



Press Notes

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SYNOPSIS

SHORT SYNOPSIS:

A quirky young woman dreams of being a children's book author all while establishing an unlikely friendship with her cantankerous neighbor.

MEDIUM SYNOPSIS:

Set against the backdrop of a beautiful London garden, this contemporary fairy tale centers on the unlikely friendship between a reclusive young woman who dreams of writing children's books and a cranky widower. Facing eviction over her neglected garden, Bella (Jessica Brown Findlay) meets her grumpy, loveless, next-door neighbor (Tom Wilkinson), who happens to be an amazing horticulturalist.

LONG SYNOPSIS:

A contemporary fairy tale revolving around the unlikely of friendship between a reclusive young woman with dreams of being a children's book author and a cantankerous widower, set against the backdrop of a beautiful garden in the heart of London. Bella Brown (Jessica Brown Findlay) is a beautifully quirky young woman who dreams of writing and illustrating a successful children's book.

When she is forced by her landlord to deal with her neglected garden or face eviction, she meets her nemesis, match and mentor in Alfie Stephenson (Tom Wilkinson), a grumpy, loveless, rich old man who lives next door and happens to be an amazing horticulturalist.

Q&A WITH DIRECTOR/WRITER – SIMON ABOUD

Please explain the title and plot of the film – THIS BEAUTIFUL FANTASTIC

This is the story of a young woman crippled with OCD and an intense fear of flora that comes from her abandonment as a newborn. She also harbors the dream of one day becoming a children's book writer and illustrator. Her landlord tells her that her, suitably neglected, garden needs to be fixed or she's out.

Her cantankerous old neighbor, a man who loves flora and just hates people becomes her unlikely friend and they go on a journey together as they create her garden. He helps her unlock her potential and find her own, dysfunctional family.

The title was the first thing I wrote at the top of my first screenplay. The first three words on this journey. They make no real sense but I liked the way they sounded together. The title just stuck.

What inspired you to write this story – a contemporary fairy tale revolving around the most unlikely of friendships?

I suppose it's always about where you are in your own life and I guess I was a little lost at the time. I was directing commercials and there was one guy, also a director, who used to use gardening metaphors as introductions. So he used say things like "Hey, how are the flowers in your garden?" by way of a hello. I liked this and think that became a train of thought that started the story.

Tell us about the casting –

- Did you have any of the cast in mind when you came on board to direct the film?

My agent talks about "the stars aligning" and I think that's a great phrase. Tom had been attached before and we were just lucky to keep him. Jessica, Andrew, Jeremy and Anna just fell into place. With Andrew, the dates worked out to the day as he was off to shoot Swallows and Amazons straight after.

- And – were they your first choice(s) for their roles?

I'm not sure that's ever possible but I can't imagine any other actor who would have brought more to the role

As the majority of this story takes place in a "staged" setting (i.e. in the garden) describe some of the challenges in getting this film made in such a confined setting.

We used the first location I ever saw because it was so close to what was in my head but the weather was hot and we were in confined spaces with a lot of crew and lights so it wasn't the most comfortable of experiences.

We also had a set (the garden) that was constantly evolving so my production designer (Alex Walker) was under time pressures every day. Add to that a twenty day schedule and there wasn't a lot of time to breathe

You have a very talented cast...

- As cast had to work in such close proximity - how did everyone get along?

Fantastically, of course.

- Could you see the dynamics between Findlay and Wilkinson working early on - even during prep?

It started to come together very early. It was clear in rehearsals that it would work. When I met Jessica for the first time, she had a very clear take on Bella and Tom is Tom. He pushes you hard to

justify every word on the page but once we were there he just nails it, time after time

- How much input did your cast have? Any specific examples? Wardrobe? Script? *Andrew and Tom are very keen to refine each scene as it comes up. Part of their process, very thorough. Jeremy got very involved in bringing the role of Billy to life. He worked with costume and art departments to refine the awkward inventor.*

The two main characters are key to telling the story through their dialogue - tell us about the journey Bella (Jessica) – who is full of hope, and Alfie (Tom W.) who is bitter and lonely - take in this film.

I've always seen it as Bella being on the journey into life and Alfie on the journey to death. That's why the gardening/nature/seasons metaphor works so well.

The story encompasses abandonment, desperation, loss, friendship, and hope - how did you ensure that all of these emotions – from all cast involved - would be conveyed in such a confined setting?

I always liked the idea that in a huge city, so much love can go into, what is essentially a small strip of dirt (i.e. a garden). The lack of space was always important in the story. I worked with Mike (DOP) and Alexandra (production designer) throughout pre-production on how we would recycle space, constantly re-inventing our location. The garden changes, she starts to put illustrations on her wall. When Vernon comes to work for her, he changes the space once more. The story allows the location(s) to develop which made things a lot easier.

DIRECTORS NOTE

At its heart this is a story of a man making his way to death and a young woman struggling to make sense of life who find each other and form an unlikely but magical friendship as Alfie teaches Bella about life and love through the metaphor of gardening and Bella reminds Alfie of what it feels like to be alive.

This Beautiful Fantastic is one of those rare scripts - a unique story with a beautiful voice that will blossom into a true cinematic gem. It is a deceptively layered piece - an adult fairy tale, a romantic story of blossoming love and a coming-of-age comedy.

My focus as a filmmaker is always on the emotional truth of the story and the characters and their journeys. In the same breath, I want This Beautiful Fantastic to be a truly cinematic entity, balancing emotional heartache and warmth with carefully choreographed cinematographic beauty.

The warm, timeless nature of the script will be reflected in visual warmth, controlled primarily through the Digital Grade in Post Production, combined with carefully chosen colour and texture in the Production Design. Our colour journey will blend from cold deep blues and greys in the opening childhood sequences, through to a gradually brighter and warmer set of tones that will reflect Bella's journey of discovery and awakening. Camera movement will be carefully selected, with soft, almost poetic use of the Movi rig to accentuate the warm, floatier moments of her journey to where she finally finds love and in her darker moments of melancholia, we will hold a rigid, sombre, conservative framing. In simple terms, our energy of camera movement will be a direct reflection of Bella's mood in each stage of her story. It's important to note that the garden itself will become a major character in the film and as the garden takes on more importance in Bell's life, so it starts to intrude more on our framing and consciousness. The garden will start to become part of the texture of the cinematography, finding its way into foreground and background.

We will be carefully building a world and a period - I like to think of it as 'somewhere between now and then' - that is quintessentially English, but not specific to a particular year or place. It is not present day, with all the associated contemporary technological gadgetry, but rather a nostalgic slice of fabricated Art Nouveau Englishness, reflected both in the designed architecture and sourced locations. The Costume design will also play a crucial part in the film's palette, defining each character's individuality, while maintaining an overall integrity drawn from vintage influences.

Music will also be an ever-present character in This Beautiful Fantastic. In addition to a pared back score led by piano and strings that follows the story and the seasons, I want to create a couple of moments where the music is more contemporary and led by a powerful female vocal so that it almost amplifies Bell's emotions, shouts them out. In this regard, I am greatly influenced by the work of The Cocteau Twins and, more recently, The Yeah Yeah Yeahs.

When describing the tone of This Beautiful Fantastic, it is hard to avoid comparisons with Jean-Pierre Jeunet's Amelie (2001). All the comedy is played for real, not broad cartoon. This Beautiful Fantastic will be quirky and warm, but never goofy or whimsical.

In broad terms, it will embrace the sentiment of our story, without ever veering towards sentimentality.

CAST



**JESSICA BROWN FINDLAY
(BELLA BROWN)**

Jessica Brown-Findlay is a British actress best known to audiences around the world for playing Lady Sybil Crawley in the wildly popular, and award winning British period drama DOWNTON ABBEY. She has also starred in the hit films THE RIOT CLUB and WINTER'S TALE, as well as the acclaimed comedy drama ALBATROSS. Jessica also featured in the controversial television drama JAMAICA INN for the BBC and can soon be seen starring alongside Daniel Radcliffe and James McAvoy in Paul McGuigan's retelling of the classic Universal monster movie, VICTOR FRANKENSTEIN

**TOM WILKINSON
(ALFIE STEVENSON)**

Tom Wilkinson is an Oscar nominated British actor who has starred in projects across film, tv, and theatre for nearly forty years. He has featured in a host of award winning and critically acclaimed films such as THE FULL MONTY, BATMAN BEGINS and THE BEST EXOTIC MARIGOLD HOTEL, and has received Academy Award Nominations for his performances in MICHAEL CLAYTON and IN THE BEDROOM. Tom also featured in the award winning HBO drama JOHN ADAMS for which he won an Emmy and a Golden Globe for his role as Benjamin Franklin. He has most recently featured in the Oscar nominated drama SELMA, and the hit comedy UNFINISHED BUSINESS.





**JEREMY IRVINE
(BILLY TRANTOR)**

Irvine starred as the leading character in the epic war film *War Horse*, which was nominated for six Academy Awards, two Golden Globe Awards, and five BAFTAs. The film became a box office success and turned Irvine into an overnight film star. He also earned widespread critical acclaim for his role in the independent film *Now Is Good*, leading critics to list him among Hollywood's fastest-rising stars. He received critical praise by earning a reputation as a method actor after he went for two months without food and performed his own torture scene stunts in the film adaptation of *The Railway Man*.



**ANDREW SCOTT
(VERNON)**

Andrew Scott is an Irish film, television, and stage actor. He received the 2005 Laurence Olivier Award for Outstanding Achievement in an Affiliate Theatre for the Jerwood Theatre Upstairs production of *A Girl in a Car with a Man*, and an IFTA award for the film *Dead Bodies*. Scott's notable television roles have included Paul McCartney in the BBC television drama *Lennon Naked* and arch-villain Jim Moriarty in *Sherlock*, for which he was awarded the 2012 British Academy Television Award for Best Supporting Actor, along with the 2013 award for Best Supporting Actor in the television category at the Irish Film and Television Awards. He also won the awards for Best Supporting Actor and Best Actor Consecutively in the 2012 and 2013 BBC Audio Drama Awards for his roles in Nick Perry's *Referee* and Harold Pinter's *Betrayal*, respectively. Alongside this, Scott was nominated as Best Lead Actor for his role in *The Stag* at the 2014 Irish Film and Television Awards.

SIMON ABOUD: Director & Writer

Simon is a renowned commercials director and photographer. His first script 'This Beautiful Fantastic' secured him a place on the Brit List 2009 and 2012 release Comes A Bright Day was his fourth feature script and directorial debut. Starring Craig Roberts, Imogen Poots, Kevin McKidd and Timothy Spall the film was selected and premiered as part of Generation 14+ competition in February 2012. It has been picked up so far in 5 territories for theatrical release and will be released in the UK by Soda Pictures theatrically and on DVD by Sony Home Entertainment. www.comesabrightday.com

Simon's background was in commercials and he started work at JWT when he was 21 and moved to McCann-Erickson to work on the Coca-Cola account 5 years later. During his time at McCann, he ran the Coca-Cola account across Europe, became a creative director of McCann-Erickson London and was the founder and Creative Director of Magic Hat, McCann's youth division. Simon wrote and directed campaigns for Coca-Cola, Microsoft, Nescafe, Bacardi and MTV amongst others. Simon left Magic Hat and McCann-Erickson in 2001 to write and direct full time and since then has written and directed short films for fashion designers Frost French and Katarzyna Szczotarska as well as producing four feature scripts (all optioned) and his debut feature.

Simon Aboud's script appeared on The Brit List 2009, a list of the best un-produced screenplays. By sheer serendipity Simon Aboud received back the rights to his screenplay just as he was in the position of completing his feature film directorial debut 'Comes A Bright Day'. Having gained the necessary experience and proven his credentials on this debut feature Simon now finds himself in a position to direct his first and highly regarded screenplay 'This Beautiful Fantastic', continuing to work with Producer Christine Alderson, who he formed a successful partnership with on 'Comes A Bright Day'.

CHRISTINE ALDERSON: Producer

Ipsos Facto Productions is a creative producer that enjoys working with ambitious writing and directing talent to create theatrical films that are both critically and commercially acclaimed. It is the company of producer Christine Alderson. Ipsos Facto Productions looks for exceptional stories told with a distinctive voice, vision and passion.

The multi award winning Ipsos Facto Films has existed since 1993 with Ipsos Facto Productions established in 2012 and has made 18 feature films. Films include Anthony Byrne's SHORT ORDER, Lance Daly's THE HALO EFFECT, Sam Garbarski's IRINA PALM, Luis Galvao Teles' DOT COM, Shimmy Marcus' SOULBOY, Nicolas Winding Refn's VALHALLA RISING, Andrew Hulme's SNOW IN PARADISE and Simon Aboud's debut film which premiered in Berlin's Generation 14+ competition COMES A BRIGHT DAY.

Christine is a graduate of ACE, EAVE, EAVE + and INSIDE PICTURES and is a voting member of European Film Academy and BAFTA.

MIKE ELEY: DOP

Mike Eley is a BAFTA award winning and Emmy nominated director of photography who has worked across film and television for more than 20 years. He is best known for his work on director Kevin MacDonal's acclaimed documentaries TOUCHING THE VOID (2003), for which he won a BAFTA, and MARLEY (2012). Mike also shot Clio Barnard's acclaimed THE SELFISH GIANT (2013) as well as NANNY MCPHEE RETURNS

(2010) for director, Susanna White.

Alongside his film work he has shot a number of highly acclaimed television series including PARADE'S END (2012) starring Benedict Cumberbatch, KLONDIKE (2015) and JANE EYRE, for which he was nominated for an Emmy. Mike also received an Emmy award nomination for his work on GREY GARDENS in 2009.

ALEXANDRA WALKER: Production Designer

Alex has worked as an Art Director with Stuart Craig on three of the Harry Potter movies, she's also worked on Notting Hill, The World is Not Enough, The Young Victoria, Fantastic Mr Fox and Frankenweenie, Tim Burton's new animation. Each time she has changed roles, learned from the very best and moved up through the art department. She has now started Production Designing in her own right and has designed two low budget features, The Barn (Ruaridh Webster) and Love Tomorrow (Christopher Payne) winner of Raindance Best UK Feature 2012. She most recently designed Snow In Paradise the feature film debut of Andrew Hulme which was selected in Un Certain Regard in Cannes earlier this year.

Alex collaborates closely with Sophia Chowdbury as Set Decorator. Sophia is one of the UK's top set decorators having worked on a broad spectrum of features such as The Bourne Ultimatum, The Queen, The Edge of Love, Kick Ass & Harry Brown. She's also worked closely with Mike Leigh on Another Year where she extensively interviewed the actors to establish their character's environment. This unorthodox approach achieved a detailed backdrop for the characters created by it's director.

Alex and Sophia are working together to create the naturalistic yet fantastical tone and mood for the film

DIXIE CHASSAY: Casting Director

Dixie started on *Harry Potter* and trained with Jina Jay. She went on to cast Joe Wright's films including *Atonement*, *Anna Karenina*, *Hanna* and most recently *Pan*. She cast Madame Bovary and is currently casting Corin Hardy's *The Crow*.

IAN FUCHER: Costume Designer

Ian Fulcher's diverse credits range from director Andrew Hulme's gritty and moving *Snow in Paradise*, in which the lead character leaves a life of crime after finding salvation in Islam, to Simon Aboud's slick and glamorous *Comes a Bright Day* starring Imogen Poots and Timothy Spall. He is currently working on the forthcoming AMC and Kudos Films sci-fi drama series *Humans*, starring William Hurt.

Before that he worked on *Marvellous*, a BBC film based on the true story of a man once labeled with 'learning difficulties', who lived life to the full whilst defying all it's limitations, directed by Julian Farino and starring Toby Jones and Tony Curran.

Other credits include director Paul Andrew Williams' BBC film *Murdered By My Boyfriend* and the Lennox Brothers' hyper realistic, cartoon style, fairytale comedy film *AmStarDam*.

ANNE NIKITIN: Composer

Anne Nikitin is an award-winning composer who has scored a wide range of films from action-thriller to emotional dramas, cutting edge documentaries and natural history.

Her music for the BAFTA-winning film **The Imposter** (dir.Bart Layton) was described by The Guardian as a 'classy score'. More recently, her score for the apocalyptic thriller **Revelation: The End of Days II** (dir.Matthew Catling) was nominated for an International Sound + Music Award for Best Television Soundtrack.

She is currently scoring **This Beautiful Fantastic**, a modern day Fairytale drama (dir. Simon Aboud) starring Jessica Brown Findlay, Tom Wilkinson, Andrew Scott and Jeremy Irvine.

Anne writes in a variety of styles but has an affinity for dark, moody, atmospheric music. Her scores are informed by her love of indie rock, electronica and contemporary classical composers.

She has been referred to as a "princess of darkness!" and her music described as "a beautiful eclectic mix of strings, guitars and percussion mixed with sweeping orchestral – its own unique sound".

Other recent films include **Darkhorse: the Incredible True Story of Dream Alliance** (dir.Louise Osmond), which won the Audience Award at Sundance (2015) and is currently nominated for a BIFA;**Chuck Norris Vs.**

Communism (dir.Ilinca Calugareanu), which premiered in Sundance and will be released by Netflix in 2016;**Freistatt** (dir.Marc Brummund), a German drama which opened in cinemas last year; and **Prince of Pennsylvania**, a moving *30 for 30* documentary about Team Foxcatcher directed by Jesse Vile.

She has composed countless scores for hit series such as **Paranormal Witness** and **Locked Up Abroad**, described by the New York Post as "One of the most compelling, relentlessly riveting series TV has ever provided".

Anne was born in Canada to Romanian and Polish parents and grew up in several countries around the world. She immersed herself in avant-garde music while studying composition at McGill University, Montreal. In 2001 she was awarded a SOCAN prize for Young Composers of Canada.

She completed her Master's in Composition for Screen at the Royal College of Music, London, studying with Dario Marianelli and Gabriel Yared.

In 2006, Anne won the BBC New Talent, New TV Composers Scheme. The prize was a commission to score the BBC Natural World film, **White Falcon, White Wolf**, which won an award.

Anne has been on various juries including BAFTA and Ivor Novello. She is also a member of the PRS Creator Voice, a programme that seeks to promote the understanding of copyright and the valuing of works by creators and publishers under threat in the digital age.

She has played guitar, keyboard, and computer with "the six" who released their debut album **Projections** through Cavendish Music Label, a cinematic post rock album available on iTunes.

FILM CREDITS

First Assistant Director JAMIE MACDERMOTT

Second Assistant Directors CATRIN STRONG & JAN ZALAR

Production Manager SELINA FERGUSON

CAST (in order of appearance) Young Bella

	MIA FARKASOVSKA	
Bella	JESSICA BROWN FINDLAY	
Mrs Bramble	ANNA CHANCELLOR Billy	
	JEREMY IRVINE	
Milly	EILEEN DAVIES Alfie TOM	
	WILKINSON	
Vernon	ANDREW SCOTT	
Rhian	NATALIE NASSERALDEEN Amy	
	NANCY NASSERALDEEN	
O'Brien	PAUL HUNTER	
Line Producer	VANESSA TOVELL Production	
Accountant	NIGEL WOOD	
Production Coordinators	ANTONIO AUSTONI	
	DEBORA SETNIK REBECCA BUSSFELD	
Assistant Production Coordinator	HELENA LEWIS Production	
Runner	ALICE DENNEY	
Runner	INDIA CLARKE	
Post Production Supervisor	ALEX HURLE	
Third Assistant Directors	ADAM SEIFERT	
	TONY LUCAS	
Set Runners	CAMERON SMART	
	HOLLY DAVIES ARTHUR DONALD	
Director of Photography	MIKE ELEY BSC Focus Puller	
	IAN COFFEY	
Key Grip	SERGIO BERNUZZI Grip	JOHN
	HEALD	
Steadicam Operator	SHAUN COBLEY Focus Puller	
Daily	RALPH MESSER	
Second Assistant Camera	ANCA BADITA	
	MAIYA ROSE	
Second Assistant Camera (Daily)	BECKYLEE Digital Imaging	
Technician	DEREK ZACHO	

Camera Trainees	CALLUM BEGLEY JAKE WHITEHOUSE
Gaffer	PAUL MURPHY Best Boy ALEX SWINTON
Electrician (Dailies)	CHRIS BARROW Electricians DARREN HARVEY STEVE YOUNG DELROY BURLEY GARY SYEVEN NAGLE DAVID OWEN COLIN K M VINTON VINCENT PRUNIER
Rigger	ROBIN EARLE Rigger (Dailies) MAT ARNSTEIN
Sound Recordist	MITCHELL LOW Sound
Maintenance	HUGH SHERLOCK
Boom Operators	CHRIS PROSHO ALEX BRYCE
Script Supervisor	JELENA GRISINA Location
Manager	ALEXIS DONOVAN
Assistant Location Manager	EMILY FISHER
Production Designer	ALEXANDRA WALKER Set Decorator ROSIE GOODWIN
Art Director	LAURA PHILLIPS Art Department
Assistant	JOHANNA VALEUR
Props Master	TOM ROBERTS Production Buyer TONJA SCHURMANN Petty Cash
Buyer	JO MCDONALD
Dressing Props	RUBEN ALLEN NICK SWAIN PIOTR MICYK HARRY LARKIN
Standby Props	SEBASTIAN PIETROVITO Trainee
Standby Props	CATHERINE CLARK
Prop Department Dailies	JASON VAKHARIA HOLLY COOPER PIOTR MICYK HARRY LARKIN CATI VANZI BENNY CASEY FRANCIS LANDAU
Construction Manager	JAMES WADDINGHAM Painter DAVE PEARCE
Stage Hand	MICKY ROCKET Prop Drawings JONAS CARVELL
Prop Artwork Artist	ALEXANDRA McKENSIE Graphics LUCY BEGENT

Assist Graphics	SOPHIE LOCKWOOD
Supervising Puppet Maker	ANDY GENT
Puppet Makers	ELIZABETH DALTON
	RICHARD BLAKEY
Master Puppeteer	OLIVER TAYLOR Puppeteers
	KATHERINE PETIT
Food Technicians	KATHERINE TIDY
	LISA PETERS
SFX Supervisor	NICK RIDEOUT SFX Technicians
	JOHNNY RAFIQUE
	ALAN SENIOR DANIEL VICO
	RYAN LONG
Horticultural advisor	PETER BEARDSLEY
Costume Designer	IAN FULCHER Costume
Supervisor	CARLY GRIFFITH
Costume Standby	BETH GILLMAN Costume (Dailies)
	ELEANOR CORNFORD
Crowd Costume Standby	DIANE LOGEL
	NATALIE WILLIS
Hair & Make-Up Designer	ALICE HOPKINS Hair & Make-
up Artist	KIRSTIN INNES
Hair & Make-Up Trainee	LISA CARTLIDGE Make-Up Daily
	CHARIS TYRRELL
Casting Director	DIXIE CHASSAY Casting Associate
	ISABELLA ODOFFIN
	Editor DAVID CHARAP
Additional Editing	BILLY SNEDDON Assembly Editor
	JOSH LEVINSKY Assistant Editor THY QUACH
	VFX Editor NATASHA WESTLAKE
Storyboard Artist	CYRILLE NOMBERG Driver
	PASCALE LE COMTE
Lead Security	COLIN GILES SecurityLUIS
NOVIAS	
	BEN HOPE

EPK KHARN ROBERTS
MATTEO SANGUINETTI

Social Media REBECCA BUSSFELD

Special Stills MARY McCARTNEY Production
Stills TRACEY GILBERT

Audio Post Production by THE PROJECT POST

Supervising Re-Recording Mixer ANDREW STIRK Sound Effects
Editor JENS PETERSON
Sound Consultant JAMES MATHER Foley

recorded at UNIVERSAL SOUND

Foley Mixer SIMON TRUNDLE Foley Artist
PAUL HANKS
Foley Supervisor PHILL BARRETT

Post Production Services by Lipsync Post Facility

Director LISA JORDAN
Post Producer BEVERLEY HORNE Grade &

Online by Lipsync Post

Head of DI JAMES CLARKE
Colourist STUART FYVIE
DI Producer ABIGAIL McKENZIE Senior Flame
Editor WILLIAM CHETWYND
Flame Editor BEN NORTH
DI Department Data Ops THOMAS WADDINGTON
MATT ROBERTS REUBEN
YARWOOD JOSH KELLY
KATIE CROFT
Head of Technical Support RICK WHITE VT Operators
WILL AKBAR
MARK LANGLAY-SMITH CALLUM
GRANT

Titles & Graphics by Lipsync Design

Head of Design HOWARD WATKINS Senior
Designer JULIA HALL
Designer SIMON EDWARDS Visual Effects

by Lipsync Design

Visual Effects Supervisor SHEILA WICKENS Visual Effects
Producer PAUL DRIVER

Head of Visual Effects SHANAULLAH UMERJI Development
Producer EMMA CUMMINS
Visual Effects Coordinator GEORGE STONE Compositors
 KIA COATES
 JAY MURRAY ANDY QUINN
 GARTH REILLY KATHY TOTH

Visual Effects Artist ELI REZIK, STUDIO BEIT SITTI Executive for

Lipsync DANIEL PAGAN

Executive Producers NORMAN MERRY
 PETER HAMPDEN

Legal CHRISTOS MICHAELS ANGELA SCURRAH
 DAVID DENNEHY LEE & THOMPSON

Editing Equipment FILM POST

Completion Bond FILM FINANCES

Insurance PETER SUDELL, MEDIA INSURANCE BROKERS

Camera Equipment TAKE 2 FILMS Lighting
Equipment PANALUX LONDON

Catering CRUNCH CATERING
 ORANGES LOCATION CATERING

Printer Hire U2 EVENTS Stationary
Supplier ACTION STATIONERS
Furniture Hire FURNITURE HIRE UK
Water Cooler Hire KINGS WATER
Facility Vehicles FILM FLOW
Radio Hire WAVEVEND
Ducks AMAZING ANIMALS

Additional Cast

Nun NINETTE FINCHE
School Girl LOLA SULTAN
Priest STEPHEN MACCORTHY Nun
 ALEXANDRA THOMPSON
Nun EVA CRANKSON
Baby Bella MORNIE PATTERSON

Octogenarian	DAVID TAPLIN	Bella
Double	SOPHIE HOPKINS	
Billy Double - Motor bike	DAVID GWYTHER	
Billy Brother's Girlfriend	ELLA PICTON	
Godfrey	JAN DE LUKOWICZ	
Publisher	CHARLOTTE ASPREY	

Extras

Ryan Parker, Minoleuqas Greyn, Yoko Kushahe, Andrea Mascie, Joelle Koissi
 Hahhan Copeland, Beryl Philips, Anth Hohele, Tony Homichberp, Bience Buhe
 Jacqueline Wheeler, Nadie Glach, David Galee, Anthony Chrisholm
 Stephen Mollyman, Ashley Leon, Tralee Dunn, Peter Budge
 Ell Fox, Katza Herer, Philip Lyegbe
 Victor Peters, Katrina Wilson, Robin George, Phillip Neeve, Sophia Grant
 Gay Whelan Sidney Landes, Paul Morman, Joanna Mulvey, Sally Buckley
 Robert Stark, David Morton, Molly Lucas, Paul Wingrove, Graham Wilson
 Keira Sillwood, Sadie Richardson, Maddie Wollaston, Daisy Sneath, Molly Sneath, Torja Savill
 Shenton, Lia Avانات, Evie Marlow, Mia Drummond, Daisy Curran, Holly Barnett, Sienna Pinnock
 orne, Denan Conlon, Ysabelle Cooper, Honey Joyce, Indianna Sylvia, Marcquise Charlene Labiche-O'N th,
 Kacey Coleman, Daisy Jones, Darcey White, Holly Conway, Imogen Kerr Isla Cole, Charlotte Flynn
 ominique Pierlot, Katie Schofield, Harriet Pelling, Amelia Clayton, Rebecca Skidmore, Fay Wall
 Grace Colwill, Holly Lake, Rae-Lorissa Crowe

MUSIC CREDITS

Music Supervisor	JOHN BOUGHTWOOD
Composer	ANNE NIKITIN
Orchestrator	KATIE CHATBURN
Music Preparation	DANNY RYAN KATIE CHATBURN

Score published by Eaton Music Ltd (a Music Sales Company)

Music recorded at SCRIPT LONDON

Creative Director	JONATHAN SHAKHOVSKOY
Violin 1	ELLIE FAGG
Violin 2	TOM NORRIS
Viola	LAURIE ANDERSON
Cello	PETER GREGSON
Double Bass	ANDY MARSHALL
Piano	TOM KELLY
Hammond & Wurlitzer	OLIVER PATRICE WEDER
Accordian	ŽIVORAD NIKOLIC

Harp HUGH WEBB
Drum Kit and Percussion IAN CAPE
Glockenspiel ANNE NIKITIN
Guitar and Bass ADAM DOUBLE

Vocals JENNY DOUBLE
JOANNA FORBES-L'ESTRANGE JENNY
O'GRADY
EMMA BRAIN-GABBOTT

Score Engineer JOE RUBEL
Assistant Score Engineer RHYS NORD

Score recorded at SCRIPT STUDIOS, LONDON
Studio Manager JONATHAN SHAKHOVSKOY

Score Mixer JOE RUBEL
Assistant Score Assistant JACK SUGDEN

Mixed at PIXEL LONDON

TRACKS

SERENADE FOR STRINGS SHOW ME THE WAY TO GO HOME
Composed by Lennox R Berkeley Written by Hal Swain and Irving King
Performed by Brno Philharmonic Orchestra Published by Chester Music Limited trading as Campbe
Published by Chester Music Ltd Performed by Eileen Davies
By Kind permission of Music Sales Creative

BRING ME SUNSHINE THIS BEAUTIFUL FANTASTIC
Written by Arthur Kent and Sylvia Dee Written by Anne Nikitin, Adam Double, Joe Rubel
Lyrics by Matthew Catling and Anne Nikitin
Recorded by The Berners Street All Stars Produced by Joe Rubel
usic Ltd trading as Campbell Connelly & Co. Performed by Jenny Double, Adam Double, Nikolaj Bjer
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