

ANNE REID DANIEL CRAIG

THE MOTHER

A FILM BY ROGER MICHELL

Winner, Best British Actress, Anne Reid – London Film Critics' Circle
Best British Film Nominee, Best Original Screenplay Nominee - London Film Critics' Circle
Best Actress Nominee, Anne Reid – 2004 BAFTA Awards
Winner, Best Actress, Anne Reid – 2003 Cinessonne Film Festival
Winner, Europa Cinema Award, Directors' Fortnight – 2003 Cannes Film Festival

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Introduction

THE MOTHER reunites director Roger Michell, writer Hanif Kureishi and producer Kevin Loader, the team behind BBC Television's award-winning serial, "The Buddha of Suburbia." The film was shot on location in London during June and July 2002. Anne Reid, Daniel Craig, Cathryn Bradshaw, Steven Mackintosh and Peter Vaughan star in a Free Range Films production that was fully financed by BBC Films and is presented in association with Renaissance Films.

Roger Michell's most recent film is the box office hit "Changing Lanes" starring Ben Affleck and Samuel L. Jackson. His feature film credits include "Notting Hill," "Titanic Town" and "Persuasion." The original screenplay for "The Mother" was written by Hanif Kureishi, whose screenwriting credits include the Oscar-nominated "My Beautiful Laundrette," and "My Son the Fanatic" and whose short stories were recently adapted for Patrice Chereau's "Intimacy." Producer Kevin Loader's credits include "Captain Corelli's Mandolin" and "To Kill a King" which stars Tim Roth, Rupert Everett, Dougray Scott and Olivia Williams.

Anne Reid is best known to British audiences for her roles on stage and in popular television comedies including Victoria Wood's "Dinnerladies" (BBC) and "Sweet Charity" (ITV). Her previous film credits include Stephen Frears' "Liam." Daniel Craig received rave notices opposite Paul Newman in Sam Mendes' "Road to Perdition." He has previously starred in "Love is the Devil," "Tomb Raider" and "Some Voices."

"THE MOTHER's" behind-the-scenes team includes Director of Photography Alwin Küchler ("Morvern Callar," "Ratcatcher"), production designer Mark Tildesley ("24 Hour Party People," "The Claim") and editor Nicolas Gaster ("Before the Rain," "Rosencrantz and Guildenstern are Dead"). Executive Producers are David M. Thompson and Tracey Scoffield for BBC Films and Angus Finney and Stephen Evans for Renaissance Films.

Short Synopsis

May is an ordinary grandmother from the suburbs. When her husband dies on a family visit to London, she recedes into the background of her busy, metropolitan children's lives. Stuck in an unfamiliar city far from home, May fears that she has become another invisible old lady whose life is more or less over. Until, she falls for Darren, a man half her age who is renovating her son's house and sleeping with her daughter.

Long Synopsis

May and Toots, a couple in their sixties, travel south by train to visit their children and grandchildren in London. The pace and scale of the city overwhelms them immediately and the urban chaos is reflected in their children's lives: their son, Bobby, is constantly on the mobile phone arranging his next meeting; their daughter-in-law, Helen, has just opened a boutique and barks orders at the nanny before racing out the door to sell luxury knitwear to her peers. The grandchildren are absorbed by their own activities, indifferent toward the old strangers who have come to visit. Adding to the daily confusion of this Notting Hill household is a building site and a pleasantly odd builder, Darren.

Toots and May also have a daughter, Paula, a single parent struggling to find time for herself and her creative writing. Her home, too, is under construction although the builder has been devoting more of his energies to his client than he has to refurbishing her spare room.

Following a family meal at Paula's flat, Toots can't sleep. He jokes that it's probably his daughter's cooking but later that night, Toots dies in hospital. He's had a heart attack.

Bobby takes his mother back North, but May has no sooner entered the empty house than she realizes that she cannot stay. She tells her son that she is not ready to be a lonely, idle old lady like her neighbors. To the undisguised annoyance of her daughter-in-law, May returns to London. Bobby and Helen argue in loud whispers overheard by May. She announces that she is going to take a stroll to "cheer herself up" and ends up hopelessly lost. No one she stops to ask for directions can point her back to her son's house. Finally, in a panic, May arrives at her daughter Paula's flat.

Paula comforts her mother, telling May she must stay where she is wanted and needed. Paula wants her mother to babysit for her son, Jack, because she needs to pursue her interests. That night, May is awakened by the sound of lovemaking followed by an argument. From the window, May sees her daughter's lover as he leaves the house. It's Darren. May comforts Paula; she thinks that her daughter could do better.

At Paula's flat, her grandson tells May that Paula is seeing a therapist. Paula is overwhelmed by the many injustices of her life and envious of May's housewifely ease. May tells Paula that she was unhappy throughout her marriage but Paula isn't interested. She asks her mother to help her, specifically, to help her with Darren.

May finally meets Darren properly and asks him what he's doing with her daughter. May admits that maybe you get less frightened as you get older.

That evening, May and Paula talk about Darren. May continues to doubt that her daughter is realistic about her future with him. Paula finally admits that she's been trying to break up with him from the moment she met him and resolves to tell Darren the following day.

Alone at a café, May has a croissant and coffee and an idea: she will take a croissant to Darren where he is working on Bobby and Helen's conservatory. Darren is touched by the gesture and they talk while he takes a break. They enjoy each other's company and he invites her to lunch that afternoon. After a meal and a visit to Hogarth's tomb, May and Darren stroll along the river. When she stumbles, Darren catches her and they kiss. May is flustered and full of apologies – she isn't used to drinking at lunchtime.

Back at Paula's, May tries on new clothes. She asks her daughter if she has told Darren it's over between them but Paula has changed her mind again. She wonders what her mother has found out about Darren's feelings for her. Paula takes her mother to her writer's workshop. The participants sit around in a circle and listen as Bruce, an older man, reads his piece aloud. Everyone is assigned to write something and May writes a very personal essay about her failure as a wife and mother. Bruce is effusive in his praise and Paula encourages her mother to go out with him. May visits an exhibition of sculptures in the vast spaces of Tate Modern where she is struck by a beautiful golden image of a young male nude.

May buys Darren a gift, a book of Old Master drawings. She sketches him and they talk while he works on the conservatory. May asks Darren to take her upstairs. He does. They make love and May admits that she thought no one, apart from the undertaker, would ever touch her again.

As May scrubs the floor at Paula's flat, Paula asks what Darren has told her about their relationship. May is surprised – surely Paula has finished with him? Paula snaps at her mother and goes to greet Darren at the door. They sit down to an awkward dinner after which Paula suggests that it's time her mother went to bed. May says she will go out instead. She sees Darren leaving.

May travels on the London Eye, thinking about the turbulence Darren has stirred up in her.

Returning to Bobby and Helen's the next morning, May asks Darren to go upstairs with her and they make passionate love. Afterwards, she offers him money to go and travel, maybe with her.

Paula comes to visit her brother. They are talking about his financial difficulties when Paula idly opens a portfolio of sketches lying on the table. They are May's drawings of Darren, some of them graphically sexual. May's children are filled with horror and disgust. "She's having him!" shrieks Paula.

Back at Paula's flat, the tension between mother and daughter is tangible but Paula doesn't confront May with her suspicions.

Darren and Paula and Bruce and May have drinks at a riverside pub. Darren is restless; May is uncomfortable; Paula is triumphant; Bruce is oblivious. Paula announces that she and Darren are moving in together and reveals that her brother is selling his house.

Darren is hurt, furious that Bobby would decide to sell without telling him. The party moves to Soho where Paula defiantly kisses Darren, glaring the while at her mother. May wanders off alone and ends up sitting on the edge of the Eros fountain on Piccadilly Circus. Bruce finds her there and takes her home and to bed with him. She steals away when he falls asleep.

After persuading her daughter to open the door, May has trouble sleeping. She sees flames in the back garden and goes out to find Paula burning her own manuscripts. Paula claims that she is acting on her mother's wishes: she's not going to waste her time writing.

Bobby suggests that he could fix his mother up with a therapist. He chases Darren and May away from him. May tries to speak to Darren but he has been getting high all morning and he is crude where she expects tenderness. He demands that May make good her offer of money and scoffs when she says she'll buy him a plane ticket so that they can go away together. He rages at being used by women and in particular, by May and her daughter, and proceeds to smash up the conservatory.

Paula confronts her mother with her affair with Darren. May wonders what she can do to make her daughter feel better. Paula says she would like to hit her.

Darren repairs the conservatory as Helen shows an estate agent around the Notting Hill house. May and Paula enter. May has a livid bruise on her face. She announces that she is going home. As she passes, each member of the household looks up in turn and waves a distracted goodbye.

May takes a train back to the suburbs. She packs a bag, picks up her passport and plane ticket and leaves, shutting the door behind her.

About The Production

“The idea for this film came to me when I was thinking about mothers and daughters, parents and children, and their different relations to the past,” says screenwriter Hanif Kureishi. “I was thinking of the way in which, for instance, a daughter might talk to her mother about things that have happened to her which the mother wouldn’t recognize. You begin with an idea like that and then you begin to set it up as a drama.”

“The story is very powerful in a lot of ways,” says director Roger Michell. “It looks at how families work these days. This granny comes to London to visit her grown-up children who’ve not only moved away from where they grew up but they’ve also changed class, they’ve become middle class. It looks at the way in which families fragment through pressures of success or failure, and it also looks at the way in which families seem to contain this DNA of dysfunction, this sort of ‘virus of badness’ which moves effortlessly from generation to generation.”

“You can’t always identify why it turns out that you write about what you write. The more unconscious you are the better. That’s where the action is, in not knowing,” says Kureishi. “A writer looks out for moments of crisis in peoples’ lives - you look for the moment when there’s a sort of breakdown and people have to think very hard about who they are, or who they want to be with, or how they want to live. In the film, May goes back to her house after her husband has died and she says to her son, ‘I can’t stay here anymore’. At that moment, you know that she *could* stay; she could sit down in a chair for twenty years and be put in a home like all the others. Or she can begin a new life at some cost to herself, a life that would involve exploration and pleasure and some good things.”

“I saw May as a woman who has lived half a life without realizing it,” says Anne Reid who plays the title character. “May settled for something when she was very young, as all women of her generation did. But it isn’t until her husband dies and she suddenly starts to be herself and find herself that she really begins to realize who she is. You can become completely submerged in a marriage, it becomes a habit. You don’t really know who you are until suddenly it’s gone and you think ‘Wow, that wasn’t really me; I did what I was supposed to do but it wasn’t really me’.”

“May’s almost treated with disdain by the young women in this film, it seems to me,” says Daniel Craig who plays Darren. “She represents something which hardly exists anymore - a woman who stayed with her husband and looked after him and played the sort of loving housewife. It’s as if they think that May’s done nothing with her life so consequently, they don’t give her any respect.”

Kureishi says he set his story in London, “Because I saw the beginning of the story - this couple on the train, the contrast between age and relative youth, between outside the city and inside the city. I was thinking of the speed and madness of the city and the indifference of children to older people.”

“One of the decisions we made quite early on was to try and shoot everything in a very concentrated area so most of the film takes place within a mile of Shepherd’s Bush Green in West London,” says producer Kevin Loader. “There are a couple of exceptions - the moments in the film when May goes on improving walkabouts. She goes to the London Eye and the wonderful new Tate Modern Gallery. Because we were such a

small crew and we were light on our feet, it was very refreshingly easy to get permission to film in those places. The film was shot naturally, using available light and Roger and Alvin achieved a very interesting aesthetic which always seems to perfectly match the emotional action of the film.”

“The landscape scenes are interpolated into the movie in order to bring out the despair or loneliness of the character; they’re not there as a travelogue or as background,” says editor Nic Gaster. “In some ways that was quite difficult to achieve because the scenes themselves have no dramatic structure as such. But the landscape shots reflect the inner turmoil of the character, the journey inside May’s head. Although I recognize the places and indeed the people, I think that the film could have been set in any large, Western city.”

Roger Michell agrees: “One likes to think that London life brings out the worst in people but I’m sure the same ghastly things happen everywhere. I was in Oslo recently and Oslo is the calm capital of the world but underneath, I’m sure it’s got a capacity for ghastliness. That’s why those calm Scandinavian countries produce brutal writers like Ibsen who deal with precisely this kind of material: the violence done upon families within families.”

“I’ve lived away from London for thirty years and it’s very different now,” says Anne Reid. “It does make you lose sight of the small values of life because it always seems to be such a fight. People haven’t really got time for you here and I think it’s probably true - it does have an effect on relationships. May’s children certainly don’t have time for her. I suppose they seem especially cold people, but she wasn’t a good mother and maybe she has made them like that.”

“The mother discovers that, once she’s lost her husband, she’s lost the structure which made her life stable and sort of dead,” explains Kureishi. “Once he’s gone and she’s in London, she can then begin to find other things. May becomes this sort of rebel, she turns against the past and she begins to think that her own sexuality, her own pleasure is now of value. It’s at the cost of many other things but I’m always interested in the way that sexuality can fruitfully disrupt a life.”

When asked whether he found the screenplay shocking at first reading, Michell laughs. “I thought it was disgraceful, absolutely appalling...No, not at all. It was a fascinating look at an unexpected bit of human experience, something that is not often revealed in fiction or anywhere else: the fact that people, particularly women over the age of sixty, have a sexuality which isn’t suddenly extinguished.”

“It is shocking, says Kureishi. “It’s shocking in the sense that this is clearly something that we would rather not think about. The reasons why we can’t and won’t think about it are interesting and obviously, I think we have to think about it as well. The first generation that started to think about sex in this way, the 60’s generation, will soon be in May’s position. It’s quite an odd, Victorian thing because other generations, the Greeks for instance, didn’t find the idea of older people having sex taboo at all. It’s worth thinking about this.”

Daniel Craig agrees: “The idea that later in life one can carry on living is not explored too often. It’s as if, as people grow older, they stop functioning, sexually and in every other

respect. I know that's rubbish - we all know that's rubbish - but the reality is not something we see very often on the big screen."

Roger Michell adds: "One expects to see images of old men with younger women, but for some reason, it's seen as undignified for old women to have sexual feelings of any sort. It is gender specific and I think it's wrong. It shouldn't be something we find culturally unacceptable or disagreeable. Of course, it shouldn't be something we spend ages of time dwelling upon but it shouldn't have this strange sort of biological taboo attached to it. I suppose it's connected, in a Darwinian way, with evolution: if you're past childbearing age then why should you have sex. Why don't you just get on with the ironing?"

"I think it's God's little joke," says Anne Reid. "He takes your hearing away, makes you a bit short-sighted, the knees go and your back goes but your desire for sex remains totally intact. I think it's a very cruel joke. I speak to lots of women who feel the same way. When I was a girl I thought 'When you get to sixty, you'll be ready to be old.' It's not true. Not true. But I have no intention of becoming invisible as I get older. It's different for actors, you see. As long as you can remember your lines and not bang into the furniture, you can keep going. Everybody else has to retire. All the other people in the business have to retire but actors can go on forever; we really do have the last laugh."

"I went to see 'The York Realist' at the Royal Court," says Michell. "I'd only ever seen Anne Reid on TV in good but inappropriate roles, like 'Dinnerladies' - nothing that would make you think, 'We must cast her as the Mother.' But sometimes you just feel the minute someone sits down that they are the person you want and almost before she opened her mouth and started complaining about something, we thought 'Yes, Anne is who we want.' She has this incredible series of ambiguities about her: she looks about 23 and about 63; she looks quite severe and terribly kind and warm. She's quite strong and Northern and quite sensitive; she's such an interesting person, such a sweet person."

"We went down a list of actresses some of whom are more known than others," says producer Kevin Loader. "In the end, I think the key thing about the casting of May was that it had to be somebody you wouldn't necessarily look twice at in the street. We knew we were not going to cast a former sex symbol to play this part because it's slightly negates the point of the story. The film really is about somebody's inner life being revealed in all its surprising complexity - somebody who seems comparatively normal, could be anybody's granny."

"As you get older, age or time is one of the most interesting things. It's something we all have to think about and deal with. What you write always comes out of something you are preoccupied with but it's hard to say exactly why you might be preoccupied and what exactly it is you are trying to say," says Kureishi. "When I was writing 'My Beautiful Laundrette' and the two boys started to kiss it shocked me, and I thought 'Oh it'll shock other people then, if it shocks me' but I didn't know quite why these two blokes were snogging and why it made the film work. I don't really know why it seemed to me that this old woman finding a sexual relationship is important but it's clear, in way, that it's because it is a kind of hope, a kind of new life."

“Hanif does write these very bittersweet pieces and I think if you look at his recent short stories, a lot of them have the same qualities as “The Mother”. They are funny, cruel, concerned with contradictions of nature, able to look at the absurd, able to be quite wise about people’s neediness,” says producer Kevin Loader. “He has really matured magnificently as a writer since I first worked with him ten years ago. He’s writing now in a way that’s wiser - more humane and understanding of his characters. The extraordinary thing for me is that Hanif has not made his reputation writing women and suddenly, here he is writing a film that to a large extent is about the relationship between a mother and a daughter. I think it’s an extraordinary thing for him to be able to do. When I asked him about this he just said, ‘Well, you know, I’ve had enough years of therapy now that I feel able to write women.’ I don’t know whether that’s true or just a typically Hanif-ish remark. But I think in this film you have that unique Kureishi blend of complex truth and a humorous eye on the absurdities that human relations generate.”

“I guess we wanted to make a much more grown-up film than most of the ones around seem to me to be, because it’s about older people and real lives,” says Kureishi. “The cinema has to be, to a certain extent, a place where you can talk and think about serious things.”

About the Cast

ANNE REID / May

Anne Reid trained at the Royal Academy of Dramatic Art (RADA). Her feature film credits include Stephen Frears' "Liam", Richard Kwietniowski's "Love and Death on Long Island" and John Mackenzie's "The Infiltrator". Anne provided the voice of Wendoline in Aardman Animation's Oscar-winning "Wallace and Gromit: A Close Shave."

Anne recently starred in the acclaimed production of "The York Realist" at London's Royal Court and in the West End. She was seen as Amelia in the Royal National Theatre production of "Wild Oats" and her many regional stage credits include the lead role in the premiere of "A Passionate Woman", Madame Menard in "A Family Affair", "Blithe Spirit", "A Taste of Honey", "Noises Off" and "Billy Liar".

Anne's television credits are numerous, both in comedy and drama, the most of which are "Midsomer Murders," "Sweet Charity," "Linda Green," "Heart & Bones," and "Dalziel and Pascoe." She has worked many times with comedienne Victoria Wood on "Comedy Playhouse", "Pat & Margaret", "Dinnerladies" and her Christmas special, "With All the Trimmings".

DANIEL CRAIG / Darren

Daniel Craig recently appeared in Christine Jeffs' "Sylvia," in which he plays Poet Laureate Ted Hughes opposite Gwyneth Paltrow's Sylvia Plath. Prior to that, he played Paul Newman's son in Sam Mendes' "Road to Perdition". He received a British Independent Film Award Best Actor for his work in "Some Voices," having been nominated in the same category for "The Trench." He has appeared opposite Derek Jacobi's Francis Bacon in "Love is the Devil" and co-starred with Angelina Jolie in "Lara Croft: Tomb Raider". Craig has also appeared in the features "Hotel Splendide," "I Dreamed of Africa," "Love and Rage," "Elizabeth," "Obsession," and "The Power of One." His British television credits include the popular series "Our Friends in the North," "Sword of Honour," "The Ice House," "Moll Flanders," "Kiss and Tell," and "Sharpe's Eagle."

On stage, Craig has starred in "Hurlyburly" with the Peter Hall Company at the Old Vic, "Angels in America" at the National and most recently, in Caryl Churchill's "A Number" opposite Michael Gambon in Stephen Daldry's Royal Court Production.

Craig recently wrapped Roger Michell's upcoming feature "Enduring Love," and is currently in production on "The Jacket," alongside Adrien Brody, Keira Knightley and Jennifer Jason Leigh.

CATHRYN BRADSHAW / Paula

Known for her appearances on the London stage, Cathryn Bradshaw recently starred in the National Theatre production of Humble Boy and in its transfer to the West End's Gielgud Theatre. She played Ophelia to Simon Russell Beales' "Hamlet" at the National and has also appeared in the National productions of "Speer and Summerfolk" under the direction of Trevor Nunn and in Bill Bryden's "The Mysteries". She appeared in Declan

Donellan's "Hay Fever" at the Savoy Theatre and in the Royal Shakespeare productions of Roberto Zucco, "Goodnight Children Everywhere" and "Measure for Measure." At the Donmar, she appeared in Sam Mendes' production of "Assassins" and at the Royal Court, in Stephen Daldry's production of "Search & Destroy".

Cathryn's feature film credits include Carl Reiner's "Bert Rigby You're a Fool." Her many television appearances include Melanie in "Oranges Are Not the Only Fruit," "Poirot," and "Inspector Morse."

STEVEN MACKINTOSH / Bobby

Steven Mackintosh previously collaborated with Roger Michell, Kevin Loader and Hanif Kureishi on "The Buddha of Suburbia" in which he played Charlie Hero and also appeared in Kureishi's directorial debut "London Kills Me." His feature credits include "The Criminal," "Lock, Stock and Two Smoking Barrels," "The Land Girls," and "Twelfth Night." His many television appearances include "A Touch of Frost," "Inspector Maigret," "Inspector Morse," and "Care" for which he received a BAFTA Best Actor nomination.

Steven has recently completed filming director Peter Greenaway's "The Tulse Luper Suitcases."

ANNA WILSON-JONES / Helen

Anna Wilson-Jones' feature credits include "Mrs Caldicot's Cabbage War" and "Vigo." She has recently completed filming on "Gladiator" with the trio of comic actresses from the popular UK sketch programme "Smack the Pony." She has also been seen in a variety of hit television dramas and series including "Monarch of the Glen," "Inspector Morse," "Big Bad World," "As If," "Spaced," "Wonderful You" and "Boyz Unlimited." She will be seen later this year in "The Vice."

Anna's theatre credits include Michael Blakemore's production of "Life After George," and JB Priestley's "Dangerous Corner" in the West End, and regional productions of "Tittle Tattle," "The Promise," "A Midsummer Night's Dream" and "The Importance of Being Earnest."

OLIVER FORD DAVIES / Bruce

Oliver played his first Shakespeare leads, Othello and Falstaff, when a student at Oxford. He then became a history lecturer at Edinburgh University and a regional critic for The Guardian. In 1967 he began as a professional actor at the Birmingham Rep and he has played leading parts in the regions and London's West End in plays as diverse as "The School for Scandal," "Tonight at 8:30," "Hadrian VII" and "Long Day's Journey Into Night."

Since 1975, he has appeared in 26 productions for the RSC, including 15 Shakespeare plays. His work at the National Theatre has ranged from classical ("Hamlet" with Daniel Day-Lewis) to modern (the 1993 David Hare trilogy). He won the 1990 Olivier Award for Best Actor for his role as Lionel Espy in Hare's Racing Demon. Since 1997, he has

played at the Almeida Theatre in "Ivanov" (the first British production of Chekhov to visit Moscow), Pirandello's "Naked," and "Richard II" and "Coriolanus" which visited New York in 2000. In 2002, he played the title role in "King Lear."

His many television appearances include five years as Head of Chambers in "Kavanagh QC" and he has most recently been seen in Trollope's "The Way We Live Now", and in Foyle's War. Other television appearances include "Murder," "Uncle Silas," "A Dance to the Music of Time," "Inspector Morse," "The Absence of War," "A Taste for Death," "The Cloning of Joanna May" and "A Very British Coup."

Oliver's feature film credits include "Mrs. Brown," "Titanic Town," "Paper Mask," "Defense of the Realm" and "Scandal." He will soon be seen in "Gladiator" and "Johnny English."

PETER VAUGHAN / Toots

Peter Vaughan's numerous feature film credits include Oliver Parker's "An Ideal Husband," Bille August's "Les Miserables," Nicholas Hytner's "The Crucible," James Ivory's "Remains of the Day," Terry Gilliam's "Brazil" and Karel Reisz's "The French Lieutenant's Woman." On stage he has appeared in the West End revival of "Twelve Angry Men," in the National tour of "Hobson's Choice" and "An Inspector Calls," and at the Lyric Hammersmith in "Travelling North." His many television appearances include the BBC dramas "Second Sight," "Lorna Doone," "Hornblower," "Our Mutual Friend" and "The Moonstone."

About The Crew

ROGER MICHELL / Director

The son of a British diplomat, Roger Michell was born in South Africa and brought up in Beirut, Damascus and Prague. Following a series of successful theatre and television productions, Roger Michell rapidly made his mark as a film director with features including the box office hits “Changing Lanes” starring Ben Affleck and Samuel L. Jackson and “Notting Hill” starring Hugh Grant and Julia Roberts. His BAFTA-winning “Persuasion” was one of the first of the recent popular Jane Austen adaptations. His previous collaboration with writer Hanif Kureishi and producer Kevin Loader was the award-winning BBC mini-series “The Buddha of Suburbia.” Michell has also directed the screen adaptation of his own award-winning West End production of My Night with Reg. Michell’s stage credits include Joe Penhall’s Blue/Orange for the National Theatre. Other credits include the feature film “Titanic Town” starring Julie Walters, the television film “Ready When You Are, Mr. Patel” and the mini-series “Downtown Lagos.”

HANIF KUREISHI / Screenwriter

Born and raised in Kent, Hanif Kureishi read philosophy at King’s College, London. He won the George Devine Award for his play Outskirts in 1981 and the following year, was appointed Writer-in-Residence at the Royal Court Theatre. In 1984 he received an Oscar nomination for Best Original Screenplay for “My Beautiful Laundrette” which was directed by Stephen Frears, as was Kureishi’s second screenplay, “Sammy and Rosie Get Laid.” Kureishi made his directorial debut with his screenplay “London Kills Me.” His Whitbread Prize-winning first novel, The Buddha of Suburbia was made into a four-part drama series by the BBC in 1993, directed by Roger Michell and produced by Kevin Loader.

Kureishi’s version of Brecht’s Mother Courage has been produced by The Royal Shakespeare Company and The Royal National Theatre. His story, “My Son the Fanatic,” from his first collection of short stories was adapted for the screen and directed by Udayan Prasad. Intimacy, his third novel, was published in 1998 and together with several of Kureishi’s short stories, was adapted for the award-winning film of the same title, directed by Patrice Chereau. Hanif Kureishi is also the author of the novel The Black Album, and the collections of short stories Love in a Blue Time, Midnight All Day and most recently, The Body.

KEVIN LOADER / Producer

An experienced television producer, Kevin Loader made his feature debut producing “Captain Corelli’s Mandolin” and recently produced “To Kill a King” starring Dougray Scott, Tim Roth and Rupert Everett.

After graduating from Christ’s College, Cambridge and before moving into film and television, Loader taught at the University of Connecticut while studying for a PhD in American literature. A job with Connecticut’s public television station led to a traineeship with the BBC and on his return to London, Loader produced and directed a variety of current affairs and arts programs, as well as documentaries. These included

"The Late Show," a daily arts program, and documentaries on playwright Arthur Miller and composer John Adams. In 1990, he moved to the BBC Drama department where he produced TV serials including the award-winning "Clarissa" and "The Buddha of Suburbia." Other credits include "My Night with Reg" (1996), "Degrees of Error" (1995), "Bed" (1995), and "Look At It This Way" (1992). Loader also executive produced a number of award-winning programs including Tony Marchant's "Holding On" and Peter Flannery's "Our Friends in the North."

While developing "Corelli" and as manager of The Bridge, a London-based film production company owned by Sony Pictures and Canal Plus, Loader was involved in developing a slate of projects including "Birdsong" and "Enduring Love," and executive produced the teen comedy, "Virtual Sexuality." Currently, Loader and director Roger Michell are partners in production company Free Range Films which, in addition to producing "The Mother" is developing screenplays by Joe Penhall, Nick Dear and Tony Marchant. Loader's next film projects include "Enduring Love" from the novel by Ian McEwan, "Idlewild," and Emily Young's adaptation of Andrea Ashworth's best-selling novel "Once in a House on Fire."

ALWIN KÜCHLER / Director of Photography

Cinematographer Alwin Küchler is known for his work with Lynne Ramsay, with whom he studied at the National Film and Television School and for whom he has shot "Morvern Cellar," "Ratcatcher" and her award winning short films "Small Deaths" and "Gasman." Küchler's first feature as D.O.P. was "Welcome II the Terrordome." He has since worked with directors Damien O'Donnell ("Heartlands"), Michael Winterbottom ("The Claim"), Peter Cattaneo ("Lucky Break") and Kevin Macdonald (Academy Award-winning documentary "One Day in September"). Küchler has also shot numerous television commercials including Reebok, BMW, Sony Playstation and Stella Artois, and music videos for (among many others) Oasis, Faithless, and Simple Minds.

NICOLAS GASTER / Editor

Editor Nic Gaster's feature film credits include Elaine Proctor's "Kin," Chris Menges' "A World Apart," Volker Schlöndorff's "The Ogre," Ate de Jong's "All Men Are Mortal," Milcho Manchevski's "Dust" and "Before the Rain," Lavinia Currier's "Passion in the Desert," and Lindsay Anderson's "The Whales of August."

MARK TILDESLEY / Production Designer

A frequent collaborator of Michael Winterbottom, production designer Mark Tildesley has worked with the director on his most recent "Code 46," "24 Hour Party People," "The Claim," "With or Without You," "Wonderland," and "I Want You." Other feature credits include Danny Boyle's "28 Days Later," Marc Evans' "Resurrection Man" and Carl Prechezer's "Blue Juice."

NATALIE WARD / Costume Designer

Natalie Ward's feature credits as costume designer include Damien O'Donnell's "Heartlands," and Michael Winterbottom's "24 Hour Party People" and "Wonderland." She has also worked in the wardrobe departments on "Bridget Jones's Diary," "The Beach," "Notting Hill," "Elizabeth," "I Want You," "The Leading Man" and "Go Now."

JEREMY SAMS / Composer

Jeremy Sams previously worked with director Roger Michell as the composer of the BAFTA-winning score for "Persuasion." He has written, arranged and directed music for more than 50 theatre, television and radio productions including "The Wind in the Willows" and "Arcadia" for the Royal National Theatre; "The Merry Wives of Windsor" for the Royal Shakespeare Company and television dramas "Old Times" and "Uncle Vanya" as well as the series "Have Your Cake and Eat It." In addition, he is a renowned theatre director, with productions including "Marat/Sade" for the National, "Enter the Guardsman" at the Donmar, and "Noises Off" in the West End and on Broadway. His translations include "Les Parents Terribles" and "The Miser and Mary Stuart" which were both performed at the National. He recently adapted the West End hit, "Chitty Chitty Bang Bang."

BBC FILMS

Current BBC Films productions include Christine Jeffs' "Sylvia" starring Daniel Craig as Poet Laureate Ted Hughes opposite Gwyneth Paltrow's Sylvia Plath, Michael Winterbottom's Berlin Golden Bear Winner "In This World," Stephen Frears' "Dirty Pretty Things" starring Chiwetel Ejiofor and Audrey Tautou, Thaddeus O'Sullivan's "The Heart of Me" starring Olivia Williams, Helena Bonham-Carter and Paul Bettany; and Tim Fywell's "I Capture the Castle" starring Romola Garai, Bill Nighy and Tara Fitzgerald.

Upcoming BBC Films include "Mifune" director Soren Kragh-Jacobsen's "Skaggerak" (a BBC Films/Nimbus Films coproduction) and "Kiss of Life" starring Peter Mullan and Ingeborga Dapkunaite, written and directed by Cinéfondation winner Emily Young.

Latest additions to the BBC production slate are Danny Boyle's "Millions" and the feature film adaptation of the award-winning BBC series "Edge of Darkness" to be directed by Martin Campbell from a script by Andrew Bovell ("Lantana") with Catch-23 and BBC Films sharing development, financing and production duties.

Recent BBC Films productions for television include the Emmy and Golden Globe winner and multiple SAG nominee "The Gathering Storm," Sarah Gavron's acclaimed "This Little Life" and Stephen Poliakoff's historical drama "The Lost Prince" which received outstanding reviews and viewing figures on its first UK broadcast.

RENAISSANCE FILMS

Renaissance Films has evolved from a production company in the late 1980's, when it produced Kenneth Branagh's first three films, 'Henry V,' "Peter's Friends" and "Much Ado About Nothing" alongside "The Wings of the Dove," "Twelfth Night" and 'The Madness of King George,' to a sales, marketing and financing company over the past three years. The company is backed by Hermes, a City of London pension fund manager, which in the summer of 2002 approved a strategy that concentrates on world sales.

Current projects in development include Neil LaBute's "Vapor" as well as a four picture development deal with Free Range. Recently releases projects include Rose Troche's "The Safety of Objects," starring Glenn Close and Dermot Mulroney which won the Deauville Film Festival's Critics Prize and Best Actor prize and George Clooney's "Confessions of A Dangerous Mind" starring Sam Rockwell, Drew Barrymore, George Clooney and Julia Roberts, on which Renaissance initiated the financing.

CAST in order of appearance

Anne Reid
Peter Vaughan
Anna Wilson Jones
Daniel Craig
Danira Govich
Harry Michell
Rosie Michell
Izabella Telezynska
Steven Mackintosh
Cathryn Bradshaw
Carlo & Sachin Kureishi
Simon Mason
Oliver Ford Davies
Jonah Coombes

May
Toots
Helen
Darren
Au Pair
Harry
Rosie
Polish Cleaner
Bobby
Paula
Jack
Man in Tate Gallery
Bruce
Estate Agent

CREW

Directed by
Produced by
Written by
Executive Producers

Executive Producers

Director of Photography
Production Designer
Editor
Costume Designer
Music Composed by
Casting by
Line Producer

First Assistant Director
Second Assistant Director
Third Assistant Director

Assistant to the producer
Assistant to the Director
Production Coordinator
Location Manager
Unit Manager

Focus Puller
B Camera Operator
B Camera Focus Puller
Clapper Loader
Grip
Rigger
Gaffer

Roger Michell
Kevin Loader
Hanif Kureishi
David M. Thompson
Tracey Scoffield
Angus Finney
Stephen Evans
Alwin Küchler
Mark Tildesley
Nicolas Gaster, G.B.F.E.
Natalie Ward
Jeremy Sams
Mary Selway & Fiona Weir
Rosa Romero

Barrie McCulloch
Olivia Peniston-Bird
Paul Mason

Katie Bullock-Webster
Luke Redgrave
Steffy Marrion
Jonah Coombes
Julia Kennaway

Olly Tellett
Luke Redgrave
Peter Byrne
Henry Landgrebe
Lucho Zuidema
John Law
Harry Wiggins

Electrician	Steve Mathie
Sound Recordist	Danny Hambrook
Boom	Orin Beaton
Sound Assistant	Adam Laschinger
Art Director	Mark Digby
Set Decorator	Michelle Day
Standby Art Director	Chris Lightburn-Jones
Prop Master	Nick Thomas
Draughtsman	Dennis Schnegg
Make-up Designer	Konnie Daniel
Wardrobe Assistant	Gemma Evans
Floor Runners	Sam Edmonds
Production Runner	Stephen Kelly
	Andrew Tapper
Associate Editor	Kim Gaster
Post Production Supervisor	Alastair Hopkins
Production Accountant	Richard Juneman
Assistant Accountant	Gurdeep Ubhie
Supervising Sound Editor	Danny Hambrook
Supervising Dialogue Editor	Stuart Henderson
ADR Editors	Graeme Stoten
	Michelle Woods
Foley Editor	Gianluca Buttari
Assistant Sound Editor	Adam Laschinger
Foley Artists	Melissa Lake
	Paula Boran
Foley Recordist	Owen Bleasdale
Re-recording Mixer	Tim Alban
Assistant Re-recording Mixer	Matt Skelding
Stills Photographer	Ivan Kyncl
Music Supervisor	Richard Paine
Music Recorded at	Air-Edel Recording Studios
Double Bass	Alec Dankworth
Drums	Ralph Salmins
Piano	Simon Chamberlain
Music Engineered by	Tom Leader
Musicians Contractor	Isobel Griffiths
Digital Producer	Rod Shelton
Digital Supervisor	Sally Clayton
Senior Colorist	Mark Vincent
Technical Supervisor	Laurent Treherne

Senior Composer
Digital FX Composer
Assistant Composer
ArriLasert Operator

Tim Davies
Rob Ellis
Safiya Ravat
Erica Brunning

For BBC Films

Production Executive
Business Affairs

Jane Hawley
Jane Wright
Isabel Begg

For Renaissance Films

Head of Marketing
Assistant to Stephen Evans

Michaela Piper
Will Davies

Completion Guarantor
Catering by

IFG
Leila McAlister
Ben McAlister
Maquis Restaurant
Roger Sampson
AON

Insurance

Legal Services

Jeremy Gawade
Sarah Jane Facer
Lee & Thompson

Public Relations

Liz Miller
McDonald & Rutter

Camera Equipment supplied by
Grip Equipment supplied by
Lighting Equipment supplied by
Originated on Motion Picture film from
Digital Post Production
Laboratory Contact
Rushes Telecine
Digital Visual Effects by
Post Production Facilities
Re-recorded at
Film Equipment
Negative Cutters
Health and Safety Consultancy
Medical Services Provided by
Communications Equipment Supplied by

ARRI Media
Take 2 Film
VFG BOW
Kodak
VTR
Martin McGlone
Soho Images
VTR
Edit Hire
Videasonics Cinema Sound London
ARRI Media
Tru Cut
David Deane Associates
BBC Occupational Health Centre
Wavevend Communications Limited

TATE MODERN Sculptures

<p>Noguchi "The Self" With permission from the Noguchi Foundation, Inc. New York.</p>	<p>Alberto Giacometti "Man Pointing" 1947 © ADAGP, Paris and DACS, London 2002</p>
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<p>Anthony Gormley "Untitled Francis" Courtesy of the White Cube / Jay Jopling</p> <p>© Alan Bowness, Hepworth Estate</p> <p>"Portrait of a Man Standing" © Leonard McComb</p> <p>"Woman" © Reg Butler</p> <p>David Smith "Forging IX" © Estate of David Smith / VAGA, New York / DACS, London</p> <p>David Smith "Forging VII" © Estate of David Smith / VAGA, New York / DACS, London</p>	<p>Aristide Maillol "Venus with a Necklace" © ADAGP, Paris and DACS, London 2002</p> <p>Germaine Richier "Hurricane Woman" 1948-9 cast 1995 © ADAGP, Paris and DACS, London 2002</p> <p>Germaine Richier "Storm Man" 1947-8, cast 1995 © ADAGP, Paris and DACS, London 2002</p> <p>William Turnball "Idol 2", 1956 © William Turnball 2002, All Rights Reserved DACS</p> <p>William Turnball "Idol 4" © William Turnball 2002, All Rights Reserved DACS</p>
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ADDITIONAL MUSIC

<p>"Space Oddity" composed by David Bowie © Onward Music Limited</p> <p>"Bodyshock" Composed by Adam Laschinger © Mother Productions Ltd</p>	<p>"Clint-Eastwood" Written by Damon Albarn, Jamie Hewlett And Del Tha Funky Homosapien Published by EMI Music Publishing Ltd Courtesy of EMI Records Ltd</p>
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