Award, Los Angeles Film Critics Award, New York Film Critics Award, Golden Globe and Academy Award. She earned two Oscar nominations the following year for her work in *The Remains of the Day* and *In the Name of the Father*. In 1995, Thompson's adaptation of Jane Austen's *Sense and Sensibility*, directed by Ang Lee, won the Academy Award for Best Adapted Screenplay as well as the Golden Globe for Best Screenplay and Best Screenplay awards from the Writers Guild of America and the Writers Guild of Great Britain, among others. For her performance in the film she was honored with a Best Actress award from BAFTA and nominated for a Golden Globe and an Academy Award. Her performance in Richard Curtis' *Love Actually* earned Thompson Best Actress in a Supporting Role at the 2004 Evening Standard Film Awards, London Film Critics Circle Awards and Empire Film Awards, along with a BAFTA nomination. In 2013, Thompson's moving portrayal of author P.L. Travers in *Saving Mr. Banks* earned her both the National Board of Review and Empire Best Actress Awards, along with Golden Globe, Broadcast Film Critics, SAG and BAFTA nominations.

Thompson can next be seen in Noah Baumbach's *Meyerowitz Stories* alongside Dustin Hoffman and Adam Sandler. She is Mrs. Potts in Disney's current international blockbuster, live action *Beauty and the Beast*.

Thompson wrote the screenplay and portrayed the title character of the magical nanny in *Nanny McPhee* (2004), her film based on Christianna Brand's [Nurse Matilda](#) stories, directed by Kirk Jones. She reprised the title role in *Nanny McPhee Returns* (2010), for which she again wrote the screenplay and acted as an Executive Producer.

In 2004, Thompson brought to the screen JK Rowling's character of Sybil Trelawney in *Harry Potter and the Prisoner of Azkaban* (2004) for director Alfonso Cuarón, and reprised the role in *Harry Potter and the Order of the Phoenix* (2007) for director David Yates.

Her other film credits include *Henry V*; *Dead Again*; *Peter's Friends*; *Much Ado About Nothing*; *Junior*; *Carrington*; *The Winter Guest*; *Imagining Argentina*; *Primary Fiction*; *Stranger Than Fiction*; *Last Chance Harvey* (Golden Globe nomination as Best Actress); *Love Punch*; Pixar's Academy Award-winning animated film, *Brave*, and *Men In Black 3*.

For director Mike Nichols, she starred in the HBO telefilms *Wit* (2001, in a Golden Globe-nominated performance) and *Angels in America* (2002, Screen Actors Guild Award and EMMY Award nominations). For her performance in the BBC Two television production of Christopher Reid's narrative poem, *Song of Lunch*, opposite Alan Rickman, Thompson was nominated for a 2012 Emmy Award (in the U.S. it aired on "Masterpiece" on PBS). Also in 2012, she portrayed Elizabeth II in the Sprout/SKY ARTS production *Walking the Dogs*.

In March of 2014, to the delight of both critics and audiences, she portrayed 'Mrs. Lovett' in the New York Philharmonic's staged production of Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*, opposite bass-baritone Bryn Terfel, in the title role. The production marked Thompson's New York Philharmonic debut, New York stage debut, and first time performing the role. She and Terfel reprised their roles this Spring, in a sold-out, limited run at the London Coliseum with the English National Opera, for the ENO's first ever season of musical theater.

In September of 2014, Penguin Press published *The Spectacular Tale of Peter Rabbit*, the third in the series written by Thompson. To celebrate the 110<sup>th</sup> anniversary of Peter Rabbit, Thompson was commissioned to write the 24<sup>th</sup> tale in the existing collection of Peter Rabbit stories. It marked the first time that Frederick Warne, the publisher, had published an additional title to the series, which Beatrix Potter wrote between 1902 and 1930. The book, entitled *The Further Tale of Peter Rabbit* was published in September of 2012 to great critical acclaim and, in October of 2013, Penguin published *The Christmas Tale of Peter Rabbit*.

Thompson was born in London to Eric Thompson, a theatre director and writer, and Phyllida Law, an actress. She read English at Cambridge and was invited to join the university's long-standing Footlights comedy troupe, which elected her Vice President. Hugh Laurie was President. While still a student, she co-directed Cambridge's first all-women revue *Women's Hour*, made her television debut on BBC TV's *Friday Night, Saturday Morning* as well as her radio debut on BBC Radio's *Injury Time*.

She continued to pursue an active stage career concurrently with her TV and radio work, appearing in *A Sense of Nonsense* touring England in 1982, the self-penned *Short Vehicle* at the Edinburgh Festival in 1983, *Me and My Girl* first at Leicester and then London's West End in 1985, and *Look Back in Anger* at the Lyric Theatre, Shaftesbury Avenue in 1989.

Throughout the 1980s Thompson frequently appeared on British TV, including widely acclaimed recurring roles on the Granada TV series *Alfresco*, BBC's *Election Night Special* and *The Crystal Cube* (the latter written by fellow Cambridge alums Stephen Fry and Hugh Laurie), and a hilarious one-off role as upper-class twit Miss Money Sterling on *The Young Ones*. In 1985, Channel 4 offered Thompson her own TV special *Up for Grabs* and in 1988 she wrote and starred in her own BBC series called *Thompson*. She worked as a stand-up comic when the opportunity arose, and earned £60 in cash on her 25<sup>th</sup> birthday in a stand-up double bill with Ben Elton at the Croydon Warehouse. She says it's the best money she's ever earned.

Thompson is President of the Helen Bamber Foundation, a UK-based human rights organization, formed in April 2005, to help rebuild the lives of, and inspire a new self-esteem in, survivors of gross human rights violations. On behalf of the Foundation, Thompson co-curated "Journey," an interactive art installation which used seven transport containers to illustrate the brutal and harrowing experiences of women sold into the sex trade. Thompson and "Journey" traveled to London, Vienna, Madrid, New York and the Netherlands for exhibitions and interviews.

Two years ago, Thompson joined Greenpeace on their Save the Arctic campaign. She is also an Ambassador for the international development agency, ActionAid, and has spoken out publicly about her support for the work the NGO is doing, in particular, in addressing the HIV/AIDS epidemic that continues to sweep across Africa. She has been affiliated with the organization since 2000 and thus far has visited ActionAid projects in Uganda, Ethiopia, Mozambique, South Africa, Liberia and Myanmar.

Thompson has served as President of the Teaching Awards since 2010. The awards are open to every education establishment in England, Wales and Northern Ireland teaching pupils between the ages of 3 and 18, to nominate and celebrate teachers (and schools) who transform lives and help young people realize their potential. She is a Patron of the Refugee Council and also patron of Edinburgh College's Performing Arts Studio of Scotland.

### **STANLEY TUCCI** – Jack Maye

Academy Award nominee Stanley Tucci has appeared in over 90 films and countless television shows. He has performed in more than a dozen plays, on and off Broadway, and has been behind the camera working as a writer, director and producer.

Tucci reached his widest audience yet in the role of Caesar Flickerman in *The Hunger Games* franchise. A box office sensation and critical success, the fourth and final installment of the series (*Mocking Jay*) was released on November 20, 2015.

This past February Tucci debuted *Final Portrait* at the Berlin International Film Festival. The highly-anticipated drama, which Tucci wrote and directed, stars Geoffrey Rush, Armie Hammer and Tony Shalhoub. Based on the memoir [A Giacometti Portrait](#), the film recounts the story of Swiss painter and sculptor Alberto Giacometti.

Most recently, the actor starred in *Feud*, an anthology TV series developed by Ryan Murphy, where Tucci played Jack L. Warner, the Canadian-American film executive and president of Warner Bros. Studio. He was also recently seen in Bill Condon's *Beauty and the Beast* alongside Emma Watson, Ewan McGregor, Luke Evans, Dan Stevens, Emma Thompson and Ian McKellan. Tucci played a new character – Cadenza, a grand piano and neurotic maestro – to the classic. *Beauty and the Beast* was released on March 17, 2017.

Later this year he will appear in *Transformers: The Last Knight* with Mark Wahlberg and Josh Duhamel; *Patient Zero*, alongside Natalie Dormer and Clive Standen; *Submission*, opposite Addison Timlin and Kyra Sedgwick. He also lent his voice to the comedy *Show Dogs*.

Lauded for his work in all mediums, Tucci was nominated for an Academy Award, Golden Globe Award, BAFTA Award, SAG Award and received a Broadcast Film Critics nomination for his performance in Peter Jackson's *The Lovely Bones*. He also won an Emmy and a Golden Globe for his starring role as fast-talking tabloid tattler Walter Winchell in the Paul Mazursky-directed TV movie *Winchell*. He received another Golden Globe for his brilliant portrayal of Lt. Colonel Adolf Eichmann in HBO's *Conspiracy*.

Tucci is also a writer, director and producer. *Big Night*, Tucci's first effort as co-director, co-screenwriter and actor on the same film, earned him numerous accolades, including the Waldo Salt Screenwriting Award at the 1996 Sundance Film Festival, Recognition of Excellence by the National Board of Review, an Independent Spirit Award, The Critics' Prize at the 1996 Deauville Film Festival, and honors from the New York Film Critics and the Boston Society of Film Critics.

His second project, *The Impostors*, was an Official Selection at the 1998 Cannes Film Festival. The film, which Tucci wrote, directed, co-produced and starred in, was acquired by Fox Searchlight Pictures later that year. The 1930's farce starred Tucci and Oliver Platt as a pair of out-of-work actors who find themselves aboard a cruise ship accompanied by Steve Buscemi, Alfred Molina, Lili Taylor and Hope Davis.

Next, he directed and co-starred as famed New Yorker staff writer Joseph Mitchell in *Joe Gould's Secret*, opposite Ian Holm in the title role; executive produced *Behind the Sun*, starring Rodrigo Santoro; co-wrote, directed, and starred in *Blind Date* (a remake of the 1996 Theo Van Gogh film); and produced the Ivan Kavanagh horror film, *The Canal*.

Tucci's additional film credits in front of the camera include *Spotlight*, *A Little Chaos*, *Transformers: Age of Extinction*, *Wild Card*, *Muppets Most Wanted*, *Mr. Peabody & Sherman*, *Some Velvet Morning*, *The Fifth Estate*, *Percy Jackson: Sea of Monsters*, *The Company You Keep*, *Jack the Giant Slayer*, *Captain America: The First Avenger*, *Margin Call*, *Burlesque*, *Easy A*, *Julie & Julia*, *The Tale of Despereaux*, *Kit Kitteredge: An American Girl*, *Swing Vote*, *What Just Happened*, *The Devil Wears Prada*, *Shall We Dance*, *The Terminal*, *The Life and Death of Peter Sellers*, *Spin*, *Road to Perdition*, *America's Sweethearts*, *Sidewalks of New York*, *A Midsummer Night's Dream*, *The Alarmist*, *Deconstructing Harry*, *The Daytrippers*, *Big Trouble*, *A Life Less Ordinary*, *Kiss of Death*, *Mrs. Parker and the Vicious Circle*, *It Could Happen to You*, *The Pelican Brief*, *Prelude to a Kiss*, *In the Soup*, *Billy Bathgate* and *Slaves of New York*.

His work on television includes *BoJack Horseman*, *Metropolis*, *Fortitude*, *Bull*, *Equal Justice*, *Wiseguy*, *The Equalizer*, *thirtysomething* and *The Street*. He also played Captain Hook in ITV's two-hour drama, *Peter & Wendy*, alongside Laura Fraser and Paloma Faith. Tucci received Emmy nominations for his work in *Murder One* and *ER*, and an Emmy Award in the category of Outstanding Guest Actor in a Comedy Series for *Monk*.

Stanley's theater work includes *Frankie & Johnny in the Claire de Lune*, *Execution of Hope*, *The Iceman Cometh*, *Brighton Beach Memoirs* and *The Misanthrope*. He has also performed in a number of off-Broadway plays at Yale Repertory Theater and SUNY Purchase, where he first studied acting.

Tucci made his directorial debut on Broadway with a revival of Ken Ludwig's *Lend Me a Tenor* starring Tony Shalhoub. The production received a Tony Award nomination for Best Revival of a Play.

[The Tucci Cookbook](#), released in October 2012, appeared on the New York Times Best Sellers List. His second cookbook, [The Tucci Table: Cooking with Family and Friends](#), was released on October 28, 2014. The family-focused cookbook includes recipes from Tucci's traditional Italian roots as well as those of his British wife, Felicity Blunt.

Although Stanley currently resides in London, he continues to serve on the Board of Directors of The Food Bank for New York City.

### **FIONN WHITEHEAD** – Adam Henry

Fionn plays the lead role of Tommy in Christopher Nolan's next feature *Dunkirk* opposite Tom Hardy and Mark Rylance.

Other screen credits include the mini-series *Him* for Mainstreet. Theatre credits include *Queer* at the Old Vic and *Natives* at the Southwalk Playhouse.

**ANTHONY CALF** – Mark Berner

Anthony Calf is a familiar face on both stage and screen.

Anthony is currently rehearsing *Racing Demons* for the Theatre Royal Bath, directed by Jonathan Church. He also recently played the role of Malvolio in *Twelfth Night* at the Manchester Royal Exchange. He can most recently be seen on television playing Tony in the political comedy *Power Monkeys* for Channel 4.

In other theatre work, he most recently starred in the Broadway transfer of *King Charles III* in the role of Mr Stevens, directed by Rupert Goold.

**JASON WATKINS** – Nigel Pauling

Jason Watkins is an Award-winning British Stage, Film and Television actor. He is perhaps best known for his performance in the title role of *The Lost Honour of Christopher Jefferies* for which he won Best Actor at the 2015 BAFTA Television Awards. He is also known for playing Gavin Strong in Comedy Series *Trollied*, Simon Harwood in BBC Series *W1A* and appearing as Gordon Shakespeare in the *Nativity!* film series.

Jason trained at the Royal Academy of Dramatic Art and then went on to establish himself as a stage actor and is a member of the National Theatre Company. He has appeared in over 70 plays. He was nominated for a Laurence Olivier Theatre Award in 2001 for Best Supporting Actor for his performance in *A Servant For Two Masters* at the Royal Shakespeare Company/Young Vic and in the West End.

Other theatre work in the West End includes *Kafka's Dick*, *Filomena*, and *Bedroom Farce*. And for the Royal Court Theatre, *King Lear* and *Rafts and Dreams*. Original productions of Caryl Churchill's *Blue Kettle*. Most recently there, playing Mr Twit in *The Twits*.

Recent theatre includes, at the Almeida Theatre, playing Taxi in Sam Shepherd's *The Late Henry Moss*. And for the Hampstead Theatre, *A Farewell to the Theatre*. At the National Theatre has performed in *Inadmissible Evidence*, *A Laughing Matter* (with The Out of Joint Theatre Company), *Strange Interlude*, *Our Class* and the Joe Penhall play, *Landscape with Weapon*.

Watkins' most prominent early television roles have included vampire leader William Herrick in *Being Human*, *Sex Traffic* directed by David Yates. Stephen Downing in *In Denial of Murder*, directed by David Richards. Bradley Stainer in *Funland* and dog-walking crime witness Francis Cross in *Five Days*. Mr Plornish in the 2008 BBC production of *Little Dorrit*, Jason Buliegh in *Conviction*, directed by Marc Munden, and Cabbage Patterson in the *Lark Rise to Candleford* series. Watkins had a cameo in episode

seven of the second series of *Life on Mars*, as Gene Hunt's dissolute lawyer Colin Merric.

He then featured in BBC's comedy *Psychoville*, as the duplicitous toy-shop owner Peter Bishop. He was fortunate to work with Victoria Wood twice, on *Mid Life Christmas* and the Emmy Award winning, *Housewife 49* in 2012. He took a part in John Morton's *Twenty Twelve*. In 2013, he appeared in the *Doctor Who* story *Nightmare in Silver*. He also appeared in episodes of *The Wrong Mans*.

In 2014, he played the lead role in a two-part ITV drama entitled *The Lost Honour of Christopher Jefferies*, about the innocent initial suspect in the 2010 murder of Joanna Yeates, for which he won the BAFTA TV Award for Best Actor. Also that year, he appeared as Simon Harwood in BBC comedy series *W1A*, which has just completed filming its 3rd Series. Since 2011, he has also appeared as the hapless store manager Gavin Strong, in the highly popular Sky1 comedy *Trollied*; which begins shooting its 7th series summer 2017.

In 2016, Watkins played the role of Pastor Hansford in the four-part ITV BAFTA-nominated *The Secret*, and Suffolk in the equally nominated *The Hollow Crown*. Also in that year, Watkins was cast in the role of Mr. Humphries in the BBC revival of *Are You Being Served?* As the seemingly harmless Colin, in the *Inside No9* comedy series. And blinking Tony, in *Friday Night Dinner* for Channel 4. He has more recently appeared as Solomon Coop in the much-praised *Taboo*, alongside Tom Hardy. Has recently been seen in the adaptation of Evelyn Waugh's classic novel *Decline and Fall*. And in the key role of forensic coordinator Tim Ifield in the acclaimed BBC Series 4 of *Line of Duty*.

Watkins' first feature film was Mike Leigh's *High Hopes*. The wedding planner Gregory Hough, in the 2006 improvised comedy *Confetti*. He appeared in *Bridget Jones: The Edge of Reason*, *Tomorrow Never Dies*, *The Golden Compass* and *Wild Child*. He developed and plays the role of Gordon Shakespeare in the hugely popular *Nativity!* family films.

Jason has two films to be released soon. *Hampstead* opposite Diane Keaton and he has just completed *The Man Who Killed Don Quixote*, directed by Terry Gilliam. He is finishing recording the new four-part BBC animated series *Watershed Down*. He is about to begin work on the comedy series *Edith*, with Alison Steadman and John Cleese.

## **BEN CHAPLIN – Kevin Henry**

Ben Chaplin is a familiar face from film and television.

His recent film credits include Kenneth Branagh's *Cinderella*, David Yates' *Tarzan* and Oliver Stone's *Snowden*.

He recently starred opposite Emily Watson in the hit television series *Apple Tree Yard*.

Earlier film credits include: Richard Linklater's *Me and Orson Welles*, Ol Parker's *Dorian Gray*, Terence Malik's *The New World* and *The Thin Red Line*, Richard Eyre's *Stage Beauty* and James Ivory's *The Remains of the Day*.

On stage he has recently starred in *Consent* at the National Theatre, directed by Roger Michell.

Other notable stage roles include *The Reporter* at the National Theatre, directed by Richard Eyre. He was nominated for an Olivier Award as Best Supporting Actor for his role in *The Glass Menagerie*, directed by Sam Mendes.

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## **CREW**

### **RICHARD EYRE – Director**

Richard Eyre was Associate Director at the Royal Lyceum Theatre, Edinburgh from 1967 – 1972, Director of Nottingham Playhouse from 1973 – 1978, Producer of *Play for Today* for BBC TV from 1978 to 1981 and was Director of the National Theatre from 1988 to 1997.

His films include *The Ploughman's Lunch*, *Iris* (co-writer), *Stage Beauty*, *Notes on a Scandal*, *The Other Man* (co-writer).

On television he produced *Just a Boy's Game*, *Long Distance Information*, *Chance of a Lifetime*. Director of *Waterloo Sunset*, *The Imitation Game*, *Past Caring*, *The Insurance Man*, *Laughterhouse*, *Country*, *Tumbledown*, *Suddenly Last Summer*, v., *Henry IV Part I* and *Henry IV Part II*, *The Dresser*. He was the presenter/writer of *Changing Stages*.

His theatre includes his adaptation of *The Ha-Ha* (Hampstead); *Hamlet*, *Kafka's Dick*, *Edmond* (Royal Court) *Comedians*, *Guys and Dolls*, *The Beggar's Opera*, *The Government Inspector*, *The Changeling*, *The Voyage Inheritance*, *Racing Demon*, *Richard III*, *Night of the Iguana*; *White Chameleon*, *Skylight*, *Napoli* *Milionaria*, *Sweet Bird of Youth*, *The Absence of War*, *John Gabriel Borkman*, *Amy's View*, *King Lear*, *The*

*Invention of Love, Vincent in Brixton, The Reporter, The Observer, Welcome to Thebes, Liola* (National Theatre); *The Crucible* (Broadway); *Mary Poppins* (West End/ Broadway); *Private Lives* (West End/Broadway); *A Flea in Her Ear* (Old Vic); *The Last of the Duchess; The Judas Kiss; Quartermaine's Terms* (West End); *The Last Cigarette; The Pajama Game* (Chichester Festival Theatre and West End); *Betty Blue Eyes; Stephen Ward, Mr Foote's Other Leg* (West End); *The Dark Earth and the Light Sky* (Almeida); his own adaptations of *Les Mains Sales, Little Eyolf, Hedda Gabler* and *Ghosts* (Almeida and West End).

Opera: *La Traviata* (ROH); *Le Nozze di Figaro* (Aix-en-Provence); *Manon Lescaut* (Festspielhaus, Baden-Baden and The Metropolitan Opera), *Carmen, Werther, Le Nozze di Figaro* (Metropolitan Opera).

Books: He has written *Utopia and Other Places*, a memoir; *National Service*, a journal of his time at the National Theatre; *Talking Theatre*, conversations with theatre people; and *What Do I Know?*, a collection of essays and journalism.

He has received numerous awards for theatre, TV and film. He was made a Fellow of the Royal Society of Literature in 2011. He was knighted in 1997 and made a Companion of Honour in 2017.

### **DUNCAN KENWORTHY – Producer**

Duncan Kenworthy is one of the UK's most successful film and television producers. His film credits include *Four Weddings And A Funeral* (1994), *Lawn Dogs* (1997), *Notting Hill* (1999), *Love Actually* (2003), *The Eagle* (2011), *The Pass* (2016) and *The Children Act* (2017).

With a First in English at Cambridge and a Master's from the University of Pennsylvania, he began his career in New York in 1973 supervising productions of *Sesame Street* around the world. He moved to Kuwait for two years in 1977 to co-produce 130 half-hours of *Iftah Ya Simsim*, then returned to London in 1980 to work with Jim Henson until Jim's death in 1990.

He was Henson's associate producer on *The Dark Crystal* (1982), and co-creator and producer of *Fraggle Rock* (1983-87). He produced two series written by Anthony Minghella, *The Storyteller* (1988) and *Greek Myths* (1990), and a critically acclaimed miniseries of *Gulliver's Travels* (1996) which premiered to a primetime US audience of 56 million. In 1997 he and Andrew Macdonald founded DNA Films, which they co-chaired for seven years. His production company, Toledo Productions, is based in London's Soho.

He has been nominated for an Oscar and three Golden Globes, has won five BAFTAs and three Emmys, and was made an O.B.E. in 1999 for services to film. He was Chairman of BAFTA from 2004-2006, its Vice-President for Film from 2009-2015, and is an Honorary Fellow of the National Film and Television

School.

### **IAN MCEWAN** – Writer

Novelist, playwright and screenwriter Ian McEwan was born in Aldershot, England. He studied at the University of Sussex, where he received a BA degree in English Literature in 1970, before receiving an MA degree in English Literature from the University of East Anglia. In 2012 the University of Sussex presented McEwan with its 50th Anniversary Gold Medal in recognition of his contributions to literature.

McEwan's works have earned him worldwide critical acclaim. He won the Somerset Maugham Award in 1976 for his first collection of short stories First Love, Last Rites; the Whitbread Novel Award (1987) and the Prix Fémina Étranger (1993) for The Child In Time; and Germany's Shakespeare Prize in 1999. He is also the recipient of The Helmerich Award (2010) and The Jerusalem Prize (2011). McEwan is a Fellow of the Royal Society of Literature, the Royal Society of Arts and the American Academy of Arts and Sciences. He was awarded a CBE in 2000.

McEwan has been nominated for the Man Booker Prize for Fiction six times, winning the award for Amsterdam in 1998. His novel Atonement received the WH Smith Literary Award (2002), National Book Critics' Circle Fiction Award (2003), Los Angeles Times Prize for Fiction (2003), and the Santiago Prize for the European Novel (2004). In 2006, he won the James Tait Black Memorial Prize for his novel Saturday.

McEwan's work has been adapted for the screen to great acclaim. *The Cement Garden* won the Silver Bear at Berlin in 1993, and was followed by *Enduring Love* (2004) and Oscar award-winning *Atonement* (2007). Sweet Tooth, McEwan's 2012 novel, is currently in development as a feature film. His own feature film adaptation of On Chesil Beach finished shooting earlier this year starring Saoirse Ronan and Billy Howle and is currently in post-production. A television adaptation of The Child in Time, starring Benedict Cumberbatch, will be broadcast later this year.

McEwan's most recent novel Nutshell was published in 2016 to critical acclaim.

### **DAN FARRELL** - Editor

Dan Farrell began his career in editing back in the days when sprockets were King. After a few years of assistant editing on commercials and documentaries he got a job as assistant editor on *Return To Oz* in 1984. It was on this film that he met Walter Murch, and the two have collaborated on and off on various projects ever since - *First Knight* directed by Jerry Zucker, *The English Patient* and *The Talented Mr Ripley*, both directed by Anthony Minghella. Dan went on to work as editor with Kenneth Branagh (*Hamlet*, *Loves*

*Labours Lost, Sleuth*) and Roger Michell (*Morning Glory*).

**PETER FRANCIS** – Production Designer

Peter began working in the film industry in the Art Department after completing a BA (Hons) in Landscape Architecture in 1989, learning his craft from many of the best Production Designers in the world such as Stuart Craig on the Harry Potter series and Peter Lamont on James Cameron's *Titanic* and three James Bond films.

With a keen eye for detail and the unusual, Peter can usually be found, pencil in hand, sketching out thoughts and ideas to tell stories visually and to bring the director's vision to life.

He is passionate about design and its relation to film, as well as the world around us - from the design of a book cover to a piece of furniture to architecture and beyond.

Having worked in Art Departments through the grades of Draughtsman, Assistant Art Director, Art Director, Supervising Art Director to Production Designer, his credits to date include a wide range of feature film productions and many commercials.

His most recent credits include:

*The Mercy* (additional photography) directed by James Marsh, *Mindhorn* for Scott Free, *The Pass* directed by Ben A. Williams, as well as the Academy Award-winning *The Phone Call*, directed by Mat Kirkby and the 2014 BAFTA winning film *Room 8*, directed by James W. Griffiths.

Other credits include: Supervising Art Director or Art Director on - *The Best Exotic Marigold Hotel*, *The Eagle*, *The Debt*, *Shanghai*, *Hellboy 2*, *Casino Royale*, *Harry Potter & The Philosophers Stone*, *Harry Potter and the Chamber of Secrets*, *Enemy at The Gates*, *Titanic*, *The Fifth Element* and *Goldeneye*.

Both *Harry Potter* and *The Best Exotic Marigold Hotel* earned Peter nominations for the Art Directors Guild Award for Excellence in Design, whilst he also won The Art Directors Guild Award for *Casino Royale*.

Peter is a member of the British Film Designers Guild and served on the Guild's Committee for 10 years.

**FOTINI DIMOU** - Costume Designer

Fotini trained as a set and costume designer at Central St. Martin's School of Art and Design in London after studying Fine Art for a year at the École des Beaux Arts de Boitsfort in Brussels. After her studies

she spent five years working in the US: as set and costume designer in New York, and as resident costume designer at the Alley Theatre in Houston, Texas.

Since then she has worked extensively in the UK, as well as on the Continent, with major national and commercial Theatre, Opera and Dance companies. She also designs costumes for TV dramas, commercials and feature films.

### **NAOMI DONNE** - Hair and Make-up Designer

As a hair and make-up artist in both film and theatre, Naomi has become a leading name in her profession. She has divided her time between Britain and America, and worked with such stars as Daniel Day Lewis, Judi Dench, Ben Stiller, Michelle Pfeiffer and Helen Mirren among many others. Her film credits include *Chocolat* (BAFTA nomination), *Zoolander*, *The Real Tenenbaums*, (Hollywood Guild Award), *The Crucible*, *Quantum of Solace*, *Salmon Fishing in the Yemen*, *Skyfall*, *Philomena*, *Cinderella* (Make-Up Artists & Hair Stylists Guild nomination), *The Lady in the Van* and *Spectre*.

Her theatre work both on Broadway and in the West End includes *Mary Poppins*, *Shrek the Musical*, *Starlight Express*, *Tarzan* and *Nine*. She has been honoured by New York Women in Film. Naomi is currently working on Julius Avery's *Overlord*.

### **STEPHEN WARBECK** - Composer

After eight years working as a composer and performer for the theatre, Stephen began writing music for film and television and has since built up a considerable filmography. Film scores include *Hampstead*, *The Time of Their Lives*, *Making Noise Quietly*, *India in a Day*, *Le Secret de Banquises*, *Mon Roi* (for which he was nominated for a César Award), *Seve*, *Polisse*, *Proof*, *Mrs Brown*, *Two Brothers*, *Mystery Men*, *Quills*, *Billy Elliott*, *Captain Corelli's Mandolin*, *Charlotte Gray*, *Birthday Girl* and *Shakespeare in Love*, for which he won an Academy Award.

Stephen has written music for more than forty television projects, received five BAFTA nominations and in 2013 a BAFTA Award for his work on Richard Eyre's *Henry IV, parts 1 & 2*. Other recent television projects include series one and two of *Indian Summers*, *Fungus the Bogeyman* and the first two series of *A Young Doctor's Notebook*.

Stephen's stage productions include: *Junkyard* for the Headlong Theatre Company, the RSC's *Wolf Hall* and *Bring Up The Bodies*; the Royal Court's *The River* and *Jerusalem* (both West End and Broadway transfers) and *The Seagull*; the National Theatre's *The Red Lion*, *The Silver Tassie*, *This House*, *The Plough*

*and the Stars, The Veil, An Inspector Calls; John Madden's Proof, Sam Mendes' To The Green Fields Beyond; Ian Rickson's Old Times and Betrayal at the Harold Pinter Theatre, and many productions for Shakespeare's Globe Theatre, The Almeida and West End theatres.*

In addition to composing for film and television, Stephen is a founder member of the anarchic pub band The Kippers for whom he composes and performs. He has his own ensemble who perform selections of his film music. Stephen has written several concert pieces and the ballet *Peter Pan*.

Directed by Richard Eyre

Produced by Duncan Kenworthy

Screenplay by

Ian McEwan

Based on his novel

Emma Thompson

Stanley Tucci

Fionn Whitehead

Ben Chaplin    Jason Watkins

Nikki Amuka-Bird    Anthony Calf

Rosie Cavaliero    Eileen Walsh

Nicholas Jones    Rupert Vansittart

Executive Producers

Ben Browning

Glen Basner

Charles Moore

Executive Producers

Joe Oppenheimer

Beth Pattinson

Co-Producer

Celia Duval

Director of Photography

Andrew Dunn BSC

Production Designer

Peter Francis

Editor Dan Farrell

Casting Director Nina Gold

Costume Designer Fotini Dimou

Hair and Make-Up Designer

Naomi Donne

Original Music by

Stephen Warbeck

Sound Design by

Glenn Freemantle

+++

CAST - in order of appearance

Fiona Maye

Jack Maye

Samaira

Roger

Keith

German Journalist

Usher

Associate

Moira

Emma Thompson

Stanley Tucci

Reena Lalbihari

Dominic Carter

Paul Kemble

Daniel Fritz

Grace Crawford

Sarah Jones

Syreeta Kumar

Twins' Mother  
Twins' Father  
Nigel Pauling  
Melanie  
Adam Henry  
Roy Whiting  
Sarah  
Kevin Henry  
Naomi Henry  
Mark Berner  
Sherwood Runcie  
Mr Soames  
Distressed Mother  
Rich Man  
Lucky Wife  
Mr Blackwell  
Battered Wife  
Prof. Carter  
Registrar  
Donna  
Emy  
Ted  
Henrys' Solicitor  
Jill  
Marina Green  
Amadia Kalu  
Sebastian  
Jake  
Transfusion Nurse  
Kathy  
Sally  
Maisie  
Michael Morrow  
Listings Officer

Avital Abergel  
Raphael Desprez  
Jason Watkins  
Annabel Galligan  
Fionn Whitehead  
Howard Ward  
Rosie Boore  
Ben Chaplin  
Eileen Walsh  
Anthony Calf  
Rupert Vansittart  
Ian Kelly  
Manuela Maletta  
Mark Taylor  
Tatjana Apukhtina  
Micah Balfour  
Melanie McLean  
Nicholas Jones  
Tralee Dunn  
Michele Austin  
Radhika Aggarwal  
David Webber  
Patrick Brennan  
Stacha Hicks  
Rosie Cavaliero  
Nikki Amuka-Bird  
Daniel Tuite  
Shaquille Ali-Yebuah  
Michaela Parker  
Cathy Howse  
Melody Green  
Amelie Green  
Michael Thomas  
Chris Garner

Caradoc Bell  
High Sheriff  
Butler  
Chauffeur  
Paul Rotman  
James MacLeish  
Master of The Rolls  
Lord Chief Justice  
Jim the Porter  
George  
Laura  
Hugh  
Colin  
Humphrey  
Toby  
Kate  
Amanda  
Phoebe

Julian Forsyth  
Michael Laskey  
Robin Hooper  
Andy Golding  
Scott Davidson  
Peter Forbes  
Sharon Bower  
Alan Ward  
Des McAleer  
Andrew Havill  
Wendy Nottingham  
Simon Thorp  
Paul Bigley  
Paul Jesson  
Alex Felton  
Anjana Vasana  
Naomi Frederick  
Henrietta Clemett

Production Manager

Monique Mussell

First Assistant Director

Neil Wallace

Supervising Art Director

Astrid Sieben

Set Decorator

Sara Wan

Production Sound Mixer

Mitch Low

Financial Controller

Dianne Twiddy

Financing Consultant

Richard Mansell

Location Manager	Paul Tomlinson
Script Supervisor	Susanna Lenton
Visual Effects Supervisor	Steve Street
Music Supervisor	Maggie Rodford
Post Production Supervisor	Gisela Evert
Production Coordinator	Jannika Öberg
Assistant Production Coordinator	Chelsea Bulloch
Second Assistant Director	Helen Fraser
Crowd Second Assistant Director	Alex Gavigan
Third Assistant Director	George Bachelor
Operator B Camera / Steadicam	Ossie McLean
First Assistant A Camera	Dermot Hickey
First Assistant B Camera	Sebastian Barraclough
Second Assistant A Camera	Elliot Purvis
Second Assistant B Camera	Alexander Youssef
Additional Camera	Peter Taylor
Digital Imaging Technician	James Metcalfe
Camera Trainees	Simon Jago
	Nick Poole
Video Assist	Sam Rogers
Data Wrangler	Kristin Davis
Gaffer	David Tyler
Best Boy	Andrew Duncan

Electricians

Jason Reynier  
Kevin Robertson  
Daniel Tyler

Grip A Camera

Simon Thorpe

Grip B Camera

Colin Strachan

Grip Assistant

Jordy Sheasby

First Assistant Sound

Stephane Malenfant

Second Assistant Sound

Thomas Fennell

Assistant Costume Designer

Ann Taylor

Costume Supervisor

Tessa Phillips

Principal Costume Stand-bys

Max Hunt

Lauren Miller

Costume Assistants

Saskia Homann

Sarah McIntosh

Costume Junior

Kirsty Hanlon

Hair and Make-Up Artist

Rebecca Cole

Hair and Make-Up Junior

Doone Forsyth

Crowd Make-Up Artists

Sara Kramer

Sarah Pickering

Art Directors

Darren Tubby

Susan Whitaker

Stand-by Art Director

Daisy Mason

Draughtswoman

Johanna Sansom

Junior Draughtsman

Solomon Honey

Graphic Designer

Frances Bennett

Art Department Assistant

Kitty Parkinson

Production Buyer

Krysia Whitty

Assistant Buyer

Alexandra Hesketh-Wells

Assistant Set Decorator  
Clearances and Neg Check

Roya Fraser  
Debbie Banbury-Morley

Set Construction  
Construction Manager  
HOD Carpenter  
Carpenters

DRS Construction  
Jono Moles  
Nick Dilworth  
Tom Augsburg  
Jamie Brown  
Thibault Martineau  
Barnaby Papworth  
Adam Wooldridge

HOD Painter  
Painters

Lisa Collins  
Russell Eade  
John Stammers

Property Master  
Chargehand Dressing Props  
Storeman  
Dressing Props  
Stand-by Props

Noel Cowell  
Kez Keyte  
Ben Hopwood  
David Sutheran  
Daniel Woodard  
Christopher Pigott  
Alan Betyn  
Ian Griffing  
Tiago Lisboa  
Douglas Parsons-Perfilli

Stand-by Painter  
Stand-by Carpenter  
Stand-by Rigger

Donna Turner  
Tim Leadley  
Roy Carter

Special Effects Supervisor  
Special Effects Senior Technicians

Chris Reynolds  
Paul McGuinness  
John Savage

Special Effects Technicians

Neil Reynolds  
Paul Oakman

Assistant Location Manager

Deborah Nutt

Unit Manager

Chris Brewer

Assistant Unit Manager

Sam Pickering

Production Assistants

Sarah Turner

Sophie Joseph

Assistants to Duncan Kenworthy

Jack Browne

Joe Dodd

Assistant to Emma Thompson

Vivian Irish

Assistant to Stanley Tucci

Lottie Birmingham

Piano Coach

Mark Bousie

Casting Associate

Martin Ware

Third Assistant Director

Nic Pringle

Floor Runner

Ashley Turner

Base Runner

Tony Lucas

Floor Runner / Stand-Ins

Conor Feltham

Neil Morgan

Emma Thompson's Stand-In

Colette Appleby

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Steve Earner

Assistant Accountant

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Dr Cosmo Scurr FRCA

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Post Production Coordinator

Caite Ni'Ceileachair

Title Design

Matt Curtis

Sound Design and Sound Post Production

Sound24

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Danny Freemantle

Rob Malone

Nicholas Freemantle

Dialogue / ADR Editor

Emilie O'Connor

Dialogue Editor

Gillian Dodders

Sound Effects Editor

Mark Heslop

Re-Recorded at

Pinewood Studios

Re-Recording Mixers

Brendan Nicholson

Andrew Caller

Sound Mix Technicians

Michael Clayton

John Skehill

Foley Mixer

Glen Gathard

Foley Editors

Jemma Riley-Tolch

Adam Bourne

Foley Artists

Pete Burgis

Zoe Freed

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Goldcrest Post

Warner Bros. De Lane Lea

Red Facilities

Onomatopoeia Post

Voice Casting by

Sync Or Swim

Phoebe Scholfield

Digital Intermediate Services by

Molinare TV & Film

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Gareth Spensley

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Katie Shahrokh

DI Coordinator

Steve Knight

DI Delivery

David Griffin

DI Conform Operators

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Visual Effects by	Utopia
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Visual Effects Art Director	Hayley Easton-Street
Digital Artists	Philip Bland
	Louis Greensmith
Post Production Accountant	Lara Sargent
Post Assistant Accountants	Kirstie White
	James White
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Facilities Contact	Greg Howard
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	Sean Desmond
Security Lead Man	Mark Pir
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Head Chef

Chefs

Unit Medic

Health and Safety Advisors

NFTS AD Placements

Work Experience

Production Legal Services

Production Finance provided by

Legal Advisor to Bank Leumi (UK) plc

Collection Account Management

Completion Guarantor

Production Executive

Mat Beadle

James Baker

Dennis Newman

Alessandro Riccarelli

Ford Bush

Dylan Davies

Simon Deane

Paddy McArdle

Dominika Lapinksa

Demian Lovett

Ella Myhill

Elizabeth Van Oeveren

Tea Palomäki

Agnieszka Pawlowska

Lilla Vindics

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Co-President, Production & Acquisitions  
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EVP, Post Production & Worldwide Delivery  
SVP, Sales  
SVP, Distribution  
SVP, Finance & Accounting  
VP, Publicity

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Pauline Piechota  
Ian Pine  
Selena Saldana

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Head of Legal and Business Affairs  
Legal and Business Affairs Manager  
Marketing Executive  
Legal and Production Assistant

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Zoe Brown  
Helen Giles  
Jacqui Barr  
Ruth Sanders

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Pinewood MBS Lighting

Justin Bennett

Balloon Lighting

Light Synthesis

Balloon Operator

Lee Mills

Drone Hire

Helicopter Film Services

Derek Desmond

Drone Pilot

Peter Ayriss

Drone Camera Operator

Jim Swanson

Drone Camera Assistant

Becky Lee

DIT Equipment

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Camera and Grip Equipment

Panavision

Elliot Moore

Lara Smith

Crane Equipment

Camera Revolution

Tracking Vehicles

Bickers Action

Platforms

Nationwide Platforms

HSS Hire Hemel Hempstead

Rigging Equipment

Metro Rigging and Drape Hire

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Score Orchestrated by

Score Conducted by

Assistant Music Supervisor

Score Recorded and Mixed by

Assistant Engineers

Score Recorded and Mixed at

Music Copyist

Orchestra Contractor

Assistant Orchestra Contractor

Orchestra Leader and Violin Soloist

Solo Cello

Solo Piano

Solo Guitar

Carlo Manzi Rentals

Ede & Ravenscroft

Hilary Wili

Nicola Killeen Textiles

Wendy Knowles

Ede & Ravenscroft

The Wig Store

Vivid Rental

Stephen Warbeck

Terry Davies

Emily Appleton Holley

Nick Wollage

Fiona Cruickshank

Alex Ferguson

Air Lyndhurst Studio

Andrew Green

Isobel Griffiths

Lucy Whalley

Sonia Slany

Nick Cooper

Mark Bousie

John Parricelli

Baritone

Music Editors

Music Clearances

Robert Davies

Cecile Tournesac

Andy Glen

Air-Edel

Partita No 2 in Cm (BWV 826)  
Composed by Johann Sebastian Bach  
Performed by Angela Hewitt  
Recorded at Air Lyndhurst Studios  
by Olga Fitzroy assisted by Tom Bailey

In Quelle Trine Morbide  
from MANON LESCAUT  
Composed by Giacomo Puccini  
Published by 1545 Publishing  
Courtesy of BMG Production

Die Seele Ruht In Jesu Händen  
Composed by Johann Sebastian Bach  
Arranged by Harold Bauer  
Published by Chester Music Limited  
trading as G Schirmer Inc.  
Performed by Angela Hewitt  
Courtesy of Hyperion Records Ltd, London

My Funny Valentine  
Music by Richard Rodgers, Lyric by Lorenz Hart  
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The Coventry Carol  
Traditional

Once In Royal David's City  
Arrangement by Mark Ford  
KPM Music Ltd

Non Più Andrai, Farfallone Amoroso  
from LE NOZZE DI FIGARO  
Composed by Wolfgang Amadeus Mozart  
Libretto by Lorenzo Da Ponte  
Performed by Emma Thompson

The Salley Gardens  
Traditional Irish Tune, Words  
Arranged by Benjamin Britten  
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Performed by Emma Thompson

Filmed at Pinewood Studios and on location in England

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The Lord Chief Justice, Sir James Munby, Dave Reynolds, Melanie Vasilescu  
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The Honourable Society of Lincoln's Inn, Mary Kerr, Wiebke Morgan  
Daniel Kehlmann, Estate of Siegfried Charoux, Langenzersdorf Museum  
Haggerston School, London North West Healthcare NHS Trust  
Gaddesden Place, The Gaddesden Trust, The View from The Shard  
Royal Free Hospital, Hospital of St John & St Elizabeth  
Christine Langan, Joshua Rozenberg, Walter Murch

[ Pinewood ]            [ Panavision ]

[ Sound24 ]            [ Molinare ]

[ EFB ]                [ DFG ]

[ MPAA #51069 ]

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