

een film van
Ritesh Batra
[The Lunchbox]

Jim
Broadbent
Harriet
Walter
Michelle
Dockery
Emily
Mortimer
Billy
Howle
Joe
Alwyn
Freya
Mavor
with
Matthew
Goode
and
Charlotte
Rampling

The Sense of An Ending

Unravel the truth.

FLAMINATION ENTERTAINMENT AND BBC FILMS PRESENT IN ASSOCIATION WITH LIPSINC AN ORIGIN PICTURES PRODUCTION A RITESH BATRA FILM JIM BROADBENT 'THE SENSE OF AN ENDING' HARRIET WALTER MICHELLE DOCKERY EMILY MORTIMER BILLY HOWLE JOE ALWYN FREYA MAVOR WITH MATTHEW GOODE AND CHARLOTTE RAMPLING BASED UPON THE NOVEL BY JULIAN BARNES SCREENPLAY BY JACQUELINE ABRAMOWITZ DIRECTED BY RITESH BATRA
CASTING: JONNE DICKS-MICHAELS MUSIC BY MAX RICHTER PRODUCTION DESIGNER JACQUELINE ABRAMOWITZ COSTUME DESIGNER JONNE DICKS-MICHAELS EDITOR JANE EYONS EXECUTIVE PRODUCERS JACQUELINE ABRAMOWITZ AND JANE EYONS PRODUCED BY JANE EYONS AND JACQUELINE ABRAMOWITZ
JULIAN BARNES PRODUCED BY JANE EYONS AND JACQUELINE ABRAMOWITZ BASED UPON THE NOVEL BY JULIAN BARNES WRITTEN BY JANE EYONS AND JACQUELINE ABRAMOWITZ
FLAMINATION ENTERTAINMENT BBC FILMS ORIGIN PICTURES LIPSINC PRODUCED BY JANE EYONS AND JACQUELINE ABRAMOWITZ DIRECTED BY RITESH BATRA

**GEBASEERD OP DE AWARD WINNENDE ROMAN
ALSOF HET VOORBIJ IS VAN JULIAN BARNES**

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Synopsis

Tony Webster (Jim Broadbent) is een introverte man op leeftijd, die een rustig en teruggetrokken leven leidt in Zuid-Londen. Hij is al jaren geleden gescheiden en leeft in gespannen afwachting van de geboorte van zijn eerste kleinkind. Wanneer na decennia geen contact gehad te hebben zijn grote jeugdliefde Veronica (Charlotte Rampling) onverwachts opduikt, wordt Tony gedwongen de confrontatie met zijn verleden aan te gaan en de pijnlijke consequenties van zijn beslissingen uit lang vervlogen tijden onder ogen te zien.

Intelligent, Brits drama gebaseerd op het gelijknamige, met een Booker Prize bekroonde boek van de gerenommeerde Britse schrijver Julian Barnes, in Nederland uitgebracht met de titel *Alsof het voorbij is*. De regie was in handen van de uit India afkomstige regisseur Ritesh Batra, die internationaal doorbrak met zijn veelvuldig bekroonde speelfilmdebuut *The Lunchbox*.



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ORIGIN PICTURES, LIP SYNC PRODUCTIONS, BBC FILMS &

FILMNATION ENTERTAINMENT present

THE SENSE OF AN ENDING



Directed by RITESH BATRA

Running time: 108 minutes

CINE
MIEN

Directed by RITESH BATRA

Produced by DAVID THOMPSON and ED RUBIN

Screenplay by NICK PAYNE

Adapted from the novel by JULIAN BARNES

Starring

JIM BROADBENT

CHARLOTTE RAMPLING

HARRIET WALTER

MICHELLE DOCKERY

EMILY MORTIMER

MATTHEW GOODE

BILLY HOWLE

FREYA MAVOR

JOE ALWYN

INTRODUCTION

THE SENSE OF AN ENDING is a story of love, regret and forgotten youth starring Jim Broadbent (*Iris, The Iron Lady*), Charlotte Rampling (*45 Years, Melancholia*), Harriet Walter (*Atonement, The Young Victoria*), Emily Mortimer (*The Newsroom, Doll & Em*) and *Downton Abbey*'s Michelle Dockery.

The film also stars Billy Howle (*Cider with Rosie, The Seagull*), Freya Mavor (*Sunshine on Leith, The White Queen*) and Joe Alwyn (*Billy Lynn's Long Halftime Walk*).

Adapted for the screen by acclaimed playwright Nick Payne (*Constellations*) from Julian Barnes' 2011 Man Booker Prize winning novel and directed by Ritesh Batra (*The Lunchbox*), THE SENSE OF AN ENDING is produced by David Thompson and Ed Rubin of Origin Pictures.

Executive Producers are Ben Browning, Glen Basner, Aaron Ryder and Milan Popelka from FilmNation, Christine Langan and Ed Wethered for BBC Films, and Norman Merry from LipSync Productions.

The Director of Photography is Chris Ross (*Black Sea, Sex & Drugs & Rock & Roll*) and Jacqueline Abrahams (*How I Live Now, The Woman in Black 2: Angel of Death*) is Production Designer

Costume Designer is Odile Dicks-Mireaux (*An Education, Brooklyn*). and the Hair and Makeup Designer is Nadia Stacey (*Pride, A Fantastic Fear of Everything*).

SHORT SYNOPSIS

Tony Webster (Jim Broadbent), divorced and retired, leads a reclusive and relatively quiet life. One day, he learns that the mother of his university girlfriend, Veronica (Freya Mavor), left in her will a diary kept by his best friend who dated Veronica after she and Tony parted ways.

Tony's quest to recover the diary, now in the possession of an older but equally as mysterious Veronica (Charlotte Rampling), forces him to revisit his flawed recollections of his friends and of his younger self.

As he digs deeper into his past, it all starts to come back; the first love, the broken heart, the deceit, the regrets, the guilt... Can Tony bear to face the truth and take responsibility for the devastating consequences of actions he took so long ago?

LONG SYNOPSIS

TONY WEBSTER (Jim Broadbent), a retired, middle-class, Londoner, is fastidious to the point of eccentricity. He runs a specialist Leica Camera store in his old age: a labour of love as well as a business.

Tony is amicably divorced from his ex-wife MARGARET (Harriet Walter) a successful lawyer with a quick tongue. Whilst the two get on, it is clear that Margaret is easily tired by Tony's tendencies for pedantry and self-involvement, and she lets him know as much. He lives looking backwards; she's always looking forwards.

They have a daughter, SUSIE (Michelle Dockery): a single, heavily pregnant woman who has decided, in the wake of her ticking biological clock and lack of a suitable partner, to opt for IVF and have a child alone. Tony attends Susie's ante-natal class with her – he's a blundering fish out of water but a loving & supportive father nonetheless.

One day, Tony unexpectedly receives a letter from SARAH FORD (Emily Mortimer). Sarah has passed away and her letter says she has bequeathed Tony the diary of ADRIAN FINN (Joe Alwyn). Tony's best friend as a school-boy in 1962. However, on visiting the lawyer managing Sarah Ford's estate, he is told that the diary is being withheld by VERONICA FORD (Charlotte Rampling) – Sarah's daughter, and Tony's first girlfriend.

In need of legal aid and someone to share his woes with, Tony turns to ex-wife Margaret. He explains to her the importance of the diary and justifies his outrage, narrating how he came to know Adrian and Veronica...

1962. Adrian joins the City of London School at 17. Incredibly intelligent and sharp, his provocative antics in their history class instantly see him fall firmly into YOUNG TONY (Billy Howle) and his other friends' close circle. There's a dark side to Adrian's personality, with a sharp wit and philosophical talk of suicide, proving an intriguingly mysterious prospect to students and teachers alike.

1965. Now an undergraduate at Bristol, Tony meets fellow student Veronica (Freya Mavor) and manages to woo her in a rather clumsy fashion. Veronica becomes Tony's girlfriend and that first summer, is invited to the family home - thus becoming acquainted with Sarah Ford.

Sarah is saucy and playful, and the adolescent Tony can't help but be rapt by her. She warns Tony of Veronica's manipulative streak.

1966. Tony and Veronica's relationship does not last. He recalls Veronica tiring of him and in all their time together, they never consummated their relationship.

Sometime later, he learns via letter that Veronica and Adrian have become an item, leaving Tony feeling acutely betrayed. However, Tony recalls responding to Adrian's letter in a magnanimous fashion.

Not long after sending the letter, Young Tony hears some terrible news – a young Adrian has taken his own life.

Disturbed by Veronica's decision to withhold the diary back in the present day, Tony becomes increasingly obsessed with scrutinizing the events of his youth.

Haunted by the idea that the diary might forge a solid link with his own hazy past, he meets with old friends Colin and Alex who suggest using Facebook to get in touch with her, much to Tony's bemusement. They manage to find her brother Jack and ask for his help in reaching her.

Out of the blue, Veronica finally contacts Tony and arranges to meet him at the National Theatre Café. Tony is excited, but upon meeting Veronica, her reaction is one of coldness. She refuses to give him the diary as he asks, instead giving him an alternative document and leaving in a hurry. Tony, desperate to discover the truth in the matter, follows Veronica across London to Highgate Station. Just when he is getting close, Susie calls: she is going into labour.

Waiting in the hospital, Tony reads the document Veronica left with him. It's an acerbic, hateful letter Tony wrote her and Adrian when they got together, a letter which Tony had removed from his memory completely.

In it he wishes ill on them and any children they might have, signing off by suggesting Adrian would be better off checking out Veronica's mother instead. Tony is horrified.

Meanwhile, Susie's labour pains turn out to be a false alarm and after he's taken her back home he shows Margaret the letter. Margaret is more bothered by Tony's motives in reaching out to Veronica, reminding him that here, in the present, he has a suffering daughter. It is she he should be concentrating on.

The next morning, Tony waits in Highgate station car-park, and spies Veronica outside a pub with a group of adults with learning disabilities. He watches as she says goodbye to one man in particular. Tony follows the group into the pub and runs into the man who Veronica had been saying goodbye to. Tony introduces himself and discovers that the man's name is Adrian. Tony is bowled over – it seems Adrian Jr. must clearly be Veronica and Adrian's son.

Tony is now obsessed. He sees Veronica and Sarah everywhere he goes, tormented by guilt and confusion. In a desperate bid to make sense of things, Tony returns to the pub and to Adrian Jr. Tony engages in conversation with him, explaining that he knows Adrian's mother, Veronica. However Tony is interrupted by Adrian's carer, who informs him that he is mistaken- Veronica is not Adrian's mother but in fact his sister. Tony realises that Adrian Jr is in fact the child of Adrian Sr and Sarah Ford, not Veronica as he originally thought.

Susie goes into labour, for real this time. At the hospital, something clicks for Tony. He apologises to Margaret for being so difficult and begging forgiveness for his faults, tells her that she and Susie are the most important people in his life; despite his attitude to them in the past.

Tony's self-involvement collapses, giving way to a desire to live in the present rather than serving his own desire to explore his own past- a past with a new perspective after learning the truth behind all that Veronica has suffered.

Tony writes her an apology letter, which she opens as Tony is visited by Susie and the new baby in his camera shop; it's the start of a new phase in his life, no longer hampered by the self-involved delusions he'd held inside all these years.

ABOUT THE FILM

THE SENSE OF A BEGINNING

“*The Sense of an Ending* is just one of those books I’ve always carried with me. Maybe I’m an old soul, but it just really speaks to me.”

Director Ritesh Batra was just one of a legion of fans enamoured with Julian Barnes’s beautiful and beguiling novel *The Sense of an Ending*, on its release in 2011.

Consisting of two parts, the novel concerns Tony, a man living a quiet and reclusive existence when a relic of his 60’s schooldays comes back to haunt him, forcing him to question everything he thought he knew about his past and face the devastating consequences of his actions.

Winner of the Man Booker Prize that year, Barnes’s meditation on the fallacy of memory was notable not only for its linguistic precision and nuance, but for an intricate structure set in two time periods and an unreliable narrator whose disclosures (or lack thereof) drive the pace of the narrative.

“On one hand it’s a psychological thriller, so people read it fairly quickly. On the other hand, it’s a novel that withholds things from you” says Julian Barnes.

Actors Emily Mortimer and Harriet Walter were among those immediately struck by the novel.

“I was completely taken by it,” comments Mortimer.

“To me, what really struck true about the experience of reading the novel was the violence of youth - when you think back to the things you did to other people, or that were done to you when you were young, when you were in the first phase of becoming a grown-up.”

For Harriet Walter, the attraction was not in the depiction of youth but the recognition of how the memory of youth can directly influence the present.

“What I love is that it’s written by someone who’s in more or less the same place in his lifetime, when the same memories have the same sort of effect on you.”

Despite possessing a structure not immediately ripe for cinematic adaptation, award-winning playwright Nick Payne (*Constellations*) had also read the book and during a meeting with production company Origin Pictures, was asked if he’d read anything recently that he’d liked.

“I said ‘Well I’ve just finished this amazing book, *The Sense of an Ending*.’ It had won the Booker not long before so I assumed the rights would be unavailable but miraculously, they weren’t.”

Founded in 2008 by former BBC Films head David Thompson with Ed Rubin as Head of Development, Origin Pictures already had such film production credits under their belt as *Mandela: Long Walk to Freedom*, *What We Did on our Holiday* and *Woman in Gold*.

Snapping up the rights, Thompson and Rubin knew that to make Payne’s adaptation work they needed an innovative director able to translate the novel’s intricacies onto the screen in a way that was entirely relatable to the audience.

Ritesh Batra, the Indian director who had recently found success with the BAFTA-nominated film *The Lunchbox*, had also fallen for the book.

“Julian Barnes is one of those writers that when you read one book of his, you just go on a Julian Barnes spree” says Batra.

“I have always loved the book since I read it back in 2011. I tracked it down a little bit, found out that it was already in development and forgot about it.”

The story did not end there, however.

“About a year after that I think the producers had seen my last movie, *The Lunchbox*, and came to me with an offer to direct,” Batra continues.

“I was very curious to see what the writer had done with it. I read the script and obviously fell in love with it.”

Though the script was a finished draft at that point, Payne and Batra sat down together and worked through a few remaining issues together. The relationship was a fruitful one.

“We just bounced around the script between us for a while. Batra recalls. “It’s nice to work with people who are secure with their talent and just really open.”

Meeting Julian Barnes for the first time was a more daunting experience, however.

Batra remembers: “We sat down in his garden and I’m sitting there, having tea and cake.

“He started saying something to me and went on for a good 5 minutes and I didn’t hear a single word he said because I’m thinking ‘I’m having tea with Julian Barnes!’”

If Batra was worried that he might be precious about the adaptation process, he was soon reassured by Barnes.

“The last thing he said was ‘go ahead and betray me.’ I’m glad I caught that one.”

BETRAYING THE BOOK

“The best way to be loyal as a filmmaker is to be disloyal to the book; I’ve always believed that” says Barnes.

“As long as you’ve handed it over to highly talented people, you have to let them fly free with it.”

Being given carte blanche to stray from the rigid structures of a faithful adaptation was the main attraction for Payne.

“The thing that really appealed was that you can structurally do something quite playful, like the novel.

The screenplay is almost a coming of age story, but about someone who’s in their sixties. Often that genre is reserved for people who are younger, but I think people continue to change their entire life.”

The aim of Batra’s direction and Payne’s script was to stay faithful to the essence of the book, but extrapolate place and character in such a way as to fill the screen in a cinematic sense.

“A film can be a complement to a book but when you’re adapting something, all you can do is bring yourself to it” continues Batra.

Because of the internalised narrative of Tony’s narration in the book, Payne and Batra’s collaboration needed to flesh out minor characters into fully formed roles, as well as building on Tony’s perception of other characters to fully realise the emotional weight of each scene.

Joe Alwyn, who plays young Tony’s tragic school friend and love rival Adrian, felt that the information gleaned from both the book and the script was enough to be able to fully realise his character, who is only described from memory in the novel.

“The book is amazing because it gives you a mine of information, even though it is very internal and told from Tony’s perspective. But the script then does bring its own unique structure.”

Tony’s estranged wife Margaret and their daughter Susan were also given much more influential roles in the adaptation.

Freya Mavor, who plays the young Veronica, Tony’s first love, really felt that these additional characters added something to the story.

“What Nick’s done really well is that these characters that are passing by in the book – the daughter, her friends, Margaret – they all become these pillars in the script.

I think that’s a feat to be able to do that and still remain so true to the book’s essence and feeling. It’s a really fabulous adaptation.”

Harriet Walter, who plays Margaret, agrees that the development of characters such as her own is a definite benefit to the story.

“Adaptations of novels are often more favourable to older people, more favourable to women, than some of the blockbusters and hero topics. But it is also quite difficult to successfully adapt the novel which would often be quite subjectively told from a narrator’s point of view.

What I find exceptional about this script is that it’s been truly adapted, in the sense that some characters are fleshed out more than in the book.

I think that Nick and Ritesh have done a great job with that, introducing Susie as a character and Susie’s story and bringing Margaret into it a lot more.”

Changes to the more fully formed characters in the story, such as Charlotte Rampling and Freya Mavor’s Veronica, also came about through work with the actors on set, explains Ritesh Batra.

“The Veronica in the book is a tragic figure that really works within the book, but our Veronica is someone who is full of life, and her life is more interesting than Tony’s.”

Similarly, each actor brought their own interpretation to the role that necessitated changes in the script, compared to the story.

Continues Batra: “Emily Mortimer, who plays Sarah Ford, is in many early versions of the story a seductress, but of course Emily brought such a great sophistication to the part that she really brought herself to it.” The script is imbued with Payne and Batra’s own relationship to the story too, and what they feel are the most important themes within it. Batra had a particularly close emotional connection to the thoughts and feelings of the older generation displayed within it.

I shared a room growing up with my granddad. Sadly he died when I was 18.

I saw his sort of loneliness and his regret and everything he went through in that stage in life. I got to see it in close quarters so I’d like to think I can bring something to a story like this.”

CASTING

A film set in two time periods that relies so heavily on the dual narrative of the central character required actors able to portray the innocence of the young Tony and regret of the older version.

Luckily, in Batra’s view, “Somehow this little island is just populated with some of the best actors in the world.”

Screen veteran Jim Broadbent was the first to be cast, as the older Tony, and he was joined by newcomer Billy Howle, in his debut film role.

Despite playing the same character, the pair didn’t want to overthink how each performance would match up on screen.

“Neither of us thought to put emphasis on how we were going to do this, which was scary, but it was also very freeing and liberating” explains Howle.

“What Jim had made very clear was that we have free range to feel our own way through it. I also trusted Ritesh with that information and passing that on. He’s done a lot of the mediating.

It was good to get a sense who Jim was as an actor and a person.”

For Batra, Howle fitted the role perfectly.

“There’s a very endearing awkwardness about Tony. The first time I met Billy I saw that.”

Young Tony's life is changed the day Adrian joins the school. Aloof and mysterious, Batra and the producers found the perfect actor for the part in Joe Alwyn, another relative newcomer whose star is in the ascendance with the leading role in Ang Lee's upcoming film *Billy Lynn's Long Halftime Walk*.

The reasons to say yes to the role were obvious to Alwyn.

"Being involved with such an exciting new director who'd just made *The Lunchbox* and this incredible older cast of Jim Broadbent, Charlotte Rampling, Harriet Walter, and then Emily Mortimer, Michelle Dockery, Matthew Goode. Every aspect was an attraction. As a package it was incredible."

Adrian's personality has an immediate effect on the character of Tony.

"Tony, for want of a better word, has a fascination with him. He has a fascination with his intellect and with the darker facets of Adrian's persona" says Howle.

Alwyn agrees. "He's this centre of gravity, a presence, which you don't quite know but it draws everyone to him for some reason, perhaps because he's almost unknowable. "

As the story progresses, it becomes apparent that the fallacy of Tony's memory affects how the audience view him, something that Alwyn finds interesting.

"The whole thing is told through Tony's perspective and his point of view, Adrian is the sum of other people's memories. He's a bit of a mystery; you only know about him through what Tony remembers about him."

Equally as important to the story was the casting of Tony's first love, Veronica. Scottish actress Freya Mavor was a natural fit for the younger role and the older version is played by the imperious Charlotte Rampling.

Nick Payne felt Rampling's casting was an inspired choice.

"She's so experienced that she can convey an awful lot through doing very little. I think that's a great thing for Veronica, who actually isn't in the story a huge amount but is a vital element in the story.

You need someone who can convey an entire history, an entire life that's been lived while not literally giving any of that away within the scenes."

Jim Broadbent agrees.

“She’s great, beautiful casting for the role of Veronica. It just seemed absolutely natural and obvious and perfect in its way. I can’t imagine her being anything other than Charlotte is.”

Playing the same role as Charlotte Rampling was a slightly daunting task for Mavor, but one she took in her stride.

“She’s someone I admire so much that the thought of sharing a role with her meant I felt like I had big boots to fill.”

The complementary casting of Rampling and Mavor also served to strengthen the change in the character’s tone.

“There’s this kind of youthful vibrancy and exuberance to young Veronica, casting wise” comments Billy Howle. “That’s still there, but it’s simmering by the time you get to older Veronica. Everything becomes sort of below the surface.”

Mavor feels the more vibrant Veronica is a character she can more easily identify with than the one described in the novel.

“In the book Julian Barnes, says a wonderful thing about ‘mysterious women’ where he says there are some women who are not mysterious at all and they’re only made so by men’s inability to understand them. I think this is very much the case with Veronica Ford.

She goes down in Tony’s memory as a woman of mystery and she’s marked as this mysterious, unreadable character. Which is funny, because I don’t think she’s mysterious at all.” Mavor continues.

“I think she sees something in Tony that offers comfort and something simple.”

Charlotte Rampling feels the same about the older Veronica, too.

“She’s not so mysterious, she’s just somebody that actually lives by her own way of thinking and her own social rules. She has a particular idea of her own individuality.

She behaves in the way she wants to behave and feels that it’s appropriate to behave, she doesn’t really think too much about other people’s sensitivities.”

Despite the initial first flush of love, their relationship doesn't last, something that Freya Mavor feels is down to their differing outlooks on the world.

"First relationships are always very intense because it's the first time and you don't really know what you're doing. I think that's very true for both of them.

He's someone who romanticizes things and wants them to be a certain way and she's someone who's quite straight-forward."

Rampling agrees. "Veronica's not necessarily a mystery but she's certainly a mystery to a man like Tony."

With Tony and Veronica's relationship finished, Tony is shocked to discover that she is now with his friend Adrian.

The letter he writes to Adrian in response to this is the catalyst for the recurrence of events all those years later, after Veronica's mother Sarah Ford leaves him the letter in her will and the older Veronica holds it from him.

Emily Mortimer plays Sarah in the flashback scenes and sees her relationship with her family and with Veronica's younger friends as a complex one.

"They are Sarah's only access to a different world or a different way of thinking" explains Mortimer.

"She's very unhappy in her marriage and a woman of a certain age who is suddenly aware that she isn't young anymore.

"Events of the past keep coming back to Tony throughout the story and eventually become something that he can connect to the truth of what actually happened to his friend, Adrian, and what is at the heart of the mystery of the film.

She is apparently not a major player in the action of the story, but suddenly becomes a pivotal player, responsible for the main drama"

Sarah's link to Adrian appears an obvious one to Mortimer.

"They are, in some ways, both free spirits and the least conventional characters in the novel and the screenplay.

I think there's something in her being able to think paradoxically and see the sort of beautiful ironies of life and death that make her a good companion for Adrian.”

The innocence of the younger Tony is replaced in later years by a man resigned to a certain way of living, dealing with an estranged wife and damaged relationship with his daughter.

Tony’s letter is the catalyst that starts on him on a journey of self-discovery, and ultimately on the path towards a better relationship with both of them.

On the relationship between Tony and former wife Margaret, Jim Broadbent explains “They are divorced so clearly there were tensions and regrets within their past and to some extent, they’re still there.

But, they were married for years and years and they do have an awful lot in common, so the relationship reaches a plateau where they can work together to some extent.”

Harriet Walter, who plays Margaret, believes that the relationship provides a sounding board for Tony to share his feelings about the past, thanks to her more realistic approach to life.

“She’s pretty practical, sensible and philosophical about life. She doesn’t get hysterical about anything” says Walter.

“She’s basically his best friend, in a funny way. He can more or less tell her anything and so she becomes the person who he tells his whole story to.”

Walter doesn’t believe that makes her in any way sympathetic, however.

“I think she thinks the poor woman may have a complete life of her own, and not be anything like Tony’s version of her.

“She thinks Tony has put her on a pedestal and he has not matured from the teenage lust or idolisation he had at the time.”

The emotionally fraught excavation of his past ultimately inspires Tony to try for a better future with his daughter too, played by *Downton Abbey*’s Michelle Dockery.

Nick Payne felt that writing a larger role for Tony’s daughter in the film could help audiences understand how Tony had been changed by the whole process.

“I thought part of the arc for Tony could be someone who is resistant to or unsympathetic to what his daughter is going through.

It seemed that thematically, a daughter who was about to become a mother chimed with all the other things going on in the novel.”

Michelle Dockery also saw the progress of Tony’s relationship with his daughter and her pregnancy during the film as an indicator of his own emotional journey.

“It’s really interesting, because it evolves throughout the film during this process that she’s on.

I like it that she’s not really involved in that part of his life; they just drift in and out of each other’s lives.

Hopefully by the end he understands her a lot more once he’s lived in someone else’s shoes, in the case of Veronica and everything she’s been through.”

More often than not for Ritesh Batra, the precision in casting meant that they helped to evolve his characters throughout the course of the shooting.

“The good shooting days are always the ones where you discover something about the characters; more than what you thought you knew.”

WORKING WITH RITESH

“Caring, very precise and very detailed, watching every shot and every moment of the action. It’s a comfort as an actor to have someone taking that degree of care. You feel in safe hands.”

Jim Broadbent’s description of working with Ritesh Batra summed up the feelings of the rest of cast; an intelligent, sensitive director with a considered approach to filmmaking that made him the perfect choice to tell the story of *THE SENSE OF AN ENDING*.

“I didn’t know Ritesh,” says Harriet Walter, “but I quickly got *The Lunchbox* out and I knew I would like to work with this guy because his emphasis is on acting and that’s fairly rare.”

For Emily Mortimer, Batra’s breakthrough film *The Lunchbox* was what attracted her to the project as well.

“I think he is the perfect person to make a film on English manners because, like all the best films that have been made about English manners, he's not from here.

Ang Lee made *Sense and Sensibility*, *Gosford Park* was made by a great American director and here we have this man from India making a movie about a very English set of people.

I think he has a way of seeing through to the heart of what is actually going on and finding humour in the absurdity of the way English people relate to each other that will bring it alive and give it a peculiar quality.”

Batra agrees that his non-English background helped him understand the English psyche from the outside looking in.

“As a foreigner you have a sense of the British class system but you really come to understand it, not only in the story and the characters but in working and collaborating with people here. It's very enriching to witness it in close quarters.”

Batra particularly felt that filming in London was of vital importance to his understanding of the story.

“I don't think you can get to know London unless you are working here or engaged in some sort of productive pursuit. I don't think you can get to know London as a spectator or tourist.

I think maybe that has something to do with the British reserve and how they don't ever really say what they're thinking but they have strange ways of expressing it.”

That very British approach was echoed in the characters, too.

“All of the characters have trouble expressing their feelings. It seems to be a very quintessential British problem.”

As such, helping the actors explore their reserved character's motivations and innermost thoughts and feelings was a big part of the rehearsal and filming process,

“You just have to keep this sort of sense of discovery alive and make sure the work keeps speaking to you, and you're sort of talking back to it” explains Batra.

“I think the worst thing you could do with the movie is show up and go through the process of covering beat, after beat, after beat mechanically. You need to keep the work alive for yourself and for the actors.”

That meticulous approach was one that Charlotte Rampling appreciated.

“He takes a long time for takes, a long time for rehearsals.

He makes absolutely sure that we are all getting as much as we can out of each moment, to make sure that we all have and we all really feel that we’re exploring as much as we can of our characters in each different scene.”

Broadbent agrees. “It’s an on-going process which is stimulating. It’s good, it keeps you on your toes.”

Freya Mavor felt that Ritesh and his way of working helped her to relax on set.

“He’s got a very calm aura about him, which I think is very different to a lot of the way that we’re used to. We’re used to working at very fast paced high-stressed situations in the UK and he’s got a really nice way of taking his time with things.”

The slow approach worked for Michelle Dockery, too.

“It’s been a really relaxed way of working and I think that comes from Ritesh. As much as we met up quite a lot and rehearsed and everything, it never felt like anything was set.”

The sense of fluidity with rehearsals and the shoot extended as far as the script too, with Batra in constant contact with Nick Payne about the story during filming.

“I think I’ve been very lucky with Ritesh and that he wanted to keep me around” comments Payne.

“We worked on the script very closely and even changed a few things during shooting.”

To add to the natural, improvisational feel to the shoot, the scene with Tony and daughter Susie at an NCT class was filmed with a real NCT class and instructor. This was a somewhat unusual experience for Broadbent and Dockery, having only just met for the first time.

Both took it in their stride.

“The NCT class was really funny to film.” explains Dockery.

“It was awkward as I’d only just got to know Jim, I’m bending over a big bouncy ball and he’s sat behind me massaging my hips. It was so weird and appropriately awkward for the scene because of course, she’s with her father and everyone else in the class were real couples.”

“It was a nice way to film it,” agrees Broadbent. “Certainly, the intimacy that was required between a father and daughter seemed quite real in its awkwardness I suppose!”

Batra’s methods are much more involved and can take a lot longer than other shoots. Sometimes this can seem arduous, but Batra believes the payoff at the end makes it all worthwhile, and his position is one of privilege.

“The whole exercise is a form of torture sometimes, but the reason you do it is so you can bask in the splendour of these actors. They have this wonderful instrument that you don’t have.

To be able to have front row seats to that is why you make a movie, to see them slip into characters and do their thing.”

OUR SENSE OF AN ENDING

“People like to fill in gaps in novels. Sometimes they fill them in wrongly, but that’s equally instructive to the novelist,” says Julian Barnes.

There is much left unsaid and unknown in Barnes’s novel, due to the one-sided nature of a lone narrator and the unreliability of his memory. This functions well in literary form, but presents new challenges for cinematic adaptation.

As such, Nick Payne and Ritesh Batra sought to embellish the story and characters to fill out a film script, but were mindful of retaining that air of mystery, to stay true to the tone of the novel.

“I probably didn’t realise it would be such a challenge. I think the bit that really appealed was that it was about memory, but not in a way that film normally is” says Payne.

“It’s a kind of everyday memory where everyday people have mythologised retrospectively how badly they treated people.”

This was appealing to Michelle Dockery. “A lot of the film is quite ambiguous and some things are left quite open for the audience to decide what they feel about a character. I like that it’s not all set from the beginning.”

The trick for Payne was to craft a script that would make sure that ambiguity was at the heart of the story, and Batra’s aim was to pick this up and ensure that the actors also bought into this with their performance.

Even the title itself holds a sense of ambiguity for Harriet Walter.

“It’s got lots of different meanings in it. One is the sense that you’re coming to the end, and one is making sense of the ending.”

Charlotte Rampling explains further.

“I think we’ve all got stories that we built up in our heads about what actually happened, because Julian Barnes doesn’t really give us any tips. And so, it’s up to us, as the actors to fabricate the story.”

“There’ll be an awful lot of discussion and disagreement about what the themes are so they’re all there up for grabs, which means people can find their own meanings and themes in the story” says Jim Broadbent.

“I think it is part of the nature of the whole film, this discussion of memory and history.”

“When you get to our age, memories are very far away!” adds Walter.

Ultimately, the past we choose to forget and the nostalgia we each hold in our own lives are the reasons audiences will identify with Tony’s story.

“The Sense of an Ending is a really fascinating exploration of the sort of story we tell ourselves about our past” says Freya Mavor.

“I think quite often we hold onto things that because we want to keep remembering them; it’s a form of keeping something alive” continues Charlotte Rampling.

“The story is about discovering certain sides of yourself that maybe you haven’t had a chance to reconnect with.”

Billy Howle agrees.

“We all have regrets and things we are reluctant to discuss or even remember ourselves and so our memories fool us, really, to protect us.”

Nick Payne sees something quite positive in Tony’s redemption and conscious choice to face up to the past he had chosen to forget.

“He is given the opportunity to look back over his entire life and see it in a completely different way. I think there’s something quite optimistic about that. History is not infallible; it’s fluid and can change.

You never run out of a second chance.”

What do the filmmakers hope audiences will take away from the film?

The scale of the story is relatively small and it celebrates the ordinary. I hope that you can walk away with a sense of a very particular kind of longing that Tony feels” continues Nick Payne.

For Batra, the hope is more about making a film that complements the book, yet stands up as a film in its own right.

“I really hope we populated Julian’s universe in a way that’s true to the movie and the book as well.

He’s just a wonderfully generous man and I hope the movie and the book can exist together as complements.”

ABOUT THE CAST

Jim Broadbent / Tony Webster

Jim Broadbent is an Academy Award, BAFTA, Emmy and Golden Globe-winning theatre, film and television actor, best known for roles in *Iris* (for which he won Best Supporting Actor at the Academy Awards and the Golden Globes in 2001); *Moulin Rouge* (for which he was awarded the BAFTA for performance in a Supporting Role in 2001) and the International phenomenon the *Harry Potter* franchise. He was BAFTA nominated most recently for his role alongside Meryl Streep in *The Iron Lady*. He has since continued to appear in an eclectic mix of projects, including John S. Baird's scurrilous Irvine Welsh adaptation *Filth*; Roger Michell's romantic comedy drama *Le Weekend* (for which he was nominated for a British Independent Film Award as Best Actor); and *The Harry Hill Movie*, in which he appeared in drag as a three-armed cleaning lady. More recently Jim has starred in *Get Santa*, *Paddington*, *Brooklyn* and *The Lady in the Van*.

Since his film debut in 1978, Jim has appeared in countless successful and acclaimed films, establishing a long-running collaboration with Mike Leigh (*Life is Sweet*, *Topsy-Turvy*, *Vera Drake* and *Another Year*) and demonstrating his talents as a character actor in films as diverse as *The Crying Game*, *Bullets Over Broadway*, *Little Voice*, *Bridget Jones' Diary*, *Hot Fuzz*, *The Damned United* and *Cloud Atlas*.

Also honoured for his extensive work on television, Broadbent most recently received a Royal Television Award and BAFTA nomination for his leading performance in *Any Human Heart*, and had previously been recognised for his performance in *Longford*, winning a BAFTA and a Golden Globe, and his performance in *The Street* for which he won an Emmy. His earlier role in *The Gathering Storm* had earned him Golden Globe and Emmy nominations.

Having studied at the London Academy of Music and Dramatic Art, Broadbent has also appeared extensively on the stage, notably with the Royal National Theatre and the Royal Shakespeare Company. His work on the stage has seen him appear in acclaimed productions ranging from *Our Friends in the North* at the RSC Pit, *A Place with Pigs* at The National and *A Flea In Her Ear* at the Old Vic, through to *Habeas Corpus* at The Donmar and *The Pillowman* at The National. Recently he appeared as Scrooge in *A Christmas Carol* in the West End.

Charlotte Rampling / Veronica Ford

Charlotte Rampling began her career in films in 1964 with Richard Lester in *The Knack*. In 1966 she appeared as Meredith in the film *Georgy Girl* and after this her acting career blossomed in both English, French and Italian cinema; notably in Luchino Visconti's *The Damned* (La Caduta degli dei) in 1969 and in Liliana Cavani's 1974 film *The Night Porter*, playing alongside Dirk Bogarde. She gained recognition from American audiences in a remake of Raymond Chandler's detective story *Farewell, My Lovely* (1975) and later with Woody Allen's *Stardust Memories* (1980) and particularly in *The Verdict* (1982), an acclaimed drama directed by Sidney Lumet that starred Paul Newman. Her long list of films also includes Alan Parker's *Angel Heart*, Ian Softly's *The Wings of the Dove*, Michael Cacoyannis' *The Cherry Orchard*, Julio Medem's *Caotica Ana*, Domink Moll's *Lemming*, Laurent Cantet's *Heading South (Vers le Sud)*, Jonathan Nossiter's *Signs* and Nagisa Oshima's *Max My Love*.

Charlotte has collaborated extensively with the director Francois Ozon appearing in the *Under the Sand* (2001), *Swimming Pool* (2003) *Angel* (2006) and most recently *Jeune et Jolie* (Young and Pretty).

Recent work includes *Euphoria*, *Submergence*, *45 Years*, *Waiting for the Miracle to Come*, *The Sense of an Ending*, *London Spy*, the second series of *Broadchurch*, *Dexter*, *Restless*, *Night Train to Lisbon*, *I, Anna*, *Melancholia*, *The Eye of the Storm*, *Clean Skin*, *Streetdance 3D*, *Never Let Me Go*, *Babylon AD*, *Life During Wartime*, *Boogie Woogie & The Duchess*.

For *45 Years*, Charlotte won several awards for Best Actress including Berlin International Film Festival, Edinburgh International Film Festival, London Film Critics' Circle, European Film Academy and she was of course nominated for an Oscar.

Harriet Walter / Margaret Webster

Harriet is currently in rehearsals for Phyllida Lloyd's production for The Donmar Warehouse of *The Tempest* which will round off the all-female Shakespeare Trilogy that Harriet has starred in since the project began in 2012 with *Julius Caesar*.

Other recent theatre includes *Death of a Salesman* for the RSC, where she is an Associate Artist. Harriet won the Evening Standard Award and a Tony nomination for her role as Elizabeth in Phyllida Lloyd's *Mary Stuart*.

Recent TV credits include *Downton Abbey* and the BBC series *London Spy*. This year Harriet will appear as Clemmie Churchill in Netflix's new Stephen Daldry-directed series *The Crown*. Harriet has also filmed a guest lead in the Starz series *Black Sails*.

Film includes *Atonement*, *Babel*, *Suite Francaise*, *Man Up* and Academy Award-nominated *A Royal Affair*.

Harriet has also published three books and recently a photography book *Facing It: Reflections on images of older women*. Harriet was awarded an Honorary Doctorate from Birmingham University (2000) a CBE in 2000, and a DBE in the 2011 New Year's Honours List.

Michelle Dockery / Susie Webster

Michelle trained at the Guildhall School of Music and Drama and is best known for her role in hit TV drama *Downton Abbey*, for which she was nominated for a Golden Globe, two Primetime Emmy Awards, a SAG Award and TVChoice Award.

Other TV credits include *Restless*; *Henry IV Parts 1 & 2*; *The Turn Of The Screw*; *Cranford*; *The Courageous Heart Of Irena Soldier*; *Waking The Dead*; *Red Riding Trilogy*; *Poppy Shakespeare*; *Dalziel & Pascoe* And *Fingersmith*.

Michelle's other film credits include *Non-Stop*; *Anna Karenina*; *Hanna* and *Shades of Beige*.

Michelle has appeared in *Hamlet* at the Crucible Theatre; *Burnt By The Sun* at the Royal National Theatre and was nominated for an Evening Standard Theatre Award for her role in *Pygmalion* in 2008.

Other theatre roles include *Uncle Vanya* and *Dying For It* at the Almeida; *Pillars Of The Community*; *Henry IV* and *His Dark Materials*, all at the Royal National Theatre.

Emily Mortimer / Sarah Ford

Emily Mortimer is currently filming award-winning director Isabelle Coixet's new film *The Bookshop*, opposite Bill Nighy and Patricia Clarkson. She recently wrapped Stacy Cochran's film *A+* and starred in Sally Potter's *The Party*, opposite Cillian Murphy and Kristen Scott Thomas. Prior to that, Emily starred in *Phil*, the directorial debut of Greg Kinnear who also stars.

Mortimer was last seen in the second season of *Doll & Em* on HBO, co-written by and co-starring her real-life best friend Dolly Wells. The critically acclaimed six episode series is a half hour comedy with Emily and Dolly starring as slightly fictionalized versions of themselves.

The actress can also soon be seen in *Rio, eu te amo (Rio, I Love You)*, which is the third in a series of films that comprise ten short segments set in Rio. Mortimer's segment, helmed by Paolo Sorrentino, follows the wife of an older man who is dying of diabetes. Mortimer will also be seen in Nic Mathieu's *Spectral*, a sci-fi/ thriller centered on a special-ops team that is dispatched to fight supernatural beings that have taken over New York City.

Throughout her career, Mortimer has worked with some of the most legendary film directors of our era including Martin Scorsese and Woody Allen. Mortimer marked her second collaboration with Martin Scorsese, opposite Sacha Baron Cohen in *Hugo*, which received 11 Academy Award® nominations, and took home five awards. She had previously worked with Scorsese on the box office hit thriller, *Shutter Island* opposite Leonardo DiCaprio. Mortimer also starred in one of Woody Allen's most loved films of the last ten years, *Match Point*, for which she received glowing reviews.

Mortimer's break-out performance was in Nicole Holofcener's critically-acclaimed, *Lovely & Amazing*, opposite Catherine Keener. The film won her rave reviews and an Independent Spirit Award for Best Supporting Actress. She went on to star in David Mackenzie's film, *Young Adam* opposite Ewan McGregor and Tilda Swinton, and earned nominations for Best British Actress at the Empire Awards as well as Best British Actress in a Supporting Role at the London Film Critics Circle Awards. Following that, she starred opposite Ryan Gosling in the Oscar® nominated comedy, *Lars and the Real Girl*.

Among her numerous other film credits are Hisako Matsui's *Leonie*, a film about the life and relationships of the early 20th Century American educator, editor, and journalist, Leonie Gilmour; Jesse Peretz' *Our Idiot Brother* opposite Paul Rudd, Elizabeth Banks and Zooey Deschanel; Brad Anderson's *Transsiberian* opposite Woody Harrelson and Ben Kingsley; David Mamet's *Redbelt*; *Dear Frankie* opposite Gerard Butler which earned her a London Film Critics Award nomination; *City Island*, opposite Andy Garcia; *Harry Brown*, opposite Michael Caine; Stephen Fry's *Bright Young Things*; Kenneth Branagh's *Love's Labour's Lost*; Shekhar Kapur's *Elizabeth; The Ghost and the Darkness* with Michael Douglas and Val Kilmer; *Formula 51* with Samuel L. Jackson; Wes Craven's *Scream 3*; *The Kid* opposite Bruce Willis; and the *Pink Panther 1 and 2* opposite Steve Martin.

In addition to her film projects, Mortimer has starred in a range of television projects the BBC and others including hit NBC series *30 Rock* and three series of HBO's *The Newsroom*, created by Aaron Sorkin and co-starring opposite Jeff Daniels.

On stage, Mortimer's theatre credits include her off-Broadway debut at the Atlantic Theater in the world premiere of Jez Butterworth's *Parlour Song*, directed by Neil Pepe. In November 2007, Mortimer was invited by Eric Idle to take part in two special performances of his play, *What About Dick?* with a stellar cast that included Billy Connolly, Tim Curry, Eric Idle, Eddie Izzard, and Tracy Ullman. Additional theatre credits include productions of *The Merchant of Venice* for the Lyceum Theatre and *The Lights* for the Royal Court.

Mortimer was born in London, England – the daughter of famed writer Sir John Mortimer. She attended St. Paul's Girls School in Hammersmith, London and went on to study English and Russian at Oxford University. She currently lives in Brooklyn, New York with her husband and their two children.

Billy Howle / Young Tony

Billy Howle studied acting at the Bristol Old Vic Theatre School and is perhaps best known for playing the role of James in the eight-part crime drama *Glue*, which broadcast in late 2014 on E4.

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.

Most recently, 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 will next be seen in *The Seagull*, starring alongside Saoirse Ronan and Annette Benning. The film adaptation of the well-known Chekhov play is directed by Tony award-winning – Michael Mayer (*Spring Awakening*, *American Idiot*).

Billy was featured in PRADA's latest video for their Spring/Summer 2016 Menswear campaign.

Freya Mavor / Young Veronica

Freya Mavor made her professional on-screen debut in 2011 when she landed the lead role of Mini McGuinness in the fifth and sixth series of Channel 4's BAFTA-winning drama *Skins*.

Since then, her career has gathered huge momentum and most recently has just been announced as the lead in John Malkovich's play *Good Canary*, which will premiere at The Rose theatre in September 2016.

2016 saw Freya film the lead in Daniel Gill's *Modern Life Is Rubbish*, as well as the title role in Joann Sfar's *La Dame Dans L'auto Avec Des Lunettes Et Un Fusil*, which premiered this year.

Her success in the French film industry saw her go on to film Daniel Gill's *Cezanne Et Moi*, followed by Yvan Attal's *The Jews* earlier this year.

Previously, Freya has starred in *Not Another Happy Ending*, directed by John McKay and the award-winning *Sunshine On Leith*, directed by Dexter Fletcher.

For television, Freya played the role of Princess Elizabeth in the BBC's epic series *The White Queen*, a lead role in Company Pictures' *New Worlds* and most recently, the role of Marie in Alan Ball's eagerly anticipated pilot for HBO *Virtuoso*. Freya has also shot the popular French sketch show, *Castings*, which transmits on Canal +.

Freya was born in Glasgow and is currently based in Paris. During her early teens, Freya moved to La Rochelle in the South-West of France. Her family stayed in France for 5 years where she learned to speak the language fluently.

Freya has a keen interest in fashion and was cast as the face of Pringle of Scotland for its 2011 spring/summer campaign. She also won the Fashion Icon of the Year Award at the 2011 Scottish Fashion Awards.

Freya has been nominated for multiple awards; in 2012 she was nominated for Best Actress at the TV Choice Awards, in 2014 she was nominated for the Best Female Newcomer at the Empire Awards and most recently Freya has been nominated in the Best Actress category at the Scottish BAFTAs. She was long listed for a Cesar award in 2016.

In 2013 Freya was named as one of Screen International's 'Stars of Tomorrow'.

Joe Alwyn / Adrian Finn

This year will see British actor Joe Alwyn star in one of the most anticipated movies of the year as he takes on the lead role in the upcoming film from Oscar-winning director Ang Lee in *Billy Lynn's Long Halftime Walk*. Joe was picked from obscurity to take on the title role of 'Billy Lynn' in what will be his acting debut.

Based on the critically acclaimed book by Ben Fountain and adapted by Simon Beaufoy and Jean-Christophe Castelli, the film is told from the point of view of 19-year-old private Billy Lynn, who, along with his fellow soldiers in Bravo Squad, has been hailed as a hero and brought home for a victory tour after a harrowing Iraq battle. Through flashbacks, culminating at the spectacular halftime show of the Thanksgiving Day football game, the film reveals what really happened to the squad - contrasting the realities of the Iraq conflict with America's celebration back home.

Billy Lynn's Long Halftime Walk also stars Kristen Stewart, playing his sister, Vin Diesel, Garrett Hedlund and Steve Martin. The film will be released worldwide in November 2016

Joe will also be seen in Ritesh Batra's upcoming BBC Films movie *The Sense of an Ending*. Based on a book by the same name, written by Julian Barnes and adapted for the screen by Nick Payne, the film follows Tony Webster who is divorced and retired, leading a reclusive and relatively quiet life. One day, he learns that the mother of his university girlfriend, Veronica, left in her will a diary kept by his best friend who dated Veronica after she and Tony parted ways. Tony's quest to recover the diary, now in Veronica's possession, forces him to revisit his flawed recollections of his friends and of his younger self. As he digs deeper into his past, it all starts to come back; the first love, the broken heart, the deceit, the regrets, the guilt. Joe appears opposite Jim Broadbent, Charlotte Rampling, Emily Mortimer, Michelle Dockery, Billy Howle and Freya Mavor. The film is due for release in September this year.

Joe studied English and Drama at Bristol University and then at the Royal Central School of Speech and Drama. Last year, Joe was selected as one of the 2015 Screen International ‘Stars of Tomorrow’ that celebrates international up-and-coming talent.

ABOUT THE FILMMAKERS

Ritesh Batra / Director

In 2013, Ritesh Batra established himself as one of film's most exciting new writer-directors with his universally acclaimed first feature *The Lunchbox*. A bittersweet romantic comedy, revolving around Mumbai's famous "dabbawallas" (lunch box delivery men). It premiered at the Cannes Film Festival and won the Rail d'Or (Grand Golden Rail). As it continued to play at festivals around the world, including Telluride, Toronto and Sundance, glowing reviews and awards followed culminating in a BAFTA nomination for best foreign language film.

Most recently, Batra completed production on his second feature, *The Sense of an Ending*, based on the Man Booker Prize-winning novel by Julian Barnes. The romantic drama starring Jim Broadbent, Charlotte Rampling, Harriet Walter, Emily Mortimer, Michelle Dockery, Billy Howle, Freya Mavor and Joe Alwyn will be released in 2016 by CBS Films.

After graduating from Drake University with a degree in Business, Batra briefly worked at Deloitte Consulting before his passion for film lead him to enroll at New York University. A year later, Batra was selected for the Sundance Writers and Directors Lab for his feature script *The Story of Ram* which earned him a Sundance Time Warner Storytelling Fellowship and an Annenberg Fellowship. Batra subsequently dropped out of school and started working on the screenplay *The Lunchbox*. Simultaneously, he began his filmmaking career with a series of acclaimed shorts including 2012's *Café Regular, Cairo* (which won the Jury Prize at the Tribeca Film Festival).

Batra resides in Mumbai and New York with his wife Claudia, and is currently working on the Netflix movie *Our Souls at Night* starring Robert Redford and Jane Fonda.

Nick Payne / Screenplay

Nick is a playwright who won the prestigious George Devine Award in 2009 with his play *If There Is I Haven't Found It Yet*. Produced at the Bush Theatre in October 2009 and directed by Josie Rourke and starring Rafe Spall. In 2012 it went to the Roundabout Theatre, New York, starring Academy Award nominee Jake Gyllenhaal and directed by Michael Longhurst.

Nick studied at the Central School of Speech and Drama and the University of York, making his debut at the Royal Court theatre in September 2010 with his comedy *Wanderlust*.

In January 2012, Nick's play *Constellations* opened at the Royal Court Upstairs starring Rafe Spall and Sally Hawkins and directed by Michael Longhurst. The play transferred to the West End in November 2012 where it received universally glowing reviews. It also won the Evening Standard Best Play Award and was nominated for an Olivier Award for Best New Play.

In 2015 *Constellations* transferred to Broadway. Starring Jake Gyllenhaal and Ruth Wilson and directed by Michael Longhurst it won outstanding reviews.

Nick is currently under commission at the Royal Court and Manhattan Theatre Club/Alfred P Sloan Foundation writing a new play about Nobel Prize winning mathematician, Paul Dirac. He is playwright in residence at the Donmar Warehouse.

David Thompson / Producer

Producer David Thompson has received multiple awards including three BAFTAs, two Golden Globes and two Emmys. He began his career working for the BBC as a documentary maker for the Everyman series. In 1985 he moved to the BBC Drama department and set up the Screenplay series, which focused on the work of new writers and directors. Films David produced in that period included seminal work from Alan Clarke, *The Road* and *The Firm*, and the BAFTA award-winning *Shadowlands*.

In 1997, Thompson went on to become Head of BBC Films and single drama, and during the ensuing years he produced and exec produced over 80 films. These include *Billy Elliot*, *Iris*, *My Summer of Love*, *Dirty Pretty Things*, *Notes on a Scandal*, *Revolutionary Road*, *Fish Tank*, *Red Road*, *Eastern Promises*, *In the Loop*, *Bright Star* and *An Education*. Films for television include the BAFTA award winning *Conspiracy*, Faith and Stephen Poliakoff's *The Lost Prince*.

As Executive Producer for BBC Films, Thompson has worked with a wide variety of established directors including Woody Allen, Danny Boyle, Stephen Frears, Sam Mendes, and David Cronenberg. He also helped to back the work of many first time filmmakers, including Pawel Pawlikowski, Lynne Ramsey, Andrea Arnold, Stephen Daldry, Sarah Gavron, Justin Chadwick, Steven Knight and Paul Greengrass.

In 2008, Thompson launched independent film and television company Origin Pictures, from where he has produced and exec produced films including: *Mandela: Long Walk to Freedom* starring Idris Elba; *What We Did on Our Holiday* from Outnumbered creators Guy Jenkin and Andy Hamilton;

X+Y from director Morgan Matthews; and *Woman in Gold* starring Helen Mirren and Ryan Reynolds and directed by Simon Curtis, which was the highest grossing independent film internationally of 2015.

Television productions have included Dominic Savage's *Freefall*; Bafta-nominated *The Crimson Petal and the White*; *Death Comes to Pemberley*; *Cider with Rosie*; *Jamaica Inn* and the forthcoming *The Woman in White* for BBC1.

Ed Rubin / Producer

Ed Rubin has worked in the film industry across development and production since 2000. He began in the independent sector working for Mission Pictures across a number of films, including Danny Boyle's *Millions*, before going on to work for companies including Working Title, Ealing Studios and the UK Film Council. He has produced & executive produced several short films, including *Love Hate* starring Ben Whishaw and Hayley Atwell.

He joined BBC Films in 2005 as Development Executive where he worked across the slate of film projects, including *Red Road*, *Eastern Promises* and *Revolutionary Road*.

He joined David Thompson when Origin Pictures launched in 2008 and became Head of Film & Television, overseeing all the projects on Origin's slates. Ed has served as Co-Producer and Executive Producer on film productions including *The Awakening*, *What We Did On Our Holiday*, *X+Y*, and *Woman In Gold*; and on television productions including Bafta-nominated *The Crimson Petal & The White*, *Hidden*, *Death Comes to Pemberley*, *Jamaica Inn*, *Cider With Rosie* and upcoming BBC1 mini-series *The Woman In White*.

Chris Ross / Director of Photography

Chris's varied film credits include Kevin's Macdonald's *Black Sea*, Christopher Smith's *Get Santa* and Tom Green's *Monsters: Dark Continent*.

Chris has collaborated extensively with director Mat Whitecross on numerous feature, television and commercial projects including *Sex & Drugs & Rock & Roll* and *Spike Island*.

Chris's television credits include Sky Atlantic's *Fortitude* and two seasons of the BAFTA award-winning E4 series, *Misfits*, for which Chris received an RTS nomination. Chris also picked up a BSC TV Award, an RTS Award and a BAFTA Craft nomination for his work on Tom Green's

political thriller, *Blackout* and received a further BSC TV nomination for his work on the second series of the critically acclaimed, *Top Boy*.

Recent credits include Oliver Parker's *Dad's Army*, Christopher Smith's *Detour*, Vaughn Stein's *Terminal* and he is currently working on Kevin Macdonald's *Strange New Things*.

Jacqueline Abrahams / Production Designer

British born Production Designer Jacqueline Abrahams came from a fine art background and began in the industry as a scenic painter.

She made to move into Production Design in 2004 when she designed Tom Harper's short film *Cherries*, which was in the Official Selection at Sundance Film Festival, Berlin Film Festival and was also nominated for a BIFA. Jacqueline also designed the short film *Skirt*, directed by Amanda Boyle, who she continued to work with on later projects.

In 2009, Jacqueline designed *White Girl*, a television feature directed by Hettie McDonald, which won a BAFTA for Best Single Drama. Jacqueline then worked on the television series *Wallander* with which she won a BAFTA Craft Award and a RTS Craft and Design Award for her work.

In 2010 Jacqueline then went on to work with director Yann Demange on the BAFTA nominated mini-series *Top Boy*; *The Look Of Love* directed by Michael Winterbottom, which was selected for the Berlin Film Festival and Sundance Film Festival; *How I Live Now*, starring Saoirse Ronan which was at 2013 Toronto Film Festival and Tom Harper's *War Book*, which was part of London Film Festival in 2014.

Jacqueline's recent credits include *The Woman In Black 2: Angel Of Death*; the BAFTA nominated, television mini-series *The Enfield Haunting* and Yorgos Lanthimos's *The Lobster*, which won the Jury Prize at Cannes Film Festival in 2016, was BAFTA nominated for Outstanding British Film and was selected at Sundance, Toronto and London Film Festivals.

Jacqueline has also recently worked on William Oldroyd's feature *Lady Macbeth* and is currently working on Alexandros Avranas's upcoming feature *Love Me Not*.

Odile Dicks-Mireaux / Costume Designer

Odile Dicks-Mireaux, who is fluent in French, studied theatre design at the Central School of Art and Design. After leaving college she went on to work in fringe theatre with companies such as Pip Simmons and Belt and Braces.

Odile joined the BBC in 1979 as an assistant. In 1982 she became a designer in her own right designing the costumes for the Award winning series *Blackadder* starring Rowan Atkinson. Other BBC projects include Jon Amiel's *Silent Twins*; Angela Pope's *Sweet As You Are*; and Warris Hussein's *Clothes In The Wardrobe* starring Jeanne Moreau, Joan Plowright and Julie Walters, for which she won an RTS Award for Best Costume Design.

In 1996 Odile left the BBC to work freelance, since then she has worked consistently in both film and television. Television work includes *Great Expectations* for which she won a BAFTA Award for Best Costume Design; *Gormenghast* for which she was nominated for both BAFTA and RTS Awards for Best Costume Design; *The Lost Prince* for which she received an Emmy Award and an RTS Award for Best Costume Design; *The Deal* with director Stephen Frears; and most recently *The Hollow Crown*, *Richard II*, directed by Rupert Goold, with Ben Wishaw and Rory Kinnear, for which she was again nominated for a Best Costume Design BAFTA.

Film credits include: *Buffalo Soldiers* starring Joaquin Phoenix, Ed Harris and Anna Paquin, Stephen Frears' *Dirty Pretty Things* starring Audrey Tautou and Chiwetel Ejiofor; Fernando Meirelles' *The Constant Gardener* starring Ralph Fiennes and Rachel Weisz, *An Education*, her first collaboration with director Lone Scherfig, for which she received a BAFTA nomination, *London Boulevard*, Roger Donaldson's *The Bank Job* starring Jason Statham and Saffron Burrows and *One Day* starring Anne Hathaway and Jim Sturgess.

More recently, Odile has worked on *Bel Ami* starring Robert Pattinson, Uma Thurman and Kristin Scott Thomas, *Quartet* directed by Dustin Hoffman starring Maggie Smith, Tom Courtenay and Michael Gambon, *A Long Way Down* directed by Pascal Chaumeil starring Aaron Paul, Toni Collette and Pierce Brosnan.

Odile most recent credits include Ben Wheatley's *High Rise* starring Tom Hiddleston, Jeremy Irons and Elizabeth Moss, and the Oscar nominated drama *Brooklyn*, starring Saoirse Ronan.

Nadia Stacey / Hair and Makeup Designer

Nadia trained through a scheme funded by Yorkshire Television and her first film opportunity came through Oscar-winning makeup designer Lisa Westcott who brought her on board *Miss Potter*. Over the years she gained experience in hair, make up and wigs as a trainee through to assistant in the theatre, ballet, opera, television drama and film.

Her first opportunity as a hair and make-up designer came through the feature *Tyrannosaur* for director Paddy Considine. The film won numerous awards including the BIFA for Best Independent Film and the BAFTA for Outstanding British Debut and the Evening Standard Awards for Best British Film.

In 2012, Nadia had three features in the London Film Festival simultaneously: *Good Vibrations* directed by Lisa Barros D'Sa and Glenn Leyburn; Ben Wheatley's dark comedy *Sightseers* and *Spike Island*, directed by Mat Whitecross.

In television, Nadia's contemporary design credits include *Mayday*, a 5-parter for Kudos and the BBC with director Brian Welsh; BAFTA nominated *The Fear*, World Productions / Channel 4 production for director Michael Samuels; and BBC zombie drama *In The Flesh* director Jonny Campbell. The latter gained Nadia an RTS North-West nomination for Hair and Make-up Design. The series was also nominated for RTS Award for Best Drama Serial and won the BAFTA for Mini-Series and Best Writer.

Her period design credits include 1980s-set BAFTA winning feature *Pride*, 1960s ITV drama *Breathless* and two series of *The Suspicions of Mr Whicher*, starring Paddy Considine.

In 2015, Nadia designed the hair and make-up on *Eddie The Eagle* starring Taron Egerton and Hugh Jackman and *She Who Brings Gifts*, starring Glenn Close, for director Colm McCarthy.

Her work will next be seen in the upcoming *Journeyman* directed by Paddy Considine, *NW* directed by Saul Dibb and *Beast*, the debut feature from BAFTA-nominated Michael Pearce.

About Origin Pictures

Origin Pictures is an independent production company making bold and ambitious drama for both film and television. The company was launched in 2008 by David Thompson, having run BBC Films for over a decade and whose credits include *Billy Elliot*, *Iris*, *Notes On A Scandal*, *Eastern Promises*,

Bright Star, and *An Education*. Origin has a deal with EndemolShine for television distribution.

For cinema, Origin has produced the award-winning *The First Grader* starring Naomie Harris; period ghost story *The Awakening* starring Dominic West and Rebecca Hall; *Mandela: Long Walk to Freedom* starring Idris Elba; *X+Y* starring Sally Hawkins, Rafe Spall and Asa Butterfield; *What We Did On Our Holiday* starring Rosamund Pike, David Tennant and Billy Connolly; *Woman In Gold* starring Helen Mirren and Ryan Reynolds, which was the highest grossing independent film internationally of 2015; and most recently *The Sense of An Ending* based on Julian Barnes' Booker Prize winning novel.

For television, productions include Dominic Savage's film *Freefall*; BAFTA-award nominated mini-series *The Crimson Petal & The White* starring Romola Garai, Chris O'Dowd and Gillian Anderson; BBC1 political thriller *Hidden* starring Philip Glenister; recent adaptations of PD James' best-selling *Death Comes to Pemberley*, Daphne Du Maurier's classic *Jamaica Inn*, a new version of Laurie Lee's *Cider With Rosie* starring Samantha Morton, and an upcoming version of Wilkie Collins' *The Woman In White* for BBC1.

CREDITS

Directed by **RITESH BATRA**

Produced by **DAVID THOMPSON** and **ED RUBIN**

Screenplay by **NICK PAYNE**

Adapted from the novel by **JULIAN BARNES**

CAST

Tony Webster	JIM BROADBENT
Veronica Ford	CHARLOTTE RAMPLING
Margaret Webster	HARRIET WALTER
Susie Webster	MICHELLE DOCKERY
Mr Hunt	MATTHEW GOODE
Sarah Ford	EMILY MORTIMER
David Ford	JAMES WILBY
Jack Ford	EDWARD HOLCROFT
Young Tony	BILLY HOWLE
Young Veronica	FREYA MAVOR
Adrian Finn	JOE ALWYN
Colin Simpson	PETER WIGHT
Alex Stuart	HILTON McRAE
Young Colin Simpson	JACK LOXTON
Young Alex Stuart	TIMOTHY INNES
Adrian Junior	ANDREW BUCKLEY
Eleanor Marriott	KARINA FERNANDEZ
Postman Danny	NICK MOHAMMED

Ben Ryder	CHARLES FURNESS
Andrew	GUY PAUL
Shop Customer	OLIVER MALTMAN
Headmaster	DAVID HOROVITCH
Receptionist	ALEXA DAVIES
Nurse Emma	EVELYN DUAH
Medical Staff	MANJINDER VIRK
Bartender	DOROTHY DUFFY
Café Waitress	KELLY PRICE
NCT Teacher	CAROL KING
NCT Couple	BETH CLEVELEY-HUTCHINSON JOY FITCH
Adrian Junior's Group	GRAHAM EVANS IMOGEN ROBERTS PHILIP YEBOAH NATHAN BABB HARVEY WATERMAN
Stunt Coordinators	PAUL KENNINGTON LUCY ALLEN
Stunt Performer	GILLIAN ALDAM
Production Executive	ALEX GORDON
Production Manager	KARL LIEGIS
Production Coordinator	LEANNE FAIRBROTHER
Assistant Production Coordinator	CAROLINE LAWRENCE

Production Assistant **ANNABEL TOWLER**
Creative Skillset Production Office Trainee **JENNY WHITELEY**

Production Accountant **FRY MARTIN**
Assistant Accountant **ELFYN WYN JONES**

Script Editor **CLAIRE MARSHALL**
Producer's Assistant **MARIA FLEISCHER**
Development Assistant **KATE LEADBETTER**
Director's Assistant **BEN RYDER**
Executive Producer's Assistant **HANNAH GETTS**

Assistant Editor **JAMES BARHAM**
Rushes Runner **ALASTAIR CREES**

B Camera Operator/Steadicam Operator **IAIN MACKAY**
A Camera First Assistant **THEO BERMAN**
B Camera First Assistant **DAVID "SPOOKY" CHURCHYARD**
A Camera Clapper Loader **SEÁN McDERMOTT**
B Camera Clapper Loader **BEAU SCOTT**
Key Grip **WARWICK DRUCKER**
Grip Assistant **CHRIS "FROGGY" COLE**
Digital Imaging Technician **ANTHONY BAGLEY**
Creative Skillset Camera Trainees **TOM CARPENTER**
ANASTASIA ROMANCHUKA
Camera Truck Driver **STUART McNICHOLAS**

Gaffer	JONATHAN SPENCER
Best Boy/Rigging Gaffer	DARREN HARVEY
Electricians	OLIVER WHICKMAN
	OLIVER POOLE
	JAIME FLETCHER
Standby Riggers	PAUL BERRY
	LEE HOWARTH
Second Assistant Director	SARAH MacFARLANE
Crowd Second Assistant Director	DAISY BALDRY
Third Assistant Director	SEKANI DORAM
Floor Runner	OLIVIA LYTH
Creative Skillset Set PA Trainee	KEVIN HASHAM
Trainee Floor Runner	MATTHIAS WOOD
Mr Broadbent's Stand-in	JAMES WARD
Ms Rampling & Ms Walter's Stand-in	MARIA VON REVENTLOW GONZALEZ-AGUILAR
First Assistant Sound	STEPHANE MALENFANT
Second Assistant Sound	LIAM COTTER
Art Director	MAX KLAENTSCHI
Assistant Art Director	JASMIN BACKSHALL
Production Buyer	JANE HENWOOD
Art Department Coordinator	VIERA ZVONAROVA
Assistant Production Buyer	JUSTYNA KRAWCZYK
Art Department Assistant	RUTA DAUBURE

Creative Skillset Art Department Trainee **GREG BRADLAUGH**

Assistant Costume Designer **ELLEN CRAWSHAW**

Costume Supervisor **ALISON LEWIS**

Costume Assistants **YANIKA WATERS**

OLIVIA HULME

Creative Skillset Costume Trainees **CHARLOTTE ASHWORTH**

ELIZABETH WEBB

Make-up & Hair Supervisor **LINE KOLAASAETER**

Make-up Artist **ADELE FIRTH**

Creative Skillset Make-up Trainee **JANE McBENNETT**

Property Master **NOEL COWELL**

Standby Art Director **EMILY WOODWARD**

Standby Props **IAN GRIFFIN**

KEVIN DAY

Dressing Props **KEZ KEYTE**

BARNEY WARD

Construction Manager **ANTOINE ROBIN**

Creative Skillset Props Trainees **DANIEL CLARK**

DOUGLAS PARSONS-PERFILLI

Assistant Location Managers **ADRIENE WHITWELL**

ELENA VAKIRTZIS

Location Coordinator **MARIE ALLCORN**

Location Assistant **CORNELIUS MORPETH**

Casting Associate	THEO PARK
Background Casting Agency	THE CASTING COLLECTIVE
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Unit Publicists	JONATHAN RUTTER PATRICK REED
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Unit Driver – MPV	NICK BRAMSTON
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Post Production Accountant	TARN HARPER
Asst Post Accountant	LINDA BOWEN
Post Production by	LIPSYNC POST
Facility Director	LISA JORDAN

Assistant Post Producer **KESHIA AGYEI**

Assistant Re-recording Mixer **TUSHAR MANEK**

Dialogue Editor **BEN TAT**

ADR Editor **ANDY SHELLEY**

Foley Mixer **SIMON TRUNDLE**

Foley Artist **PAUL HANKS**

Foley Supervisor **PHILL BARRETT**

Grade by **LIPSYNC POST**

Head of DI **JAMES CLARKE**

Colourist **JAMIE WELSH**

DI Producer **ABIGAIL McKENZIE**

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Online Editor **BEN NORTH**

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MARK LANGLAY-SMITH

CALLUM GRANT

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Visual Effects Supervisor **TIM BARTER**

Visual Effects Producer	PAUL DRIVER
Visual Effects Executive Producer	SHANAULLAH UMERJI
Visual Effects Development Producer	EMMA CUMMINS
Visual Effects Coordinator	BELINDA CUMMING
Visual Effects Editor	CONOR MURRAY
CG Artist	IAN WARD
Digital Matte Painter	CLARA PARATI
Compositors	ADRIAN BANTON
	LUKE BUTLER
	JAMES ELSTER
	JAY MURRAY
	ANDY QUINN
	GARTH REILLY
Titles by	LIPSYNC DESIGN
Head of Design	HOWARD WATKINS
Senior Designers	JULIA HALL
	SIMON EDWARDS
Post Production Delivery	ALEXANDRA MONTGOMERY
Score Produced & Orchestrated by	MAX RICHTER
Score Preparation & Additional Orchestration	DAVE FOSTER
Musician Contractor & Orchestral Fixer	ISOBEL GRIFFITHS
Assistant String Contractor	SUSIE GILLIS
String Leader	LOUISA FULLER
Conductor	ROBERT ZIEGLER

Composer's Assistant **HENNING FUCHS**

Composer's Executive Assistant **REBECCA DRAKE-BROCKMAN**

Recording Studio **AIR STUDIO 1**

Recording Engineer **RUPERT COULSON**

Score Mixed by **RUPERT COULSON**

Music Supervisor **SARAH BRIDGE**

Post Production Supervisor **SHUNA FROOD**

First Assistant Director **TONI STAPLES**

Location Manager **KAREN SMITH**

Script Supervisor **JEMIMA THOMAS**

Production Sound Mixer **MITCH LOW**

Supervising Sound Editor and Sound Designer **MICHAEL KACZMAREK**

Re-recording Mixer **ROBERT FARR**

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