

# **"THE EDGE OF LOVE"**

## **PRODUCTION NOTES**

Capitol Films and BBC Films present

In association with the Wales Creative IP Fund and Prescience Film Partners 2

A Sarah Radclyffe Production

A Rainy Day Films Production

A John Maybury Film

Keira Knightley

Sienna Miller

Cillian Murphy

Matthew Rhys

"The Edge of Love"

Casting Director - Nina Gold

Hair and Make-Up Designer - Daniel Phillips

Costume Designer - April Ferry

Music by Angelo Badalamenti

Film Editor - Emma E. Hickox ACE

Director of Photography - Jonathan Freeman

Production Designer - Alan MacDonald

Executive Producers

David Bergstein, Linda James, Hannah Leader, Joe Oppenheimer,  
Tim Smith, David M Thompson

Co-Producers

Huw Penallt Jones     Bill Godfrey

Line Producer - Lesley Stewart

Produced by Rebekah Gilbertson

Produced by Sarah Radclyffe

Written by Sharman Macdonald

Directed by John Maybury

## **SHORT SYNOPSIS**

Two feisty, free-spirited women are connected by a charismatic poet who loves them both.

The passion and pathos of legendary poet Dylan Thomas is told through the lives of two women. Vera Phillips and Dylan were childhood sweethearts; fast forward ten years and the two reconnect in war-time London. She's working as a singer whilst he's churning out propaganda scripts for government in aid of the war effort. The two feel the thunderbolt once more, but Thomas is now married to the adventurous Caitlin. Despite their love-rival status, the women form a surprising friendship; whilst Caitlin indulges in her own infidelities she knows her husband's connection with Vera is something deeper.

In Vera's life the turmoil continues. She marries her devoted admirer William Killick, but when William is posted abroad on a dangerous assignment behind enemy lines Vera returns with her friends to Wales, where the battle between her heart and head becomes more intense.

William, scarred by war, comes back a changed man and finds that Vera is no longer the carefree cabaret girl he married. Neighbourhood gossip, together with Dylan's open mockery of soldier-heroes, fuels William's anger. Enraged, he stages a violent attack that forces Vera to choose between the men in her life and the friend that she loves.

## **SYNOPSIS**

LONDON 1941. Vera Phillips (Keira Knightley) sings on a tube station platform, to an audience sheltering underground from the blitz. In the audience is Captain William Killick (Cillian Murphy), who closely watches the singer.

At the Wheatsheaf pub, Vera runs into Welsh poet Dylan Thomas (Matthew Rhys) who greets his childhood sweetheart with delight and asks her if she still loves him. Dylan tells her he is writing propaganda films, as he hasn't enough money to be able to write his poetry and that he's not fighting in the war because of continuing ill health. There is still clearly a strong attraction between them.

Dylan's wife, Caitlin (Sienna Miller) travels to London by train, surrounded by soldiers. She loves being the centre of attention and flirts heavily with one of them.

At a viewing theatre Donald Taylor attempts to get Dylan to focus on the commentary for a propaganda film, His mind is clearly not on the job and secretary, Anita Shenkin asks Dylan about Vera. He tells her she reminds him of his golden childhood. He finds Caitlin waiting for him. Caitlin is annoyed to find Dylan hasn't got anywhere for them to live.

William Killick follows Vera towards the tube exit and offers to buy her a drink, but the independent-minded Vera turns him down.

Back at the Wheatsheaf, Dylan introduces Caitlin to Vera, Vera is surprised and disappointed to find he has a wife. While Caitlin goes off to flirt with a sailor, Dylan tells Vera that she and he are soul mates.

Dylan and Caitlin arrive at her sister Nicolette's house, who has reluctantly allowed them to stay.

Back on the underground, William again watches Vera sing, but this time follows her back to the pub. Caitlin befriends him, but he only has eyes for Vera. Vera confesses to Caitlin that she doesn't want to fall for a soldier who is then going to die. Caitlin suspects it's because Vera hasn't got over her first love, Dylan.

Back at Nicolette's house, Dylan drunkenly pees in a pot plant. Next morning he and Caitlin are thrown out and with no other option, move in with Vera.

A sailor beats up Dylan for being a conscientious objector. William comes to his aid. Later that night Dylan watches Vera sleeping, Caitlin aware of Dylan's feelings for Vera, warns him off her as they have become friends.

On a date at the Cafe de Paris, William and Vera are dancing when a bomb goes off. Vera breaks down and asks William to make love to her.

Dylan reads a poem to Caitlin, it's about the loss of Vera. Caitlin tells him she doesn't like it and asks him why he doesn't write poems for her anymore. William arrives with a marriage licence and asks

Vera to marry him, Vera laughingly resists, Dylan and Caitlin answer for her, "yes".

Caitlin and Vera talk about their loss of virginity. Caitlin tells Vera she knows it was with Dylan. Vera assures her they were very young. Caitlin advises Vera never to tell William as he won't forgive the past as she can.

Vera and William marry. On their last night together before William goes off to war, William asks Vera about Dylan. She confesses they were together once. William asks her to say she loves him; she says she'll say it when he comes back to her alive.

Vera is pregnant. She tells Caitlin she wants to go home to Wales.

WALES. The baby is born. Caitlin and Dylan live in a neighbouring bungalow to Vera. Vera asks Dylan why he sleeps with other women and he tells her because Caitlin does. Vera tells him it's different because it doesn't mean anything to Caitlin.

At the Black Lion pub Dylan and Vera hear the locals gossiping about Dylan having two women while poor William, fighting for his country, is paying for their fun.

Feeling lonely, Vera succumbs to Dylan. Soon after she receives a telegram telling her William is coming home. She tells Caitlin she can't remember him. Caitlin tells Vera she is pregnant and unsure who the father is says she won't have it, but she needs money. Vera says she will pay for the abortion.

Vera meets William at the station. At first William doesn't recognise her as she has changed so much. They are strangers to each other.

Vera goes to see Caitlin, who has had an abortion and tells her that William has changed and doesn't love her anymore. They comfort each other.

William, having a difficult time adjusting to civilian life with Vera, realises all his money has been spent and, fuelled by gossip confronts Vera demanding to know if their son, Rowatt is Dylan's child. Vera tells him she loves him, but he asks if she has slept with Dylan.

At the pub, John and Anita are arguing with Dylan over his unfinished script. William, drunk, intends to confront Dylan, but gets into a fight with Anita. In a drunken fury William loads a gun and makes his way to Dylan's bungalow where he lets off a burst of fire. Bullets rip through the walls. William shoots off another round and threatens them with a grenade, but Vera manages to lead him away. The police take William away.

A distance has developed between Caitlin and Vera, since Vera slept with Dylan. Vera won't admit it, but Caitlin instinctively knows the truth. Caitlin asks Vera if William thinks that Rowatt is Dylan's baby and asks if indeed he is. The child is not Dylan's but Vera, ashamed of giving into Dylan in a weak moment and knowing how it will hurt Caitlin, is unable to admit the truth.

At the courthouse, evidence is heard against William. Vera begs Dylan to help him. In a jealous pique Dylan tells the court that William tried to kill him. Vera finally realises that Dylan is living in the

past and his love for her is not real, she tells him that if he has sent her husband to jail she will never forgive him. But the court acquits William despite Dylan's testimony.

With their friendship severed, there is no choice but for Dylan and Caitlin to leave Wales. Vera tells Caitlin she didn't mean to hurt her and to write to her. They smile at one another.

## **PRODUCTION STORY**

Directed by the award-winning John Maybury (*Love is the Devil, The Jacket*) *The Edge of Love* boasts an exciting cast of young actors including Keira Knightley (Academy Award Nominee for *Pride and Prejudice, Pirates of the Caribbean 1, 2 and 3, Atonement*), Sienna Miller (*The Mysteries of Pittsburgh, Factory Girl, Interview*), Cillian Murphy (*Sunshine, Batman Begins, The Wind that Shakes the Barley*) and Matthew Rhys (*Brothers and Sisters, Abduction Club*) as the poet Dylan Thomas.

*The Edge of Love* is produced by Rebekah Gilbertson and Sarah Radclyffe. The screenplay is by Sharman MacDonald. The impressive production team includes Director of Photography Jonathan Freeman (*Hollywoodland, Rome*), Academy Award nominated Costume Designer April Ferry (*Southland Tales, Donnie Darko*), Production Designer Alan MacDonald (*The Queen, Love is the Devil*) and Editor Emma Hickox (*Becoming Jane, Kinky Boots*), with music by Angelo Badalamenti (*Twin Peaks, Wild at Heart, Mulholland Drive, A Very Long Engagement*).

Principal photography began on location in Wales in May 2007 before moving to locations in London and Pinewood Studios.

The film was financed by leading international sales and production company Capitol Films, BBC Films, Wales Creative IP Fund and Prescience Film Finance.

## **ABOUT THE PRODUCTION**

Producer Rebekah Gilbertson was at the National Film and Television School when she came up with the idea to make a feature film about her grandparents' relationship with the Welsh poet Dylan Thomas.

*The Edge of Love* is about the friendship and complicated love lives of four young people in the Second World War. The great Welsh poet Dylan Thomas, his lively wife Caitlin Thomas, Gilbertson's grandmother Vera Phillips and her grandfather William Killick, a war hero.

"Since I was a little girl, I'd always known that my grandmother had had a friendship with Dylan Thomas. They'd grown up together in Swansea and they'd been neighbours, they went to school together and they spent summer holidays together," says Gilbertson. "In 2001 I came across a book that some of my aunts had been involved with called "Dylan Thomas: A Farm, Two Mansions and a Bungalow", by David Thomas which focussed a lot on my grandparents relationship with Thomas. There was always a mystery about the story, there was something that wasn't really spoken of at home, so in this book I could actually read about their connection".

It corresponded with a time when Gilbertson was filling in her application form for the National Film and Television School. One of the projects she had to do during the course was to adapt a book for a

feature film, encouraged by one of her aunt's, Gilbertson chose David Thomas' book.

Gilbertson adds "We found a human and dramatic story to tell; the story of young people during a time of war. I am always drawn to stories that reflect or comment on the human condition. This looks at all the experiences of love and often the loyalty or lack of it between human beings. So at its heart it's about friendship and about how some friendships can't last. It's about first love and last love and a study of all the different experiences of love."

Writer Sharman Macdonald, was soon brought on board to write the script. "I had previously encountered writer Sharman Macdonald when I asked her for script guidance on a couple of shorts I was making. I told her about the idea for the film and she said she would love to write it and I was thrilled as I am such a huge fan of her work," explains Gilbertson.

Writer Macdonald didn't approach the film as a story about Dylan Thomas. "I viewed it as a story about the rivalry between two women over one man disturbed by a loving friendship that develops between them. I was interested in the beginning, the middle and the end of that friendship, about how that friendship can end. We all have friendships that are incredibly precious to us and then suddenly they're gone. I was interested to examine that phenomenon as it's universal. The fact that it involved Dylan and Caitlin Thomas was a gift, but it was incidental".

Worried about the effect the film might have on Gilbertson's family, Macdonald had to make sure they were all happy for her to go ahead. "Very early on, when I thought I might like to write the script, I said to Rebekah that I couldn't do it if there were going to be any boundaries. It was important to me that

she think about any potential betrayal to her grandparents in their portrayal. So she needed to discuss what this might mean with her family, which she did and came back and gave me carte blanche. So I had complete freedom".

Once the script was underway, Gilbertson turned to experienced producer Sarah Radclyffe to help her bring the project together. "While I was at film school Sarah was my mentor and it seemed a natural progression to ask her to co-produce the film. Her wealth of experience brought so much to the table. It seemed natural to be a team together".

Radclyffe had previously worked with a film school producer on a personal project, so knew what was possible. "I like working with younger producers, they bring a different sort of energy and I had had a very good experience working with Shaun Slovo making *A World Apart*, which was also a personal story that had begun as a film school project. I loved the idea that this was a non-period, period film and it was so relatable to the contemporary world. It's set during the Second World War, but its wartime anytime. It could be Iraq, Afghanistan or Vietnam".

It was Maybury's directorial vision that appealed to Radclyffe and Gilbertson, but as Gilbertson explains, it wasn't easy to get his attention. "It was a long journey to get John. In my first week at film school John came to show *Love is the Devil*, his film about Francis Bacon and I fell in love with it and found it totally inspiring. I loved that he'd taken just a short period of time in Francis Bacon's life and how, since he'd been denied the use of the actual paintings, he'd recreated the feel of them in the visual language of the film. That really touched me and I knew he was a filmmaker I would love to work with, he had a very original voice. John brings a dark and playful edge to the story and that's the way I wanted to go with the film. It was a long journey to get him on board. At the time, Sharman's

daughter Keira Knightley, was working with John on *The Jacket* and had a very good working relationship with him, but trying to get him to read it was another thing altogether. We tried all sorts of things to get his attention, Keira wrote him a poem and I bought him champagne, but he was busy thinking about another project. Some months later Keira rang him and just said will you please read this script and he called back the next day and said yes”.

Sharman Macdonald was also an admirer of Maybury's work. "I admired John's work and I loved *Love is the Devil*, absolutely loved it. I knew him, as Keira worked with him on *The Jacket*, which I think he shot absolutely magnificently, but it still took us about four years, a bottle of pink champagne, and some very bad poetry to get him to read this script!"

For Radclyffe who had known Maybury since both had worked with Derek Jarman, he was the natural choice. "I'd always wanted to work with John. He just had the right combination, he's fantastic with actors and gets the most amazing performances and has a great visual sense and just seemed perfect for this film”.

For his part, Maybury was not only attracted by the story of the artist, but by the story of the women in his life. "The story is actually about a love affair, not a sexual love affair, but an emotional love affair between two women. Actually the way that women, particularly in this period, but I think it's still true today, sacrifice their intimate friendships with each other for the men in their lives".

As with *Love is The Devil*, Maybury was not interested in making a conventional biopic of the artist. "With *Love is the Devil* I tried to avoid the usual pitfalls of biopic language, and with this again, it isn't a usual biopic, it's about a four year period during the Second World War, and Dylan happens to be a

character. His poetry does appear in the film, almost like a Greek chorus echoing elements of the storyline as it progresses, but I don't think it's really a film about Dylan Thomas, it's about the women and their relationships – the close bond that forms between them is harmed and damaged almost by their commitment to the men in their lives. What interests me about dysfunctional artists – Francis Bacon was one, Dylan is another, is that they were capable of producing work of incredible beauty, but that beauty doesn't necessarily translate into their day to day life or the way that they treat those around about them".

While Keira Knightley was instrumental in getting Maybury involved in the project, she hadn't initially envisaged starring in the film. "When I first read the script I really liked it, but I hadn't thought about being in it. I initially just gave it to a producer I was working with, who then asked me if I was interested in being in it and on the spur of the moment I just said yes. Sharman had had me in mind for Caitlin, but I was more interested in Vera, as I got very caught up in the relationship between her and William. It also appealed to me that she goes through this transition which is more interesting to me as an actress. At the beginning of the film she is this confident, independent spirited person, but in a way the life gets sucked out of her so by the end she is a completely different person. I found that incredibly heartbreaking and I could just see her character more clearly than Caitlin".

For Knightley, having to sing was the most daunting part of the role. "Every time I thought about having to do it I felt sick and I was furious with my mother for writing the songs into the script! But I've never had to do it before and knew it was good to stretch oneself. We pre-recorded everything, but on the day John decided we were going to do it live, which was a bit of a surprise as no one normally does that. I don't think you're going to see a singing career from me anytime soon!"

Maybury was more than impressed with Keira's ability to sing. "When I first read the script I called her up and asked her if she could sing, and when she said 'I don't know' I said to her, 'well you better be able to' But of course, this is where this woman is so clever – she wouldn't take on something like this if she didn't know that she could do it, and she did know. She had a few lessons with a vocal coach, and I wasn't allowed to attend because she was too embarrassed – and I said if you're too embarrassed to let me watch you practise, I'm going to be sticking you down a tube drain with 150 extras and I'm going to make you sing live, so you'd better get over your reticence. The weird thing is she has a great voice – she fluctuates between Julie Andrews and later on I got her to do a more Marilyn Monroe breathy thing – but she can sing. It's as simple as that. Her singing is great. I took a CD to the Colony Room and everyone thought they were real period songs. She has a beautiful voice and as an actor she delivers the performance”.

"I love the scenes in which Keira sings", says Radclyffe. "She has the most amazing and beautiful voice. I think she was nervous, so she was incredibly brave to do it. I think those scenes are magical”.

Knightley found working with Maybury quite challenging. "He trusts his actors, which has never happened to me before, so it's empowering, but completely terrifying - the way he says "well it's your character so you know what to do, so do it". He moves so fast, he can do one take per scene which is wonderful and spontaneous, but terrifying. But we were helped because the dialogue was so good, so you don't have to try to make it sound good, because it already is good”.

Keira was also able to draw on people she knew to round out her character. "Although Vera is Rebekah's grandmother, Sharman, who is half Welsh, partly based her on members of her family who I knew. So some of the stories are from stories that were in my family and the character of Vera is

partly based on people that I have known all my life”.

Maybury found that Knightley had matured as an actress since working with her on *The Jacket*. "I'd worked with Keira when she was 18, and she proved herself as an actor of incredible talent. She is a very serious actor, she's matured enormously in the period since I worked with her, she's now in her early 20's, but with the work that she's done since then, she's learnt her craft incredibly fast. I wanted to work with Keira again, and make something more elegiac, more poetic than my last film. I wanted to make something a bit more light, which this sort of is. For me its light – it has a levity, it's very lyrical. The story of the two girls is very moving, very touching and is unusual for a film nowadays to have one female lead not to mention two female leads, where two actresses are really allowed to develop a relationship as characters together. The contradictions and contrasts between Caitlin Thomas and Vera Phillips are fascinating to me”.

Matthew Rhys was cast in the central role of Dylan Thomas. For Gilbertson he captures Thomas perfectly. "I think Matthew was born to play Dylan Thomas. It was very important to me that he be played by a Welshman. When I first met Matthew I just thought he is Dylan, and he did this screen test that was just phenomenal. He did a lot of research for the role; he met up with Aeronwy Thomas, Dylan and Catlin`s daughter, he read a lot of books and all the poetry, he listened to tapes of how Dylan spoke and looked at photographs and put so much passion into the role and it has paid off. What Matthew captures so beautifully was that Dylan was great fun, and he also isn't afraid of Dylan`s dark side and like most poets there is always that dark side and he gets the balance beautifully between the fun and something more complex. He is Dylan!"

Maybury was equally impressed with Rhys. "Matthew is a terrific actor and hugely under-rated. I

actually watched a piece made for the BBC about Beau Brummel, where Matthew played Lord Byron and it was very interesting to see how he handled playing someone as iconic as Lord Byron, and to bring such humanity and warmth to someone who again is larger-than-life and dangerous to know. Dylan is fascinating as a character and is brilliantly portrayed by Matthew as a darkly malevolent figure. Matthew has a great depth and resonance and it was interesting that at times he almost seemed to be channelling Richard Burton who gave the great reading of *Under Milkwood*. He's a very sophisticated, very complex actor. He's very attractive, but he'd do this thing just before we'd do a take where he'd push his head back and get double chins, and in between takes he was eating every piece of craft service food and getting fatter and fatter. I said I'd like Dylan to be a little bit sexy, but Matthew wanted to be the grotesque that Dylan was on the way to becoming. There are two Dylan's in this film – there's the Dylan that is the spoilt, child-man poet, who's screwing anything that moves. But that element, the flawed artist, is something that I respond to and relate to and react to very well, and Matthew took that on board and was prepared to go to much darker places than most actors would do. He's not a very likeable character in this film, and for me that's a mark of a truly great actor, when they're prepared to be un-likeable. And Matthew does in this – and yet he does have an inherent charm, as does Dylan”.

For Matthew Rhys playing Dylan was the dream role. "It's the sort of role you always hanker for. He's this huge iconic figure in Wales that everyone loves and everyone has an idea of who he is, but this is actually the first time he has been put on screen”. The script was also an instant draw for Rhys. "It was an absolutely beautiful piece of work, so textured and layered, which is all you can hope for when the brown envelope hits your mat. It would stand alone beautifully, if you removed these real life characters and inserted fictional ones because as a piece of writing it's amazing. It's the icing on the cake that these were real characters”.

To embody Thomas, Rhys embarked on a lot of research. "There is a lot of vocal archive of him and a lot of people alive who remember him and therefore you have a duty and obligation to be relatively true to the person he was. I spent some time with his daughter Aeronwy Thomas and both she and John said don't go for an impersonation which gave me a greater degree of freedom".

Rhys spent hours listening to the tapes of Thomas and was helped in his approach by Thomas' daughter. "One of the things Aeronwy told me was that he never walked with a great deal of purpose and that was a hook for me. I tried to slow myself down and drop my centre of gravity and to put on weight". The voice was also important in capturing Thomas' essence. "When he went to work for the BBC he adopted a very plummy English accent which I've tried to scale down to make it less affected and so more believable", Rhys says.

Working with Maybury on playing such an iconic figure, gave Rhys the confidence he needed to play the role. "John gives you a phenomenal amount of confidence. He is the complete director and has an artist's eye. He has a great understanding of the human condition so he knows where to guide you, but he teases you as well, which makes things more relaxed".

Cillian Murphy was cast as Gilbertson's grandfather William Killick. "I was so excited about Cillian", says Gilbertson. "He was brilliant casting as he has the integrity that my grandfather had. He was a very brave and gentle man, he was very solid, I used to think of him as an oak tree. He was great fun but at the same time he had this loyalty and integrity to him and Cillian has that to him. One of my aunts saw him in some of the rushes and said he`s perfect".

Maybury is equally enthusiastic. "Cillian Murphy is probably the best Irish actor working today. As a young actor he is astonishing and he brought a weight and strength to the role, especially when he comes back from the war period. You were damaged goods, but you weren't allowed to express that, and Cillian does it with a mastery and subtlety that I think is remarkable. I'm very lucky to have had a group of actors with such intensity and such power. Cillian and Matthew are both brilliant – all I had to do was light the blue touch paper and stand back and watch what happened".

Murphy was drawn to the complexity of the character of William Killick. "What was so appealing to me about the script was that dynamic between the four very different characters and how they interact. When they get to Wales the dynamic shifts and that's when it becomes really interesting. I liked the complexity of the character, the difference pre-war and post-war and I've never played a British officer before so that appealed. The opportunity to work with John who I'd admired for a long time was irresistible and also to work with actors like Keira, Sienna and Matthew, you don't get that opportunity very often".

Having Gilbertson on hand to discuss her grandfather was a great help in finding the character. "I spent a lot of time talking to Rebekah and she was able to give me a lot of insight into William", says Murphy. "She gave me letters he had written home and war reports that he had written in Greece. So I took all that information on board and put it into the mix. John was very keen for us to own the characters and not to be restricted by them as real people. So each of us also brought our own spin to the characters".

Murphy re-iterates the liberating effect working with Maybury had on all the actors. "Working with John you feel safe to try and experiment because you know you are in really capable hands, which is really

freeing as an actor. You can only do that as a director when you have a very confident vision of what you want to achieve and when you have the confidence of your actors”.

Sienna Miller, the final member of the quartet was cast as Caitlin Thomas. Gilbertson found similarities between Caitlin and Sienna's own personality "Sienna has this wonderful vitality. She just lets it all hang out and that`s what Caitlin was like, she lives her life to the full and has this incredible energy. She is Caitlin to a tee. Aeronwy Thomas said that Caitlin used to say to her when she was a little girl that all the biographies focussed on her darker side, the drinking etc, but they missed the fun they had at that time in New Quay when they were in their 20`s and I think Sienna`s spirit captures that."

Maybury is full of praise for Miller. "She`s an incredible actor. She`s been, in a way, burdened by the media attention she gets about her private life, and the fact that she is a party girl and a fashion icon and all of those things. But she`s proved herself again and again. She really is astonishing in this film”.

Maybury particularly enjoyed the relationship played out between Caitlin and Vera. "What`s interesting is the dynamic between the two girls in this film, Keira playing Vera Phillips who`s a simple Welsh valley-girl, has an innocence and almost a naiveté about her as a character, and Caitlin Thomas as we know is a sort of proto – hippy type, a bohemian out of water, at a time when people were very straight-laced. But the dynamic between the two and their emotional connection is very beautiful, they are able to play off each other and the nature of their characters allows them to explore all the different qualities of what a woman can be. It`s a beautiful thing”.

For Miller the opportunity to play Caitlin was a dream role "She's a very strong, feisty, independent,

forward-thinking, liberated free spirit. I thought it was one of the best scripts I've ever read. It's beautifully written with very quick dialogue and Sharman just understands how to write characters. Caitlin just jumped out of the page and I instantly adored her. I loved how while she was very strong, she was also vulnerable. All these characters are flawed which makes it far more interesting as an actress”.

Miller also enjoyed how the relationship played out with Dylan. "The relationship between Dylan and Caitlin was volatile, but I think it was rooted in a real innocence and a real love, so though they were both unfaithful countless times and both deplored it in the other, I think there was a real meeting of minds and they were each others match. It was a very passionate relationship and you just have to be brave and go for it, and hope you get on with the person you are working with, which thank God we did. Matthew just ended up embodying Dylan”.

Miller too found working with Maybury liberating. "I knew John as an incredible artist as well as being a very talented filmmaker. He approaches things very visually. He said at the outset that he wanted to make a documentary about these four people living this bohemian, mad existence and he managed to get a cast who were willing to do that. He manages to manipulate you into doing what he wants. He's a bit like a horse whisperer, he'll whisper in your ear and you find yourself doing something you didn't mean to”.

For Radclyffe it was once filming began that she realised what an amazing cast they had. "For the first few weeks filming we were constantly pursued by paparazzi and it was only then that I realised what an exciting cast we had!"

Filmed over 7 weeks on locations in London and Wales, it was important to the producers and to the cast to film in authentic locations. Gilbertson explains why. "It was very important to film in Wales, as to Vera and Dylan a sense of Wales and Welshness was part of their identity and indeed mine. We went on a recce to all the actual sites where it all happened and beyond, but we came to the conclusion that it had to be in the place where it happened. So we filmed in New Quay, where we re-created the original bungalows on a site just next door to where they had actually been and at Lampeter in the actual courthouse where the trial had taken place".

Maybury adds. "It was important, because we were making a film about a Welsh poet, to be in the authentic locations. The Welsh people were very friendly, very supportive and we employed a lot of local people as actors. God was genius with the lighting, we had rain when we needed it, sunsets when we wanted them. In fact, the two little cottages that we built were as authentic as they could be as they were one field along from the real Majoda and the steps that Cillian walks up and down are the real steps to Majoda so we really were walking in the footsteps of these ghosts that we were filming. The Black Lion pub, these were all the real places where these things took place. Wales is a very beautiful country, a magical country with incredible landscapes and a poetry of its own. There's a reason why great artists, great poets, great singers come from that country, it has a resonance. There's a truth to those places, a truth to the land, the environment, the weather conditions even, that informs all of the work. Wales is another character in the film, just like London, which is also another character. But those two little cottages on the cliff top, New Quay in the background, the scenes we shot on the beaches – the girls' hair blowing all over their faces, the soundman having a meltdown, actually all conspires to put you in this world and place, exactly where it all happened. In fact I said to the actors I'm going to film this like a documentary. I want this to have the spontaneity of that and they all responded to that in a brilliant way".

Maybury states that music is his personal obsession and so for him the score is very important in his films. Having previously worked with musicians Ryuichi Sakamoto and Brian Eno he was delighted to get the opportunity to work with Angelo Badalamenti. "Music on film is crucial as it adds another layer of emotion and empathy. I'm a huge fan of Angelo's work with David Lynch in particular, and all of his scores that he's worked on, but David Lynch in particular. I wanted someone who could address the music of this period, but also bring something modern and contemporary to it as well, and that's exactly what he's done. We collaborated on two songs that are in the movie, and will be in the end credits – I wrote the lyrics, he wrote the tunes. But his score itself is ravishing, it's a strange amalgam of referencing Vaughn Williams – that luscious orchestral music – elements of Django Reinhardt, a flavour of *The Third Man* which is sort of anachronistic but it works. Beyond that there are motifs which for me reference my favourite British cinema, things like *The L-Shaped Room* and *Loneliness of the Long Distance Runner*. He's a very sophisticated, subtle composer, but he also under-scores in a very interesting way – he puts drones and noises into things that have an emotive power, and then beyond that there's a lyricism to what he's done, a lyrical poetry that adds another character to the story. His score is phenomenal".

Maybury wanted to make a film that would be entertaining and to potentially introduce a new audience to Dylan Thomas, but it was also vital to him that the film have a contemporary relevance. "For my parents' generation, Dylan Thomas was a very significant character. He's an interesting poet and his work is worth examining, so if this leads some people back to that then great. However, my biggest intention with this film was to make a film about what's going on now, in the world. We are at war, whether people admit it or not, young men are dying, their wives are being left abandoned and young people are suffering. This is about young people in a time of war and how it affects those people, how

destructive that is, but actually how resilient human beings are and my four actors have given me the most extraordinary performances that absolutely ram that message home”.

## **ABOUT THE CAST**

### **KEIRA KNIGHTLEY - Vera Philips**

At just 21 years of age Keira Knightley confirmed her status as a rising star with Academy Award and Golden Globe nominations for Best Actress for her acclaimed performance as Elizabeth Bennett in Joe Wright's *Pride & Prejudice*. She has recently been nominated for a Golden Globe and received a BAFTA nomination for her role in the critically acclaimed *Atonement*, directed by Joe Wright from the novel by Ian McEwan.

Knightley first made headlines in Gurinder Chadha's hit, *Bend It Like Beckham*, for which she won the London Critics Circle Award for British Newcomer of the Year. She was then selected by director Gore Verbinski and producer Jerry Bruckheimer to star opposite Johnny Depp, Orlando Bloom and Geoffrey Rush in the 2003 worldwide blockbuster *Pirates of the Caribbean: The Curse of the Black Pearl* which was followed with the international box office smash hits: *Pirates of the Caribbean: Dead Man's Chest* and *Pirates of the Caribbean: At World's End*.

Knightley's diverse range of credits include Tony Scott's action drama *Domino*, Antoine Fuqua and Jerry Bruckheimer's *King Arthur*, John Maybury's thriller *The Jacket* opposite Adrien Brody, and as part of the impressive ensemble cast in Richard Curtis' *Love Actually* with Hugh Grant, Colin Firth, Laura Linney, Liam Neeson, Alan Rickman, Bill Nighy and Emma Thompson amongst others.

Making her professional acting debut at the age of six on British television in "Royal Celebration", some of Knightley's early credits include "A Village Affair" and "Innocent Lies" as well as performances in the TV series "The Bill" and the TV films "Treasure Seekers", "Coming Home" and Walt Disney's "Princess of Thieves". Knightley's mini-series credits include "Oliver Twist" and the adaptation of Boris Pasternak's classic novel "Doctor Zhivago". Her other feature film credits include *Star Wars: Episode 1 - The Phantom Menace*, *The Hole*, *Pure* and more recently she was seen in the adaptation of Alessandro Baricco's best-selling novel *Silk* for director Francois Girard, co-starring with Michael Pitt.

Knightley recently completed filming *The Duchess* alongside Ralph Fiennes, in which she takes the title role of Georgiana, Duchess of Devonshire, directed by Saul Dibb and based on the biography by Amanda Foreman.

In addition to her acting roles, Knightley was recently chosen to be the face of Coco Mademoiselle for Chanel. This occasion was marked by her third collaboration with Joe Wright, as writer and director of her debut commercial for the brand.

### **SIENNA MILLER – Caitlin Thomas**

Sienna Miller was born in New York in December 1981, the youngest daughter of Ed and Jo Miller. She spent the majority of her childhood in London and Wiltshire. She was educated at Heathfield School in Berkshire where she showed a keen interest in the theatre, both recreationally and as part of her A Level curriculum.

She went on to study drama at the Lee Strasberg Institute in New York. In 2000 she starred in the off-Broadway production of *Independence* at the Neighbourhood Playhouse. Miller's breakthrough came

in 2001 with a role in the BBC series "Bedtime." She then went on to land the female lead role alongside Mark Valley, in "Keen Eddie," created by J.H. Wyman, a sitcom about a New York City policeman who is sent to London and ends up sharing a flat with a beautiful young woman named Fiona, (Miller).

Sienna's film debut came in *Layer Cake* the Matthew Vaughn hit film based on JJ Connelly's London crime novel about a successful cocaine dealer (Daniel Craig). Sienna plays the alluring Tammy.

Sienna was then cast in the part of 'Nikki,' a beautiful but unstable party girl, in Charles Shyer's high profile remake of the 1960's classic *Alfie*. She stars alongside Jude Law, Susan Sarandon, and Marisa Tomei. Sienna then played opposite Heath Ledger in Lasse Halstrom's production of *Casanova*. She plays the part of Francesca, the only woman Casanova fails to seduce.

Sienna was cast in the part of Celia in the Young Vic's production of Shakespeare's "*As You Like It*" at the Wyndhams Theatre in London's West End. She starred alongside Helen McCrory and Dominic West. The production received rave reviews.

In 2006, Sienna starred in *Factory Girl* the story of Edie Sedgwick, Andy Warhol's muse. Directed by George Hickenlooper, she co-starred with Guy Pearce and Hayden Christiansen. She went on to film *Stardust* in 2007, directed by Matthew Vaughn, *Interview*, directed by Steve Buscemi and *The Mysteries of Pittsburgh*, directed by Rawson Marshall Thurber from the novel by Michael Chabron.

Sienna recently completed filming *Hippie, Hippie, Shake* alongside Cillian Murphy and directed by Beeban Kidron and has just received a BAFTA nomination in the Rising Star category.

## **CILLIAN MURPHY – William Killick**

Cillian Murphy most recently starred in the sci-fi thriller *Sunshine*, for which he re-teamed with director Danny Boyle and writer Alex Garland (*28 Days Later*). Murphy played Capa, a physicist sent with a group of scientists to re-ignite a dying sun.

He also recently starred in the 2006 Cannes Film Festival Palme d'Or winner, *The Wind That Shakes the Barley*, directed by Ken Loach from a screenplay by Paul Laverty. Murphy and Liam Cunningham play brothers who join guerrilla armies forced to do battle with British Black and Tan squads that attempt to thwart Ireland's bid for independence in 1919.

Murphy has recently completed filming on *Hippie Hippie Shake*, which depicts counter-culturalist Richard Neville's misadventures in London at the end of the 1960s. Murphy stars with his *The Edge of Love* co-star Sienna Miller, in a screenplay adapted from Richard Neville's memoir by Lee Hall and directed by Beeban Kidron.

For his role as Patrick "Kitten" Brady, an endearing, but deceptively tough young man in 60s/70s London in Neil Jordan's *Breakfast on Pluto* (2005), Murphy received a Golden Globe nomination for Best Actor. He also made an indelible impression that year as Dr. Jonathan Crane/The Scarecrow in Christopher Nolan's *Batman Begins*. He will soon be seen in the latest Batman film *The Dark Knight* again directed by Christopher Nolan.

His other screen credits include Wes Craven's hit thriller *Red Eye* (2005), co-starring Rachel McAdams. John Crowley's *Intermission* (2003), Peter Webber's *Girl with a Pearl Earring* (2003), Paul

Soter's *Watching the Detectives* (2007), Anthony Minghella's *Cold Mountain* (2003), Goran Paskaljevic's *How Harry Became a Tree* (2001) and William Boyd's *The Trench* (1999).

Murphy first made his mark with a stunning performance in the award-winning stage version of "Disco Pigs," by Ed Guiney. After receiving commendations for Best Fringe Show at the 1996 Dublin Theatre Festival and the Fringe First Award at the Edinburgh Festival 1997, "Disco Pigs" went on to tour extensively in Ireland, the UK, Toronto and Australia. Murphy later starred in the film version directed by Kirsten Sheridan.

Late last year, Murphy made his West End debut in John Kolvenbach's "Love Song," directed by John Crowley, at the New Ambassador Theatre in London. Murphy co-starred opposite Neve Campbell.

His collaborations with Tony Award-winning director Garry Hynes include "The Country Boy," "Juno and the Paycock," and "Playboy of the Western World" at the Gaiety Theatre in Dublin. Murphy also starred as Konstantin in the Edinburgh Fest production of "The Seagull" directed by Peter Stein, as Adam in Neil LaBute's "The Shape of Things" at the Gate Theatre in Dublin and as Claudio in "Much Ado About Nothing".

### **MATTHEW RHYS – Dylan Thomas**

Matthew was born and raised in Cardiff in South Wales. At primary and secondary school he was educated in the Welsh language, which today remains his first language.

At seventeen, having playing the lead role of Elvis in a school musical, Matthew applied for Drama College and was accepted at the prestigious Royal Academy of Dramatic Art in London. Upon his acceptance by RADA, the college forwarded him to apply for the 'Patricia Rothermere Scholarship' adjudicated by Sir Richard Eyre and Dame Diana Rigg. To his great surprise and joy he won and was presented with the scholarship at the 1993 Evening Standard Awards.

During his third year at RADA, Matthew auditioned for *House Of America* (with Sian Phillips and Steven Mackintosh) and landed the part of Boyo, the son of a dysfunctional family living in the South Wales valleys. Afterwards he returned to finish his course at RADA - to leave again to appear in *Back-Up*, the BBC police series about the operational support units also known as Hooli Vans. After three months filming in Birmingham in and out of police vans, Matthew returned to Cardiff and act in his own language in the Welsh film *Bydd yn Wrol* (Be Brave) - for which he subsequently won 'Best Actor' at the Welsh Bafta's.

A year of theatre followed for Matthew when he went to the National Theatre in London to act in Peter Gill's controversial play "Cardiff East".

After five months at the National he moved round the corner to the Old Vic theatre with Geraldine McEwan, under the direction of Dominic Dromgoole. The play "Grace Note" ran as part of the new writing initiative under Peter Hall. Three months at the Royal Court ensued as part of the International Writers Festival and Matthew appeared in two of the three adaptations featured.

In January of '98 Matthew went to New Zealand for four and a half months to star in *Green Stone*, a colonial costume drama for television.

He appeared in Julie Taymor's critically acclaimed film adaptation of *Titus*, which starred Anthony Hopkins and Jessica Lange. In 1999, Matthew played Tom Courtenay and Lulu's son, Ray in Peter Hewitt's quirky film comedy – *Whatever Happened To Harold Smith?*

Matthew then returned to Wales to film *The Testimony Of Taliesin Jones*, followed by Sara Sugarman's *Very Annie Mary*, alongside flatmate Ioan Gruffudd.

In 2000 he starred in the TV series "*Metropolis*" about the lives of six twenty-somethings living in London; and *Peaches*, the feature film of the celebrated play written and directed by Nick Grosso.

Matthew received huge critical acclaim when he starred as Benjamin in the world premiere of the stage adaptation of "The Graduate" alongside Kathleen Turner - which opened in April 2000 at the Gielgud Theatre in London's West End.

The start of 2001 took Matthew to New Zealand to shoot the epic drama, *Lost World* for the BBC. He starred alongside Bob Hoskins and James Fox. Other film roles in 2001 included *The Abduction Club*, *Deathwatch* and *Tabloid*.

2002 saw Matthew return to the National to perform a three-hander called "The Associate", directed by Paul Miller and written by Simon Bent. He followed this with the part of first voice in "Under Milk Wood", which showcased at the Swansea Grand Theatre, commemorating 50 years since the death of Dylan Thomas.

Matthew then went to the Royal Shakespeare Company where he played Romeo and Edmund (King Lear) for eighteen months to great critical acclaim, playing in both Stratford-Upon-Avon and London.

The end of 2005 saw Matthew undertake his proudest achievement to date – a horse expedition across Southern Argentina which he made into a documentary. 2006 saw him return to the US to shoot the Emmy award-winning television series 'Brothers and Sisters' in which he plays Kevin, one of the troubled siblings in the drama for the ABC network. Fellow cast members include Sally Field, Calista Flockhart and Rachel Griffiths.

He plays Count Dzerzhinsky in the upcoming *Virgin Territory*, alongside Hayden Christensen and Mischa Barton, directed by David Leland.

## **ABOUT THE FILMMAKERS**

### **JOHN MAYBURY - Director**

*Love is the Devil* (1998), Maybury's feature film examination of the doomed relationship between artist Francis Bacon and his lover George Dyer, enjoyed great success at the 1998 Cannes Film Festival, and played to acclaim at festivals around the world, winning various awards including the Michael Powell Award for Best New British Film at the Edinburgh Film Festival as well as Best Actor awards for Sir Derek Jacobi and Daniel Craig.

A painter, writer and director, John Maybury began shooting films in and around London's punk scene. Collaborations with the seminal British filmmaker Derek Jarman include *Jubilee* (1977), *Last of*

*England* (1987) and *War Requiem* (1988).

In 1992, BBC films and the actress Tilda Swinton approached Maybury to adapt her Manfred Karge's play "Man to Man" for the screen. The resulting film received the International Critics' Prize at the Edinburgh Film Festival.

Maybury's film *Remembrance of Things Fast* starring Tilda Swinton and Rupert Everett won the Los Angeles Critics Circle award for the Best Independent / Experimental film of 1994, the Golden Jury Teddy Bear (Berlin Film Festival and Best Experimental Film (Viper Film Festival, Zurich). It also went on to garner more complaints on broadcast than any other film in Channel 4's history at that point.

While sustaining a career as a film and video artist, along with staging numerous international painting exhibitions, Maybury also directed promotional videos for major recording artists, including The Smiths, The Jesus and Mary Chain, Cyndi Lauper, Boy George, Marc Almond, Neneh Cherry and Morrissey. He worked most prolifically with Sinead O'Connor, with the video for hit single "Nothing Compares 2 U" being nominated for a Grammy and winning three major MTV awards, including Best Video.

Maybury has created video installations as environments for live performance including the fashion shows of designers Rifat Ozbek and Alexander McQueen, the Glyndebourne Opera and the world tours of musicians Psychic TV, Kylie Minogue and U2.

Maybury is regarded as a pioneer in British contemporary art. Exhibitions include one-man shows at the Institute of Contemporary Art (London) and the Palazzo dell' Espezzione (Rome); as well as retrospectives in Europe, Japan and the USA. He has participated widely in group exhibitions at major

galleries throughout the world, including the Centre Georges Pompidou (Paris), Tate Britain and Tate Modern (London).

His dark, disturbing vision of cinema led to a commission from George Clooney and Steven Soderbergh's company, Section 8 to direct *The Jacket* (2005) starring Keira Knightley and Adrien Brody. A controversial psychological thriller, it led on to commissions from HBO in America (Rome, Season II, Episodes 7 and 10, 2008.)

Future projects include an adaptation of Emily Brontë's "Wuthering Heights" as director and an examination of the life of the American photographer Lee Miller as writer / director.

### **SARAH RADCLYFFE - Producer**

With a background of production experience in both film and television, Sarah Radclyffe, along with Tim Bevan, formed UK based production company Working Title, in 1984. She was responsible for numerous productions, including *My Beautiful Laundrette*, *Wish You Were Here*, *A World Apart*, *Caravaggio* and *Fools of Fortune*.

In 1993, following the acquisition of Working Title by Polygram Filmed Entertainment, Sarah left the company to pursue a more independent career. She set up her own production company, Sarah Radclyffe Productions. The first film to go into production under the new banner was *Second Best*, adapted, from his own novel, by David Cook and directed by Chris Menges. The cast included William Hurt, Jane Horrocks and John Hurt. This was followed by *Sirens* written and directed by John Duigan and starring Hugh Grant, Sam Neill, Tara Fitzgerald and Elle McPherson.

In 1996, Sarah produced *Cousin Bette*, directed by Des McAnuff and starring Jessica Lange. Additionally, she was executive producer on *Bent*, Sean Mathias's debut feature based on Martin Sherman's award winning stage play.

Sarah produced *Les Miserables* in 1997, directed by Bille August and starring Liam Neeson and Uma Thurman. The following year Sarah produced Tim Roth's critically acclaimed directorial debut, *The War Zone*, and executive produced Lynne Ramsay's *Ratcatcher*. In 1999, Sarah produced *There's Only One Jimmy Grimble*, directed by John Hay and starring Robert Carlyle. *Love's Brother* the directorial debut of *Shine* screenwriter Jan Sardi, followed in 2003 and *Free Jimmy*, an Anglo-Norwegian co-production and the first ever adult CGI film, with Woody Harrelson, Kyle MacLachlan, Simon Pegg, Jim Broadbent, Samantha Morton and David Tennant. In 2006 she co-produced *How About You*, starring Vanessa Redgrave, Imelda Staunton and Hayley Atwell.

In addition, Sarah served as a director of both Channel Four Television and the British Film Institute between 1997 and 1999. She also served on the Board of the UK Film Council for five years from 1999.

### **REBEKAH GILBERTSON - Producer**

Following a Fine Arts degree at the Falmouth School of Art and Design, Rebekah completed the MA course at the National Film and Television School where she produced a number of short films.

She developed *The Edge of Love* as a feature film while she was there. She is currently developing a number of projects including *Patagonia*, written by Laurence Coriat, to be directed by Marc Evans.

## **SHARMAN MACDONALD - Writer**

While working as an actress, Macdonald wrote her first play, "When I Was a Girl, I Used to Scream and Shout;" it was first performed at the Bush Theatre in 1984, and won her the Evening Standard Award for Most Promising Playwright. Some of the themes in *Scream and Shout* were inspired by games that her son, Caleb, played with his friends.

Her other work includes "The Brave," commissioned by the Bush Theatre; "When We Were Women," first performed at the Cottesloe Theatre; "All Things Nice," commissioned by the English Stage Company and first performed at the Royal Court Theatre in 1991; "The Winter Guest," which was made into a film, in 1997, directed by Alan Rickman; and "The Girl With Red Hair "(2005), which had its first reading in August 2003. She has written two plays for the National Theatre's Shell Connections programme; "After Juliet" (in which Macdonald's daughter, Keira Knightley, starred as a young girl), and 2006's "Broken Hallelujah".

Macdonald's resume also includes the novels "The Beast" (1986) and "Night Night" (1988), radio plays (for the BBC) such as "Sea Urchins" and "Gladly My Cross Eyed Bear" (1999), and the libretto to "Hey Persephone!" performed at Aldeburgh with music by Deirdre Gribbin.

## **ALAN MACDONALD - Production Designer**

Alan MacDonald had collaborated with John Maybury on a number of occasions, the first of which was *Man to Man* in 1992 which starred Tilda Swinton. He was also responsible for the design of *Love is The Devil* (1998) and *The Jacket* (2005).

Alan was responsible for the distinctive looks of *Rogue Trader* (1999), directed by James Dearden, *Kinky Boots* (2005), directed by Julian Jarrold, *Nora* (2000) directed by Pat Murphy, *51st State* (2001), directed by Ronny Yu and *The Queen* (2006), directed by Stephen Frears.

### **JONATHAN FREEMAN - Director of Photography**

Canadian born and New York resident Freeman's career as a director of photography began in the early 90's, since when he has worked on a wide range of feature and television projects.

He was nominated in 2000 for a Genie for best cinematography for the film *Possible Worlds*, directed by Robert La Plage and starring Tilda Swinton. In 2005, he worked on Dreamworks' feature *The Prize Winner of Defiance Ohio* directed by Jane Anderson and starring Julianne Moore and also *Homeland Security*, a TV movie for NBC for which he won an ASC award. This was followed by the award winning *Hollywoodland*, a Focus Features film directed by Allen Coulter, starring Adrien Brody and Ben Affleck.

His collaboration with John Maybury began in 2006 when they worked together on an episode of the Emmy award winning series *Rome*. He is currently working on the feature debut of Kari Skogland *Man on the Run*.

### **EMMA E HICKOX A.C.E. - Film Editor**

Film Editor Emma E Hickox has accumulated a body of work across a range of feature films including *A Walk to Remember*, directed by Adam Shankman in 2002 to *Blue Crush* for Universal Pictures.

Recent credits include: *Kinky Boots* and *Becoming Jane*, for director Julian Jarrold and John Maybury's *The Jacket*. She is currently working on *The Boat that Rocked* for director Richard Curtis.

### **ANGELO BADALAMENTI - Composer**

Composer Angelo Badalamenti is highly regarded for his award winning scoring work in film and television. Best known for his many collaborations with director David Lynch, he is also a popular and respected recording artist, having worked with the likes of David Bowie, Paul McCartney, Pet Shop Boys, Anthrax, Michael Jackson, Julie Cruise, Marianne Faithfull and Dolores O'Riordan, to name a few.

Born in Brooklyn to parents of Italian descent, Badalamenti studied at the famous Eastman School of Music in Rochester and at Manhattan School of Music, where he received Masters degrees in composition, French horn and piano. Following his classical training, he worked for five years as a music teacher at the Dyker Heights Junior High School in Brooklyn, while spending summers as a Borscht Belt pianist, and as an arranger-songwriter for many popular performers including Shirley Bassey, Nancy Wilson, Roberta Flack and Nina Simone.

Badalamenti began his work in film music in 1973 with his score for Gordon's *War*, but his big break came in 1986 when he was hired by David Lynch as Isabella Rossellini's vocal coach for *Blue Velvet*. He ended up scoring the film. His close working relationship with Lynch served as a springboard for his career, and he has worked on numerous films and television series in addition to scoring all of Lynch's film and television work since.

He won the BPI's Best Album Award and a Grammy for his score to Lynch's groundbreaking TV series "Twin Peaks." He was also nominated for three Emmy's. His soundtrack for "Twin Peaks" has achieved gold status in 15 countries.

He is also the recipient of an Independent Spirit Award and a Saturn Award for *Twin Peaks: Fire Walk with Me*, and a BAFTA for his score for *The Comfort of Strangers*.

He was nominated for a Golden Globe for his scores of *Mulholland Drive* and *The Straight Story* received BAFTA and AFI nominations for *Mulholland Drive* and Cesar Nominations for *A Very Long Engagement* and *The City of Lost Children*.

Badalamenti was chosen to represent America as the composer and conductor of The Flaming Arrow, the "torch theme" for the opening ceremony of the Olympics held in Barcelona.

### **APRIL FERRY - Costume Designer**

Costume Designer April Ferry has accumulated a body of work across television dramas and feature films during nearly 30 years in the industry.

Her 44 film credits include *Big Trouble in Little China* (1986) directed by John Carpenter, *Planes, Trains and Automobiles* (1987) directed by John Hughes, *Three Fugitives* (1989) directed by Francis Veber and starring Nick Nolte, *Donnie Darko* (2001) and *Southland Tales* (2006) directed by Richard Kelly. She is currently in production on her third collaboration with Richard Kelly - *The Box*, starring Cameron Diaz.

In 1994 she was nominated for an Academy Award for her work on *Maverick*, directed by Richard Donner and starring Mel Gibson and Jodie Foster.

Her television credits range from "The Rockford Files" to every episode of the highly acclaimed hit TV series for HBO and the BBC "Rome", for which she has won an Emmy and two Costume Designers Guild Awards.

### **DANIEL PHILLIPS - Hair and Make-up Designer**

Award-winning hair and make-up designer Daniel Phillips studied at the London College of Fashion. He spent eight years at the BBC honing his craft in the make-up department, covering a host of period and contemporary film and studio based projects. His recent television credits include "The Other Boleyn Girl", "He Knew He Was Right", "Tsunami: The Aftermath" and "Bleak House" for which he won an Emmy.

His recent film credits include *The History Boys*, directed by Nicolas Hytner, *Venus*, directed by Roger Michell and starring Peter O'Toole and Leslie Phillips and *The Queen* directed by Stephen Frears and starring Helen Mirren, for which he was nominated for a BAFTA.

He recently completed work on *The Duchess*, starring Keira Knightley, Ralph Fiennes, Charlotte Rampling and Hayley Atwell and directed by Saul Dibb. He is currently working on the Stephen Frears directed *Cheri*.

## **END ROLLER CREDITS**

Executive Producers

PAUL BRETT

NICK HILL

Idea by Rebekah Gilbertson

based on the book by David N Thomas: "A Farm, Two Mansions and a Bungalow"  
and "Personal Sketch of Vava and Personal Sketch of Papa" by Esther Killick

Developed with the assistance of William Graham, Christopher Derricott and Curzon Capital Limited

Developed with the assistance of The National Film and Television School

Made with the support of the National Lottery through the UK Film Council Development Fund

## THE PLAYERS

Wilfred Hosgood	SIMON ARMSTRONG
Sergeant	BEN BATT
Registrar	GEOFFREY BEEVERS
Midwife	RACHEL BELL
Mr Justice Singleton	PAUL BROOKE
John Patrick	HUW CEREDIG
Alistair Graham	RICHARD CLIFFORD
Lt. Col. David Talbot Rice	RICHARD DILLANE
Train Soldier	JOEL DOMMETT
Mel	RACHEL ESSEX
Sailor Beating Dylan	CRAIG GALLIVAN
Boy on Train	CALLUM GODFREY
Partisan	SIMON KASSIANIDES
Vera Phillips	KEIRA KNIGHTLEY
Anita Shenkin	ANNE LAMBTON
Dewi Ianthe	RAY LLEWELLYN
Anthony Devas	ALASTAIR MACKENZIE
Big Joe	NEVILLE MALCOLM
Caitlin Thomas	SIENNA MILLER
William Killick	CILLIAN MURPHY
Rowatt aged 1 month	ACACIA PATTISON BIGGS
	BETHANY TOWELL
John Eldridge	JONNY PHILLIPS
Boy Soldier	KYLE REDMOND-JONES
Dylan Thomas	MATTHEW RHYS
Rowatt aged 8 months	LEO ROBERTSON
	OLIVIA ROBERTSON
Woman in Yellow Dress	JENNY RUNACRE
Nicolette	CAMILLA RUTHERFORD
Ruth Williams	LISA STANSFIELD
Llewellyn	DIEGO STEPHENS
	LANARK STEPHENS
PC Williams	NICK STRINGER
The Crooner	SUGGS
First Assistant Director	RICHARD STYLES
Camera Operator	CHRIS PLEVIN
Sound Recordist	SIMON FRASER
Supervising Art Director	MARK RAGGETT
Production Accountant	TREVOR STANLEY

Production Manager	JACQUELINE THOROGOOD
Location Manager	ALEX GLADSTONE
Script Supervisor	CAROLINE O'REILLY
Assistant Costume Designer	ULIVA PIZZETTI
Hair and Make-Up Supervisor	TAPIO SALMI
Gaffer	JOHN COLLEY
Post-Production Supervisor	CLARE MACLEAN
Music Supervisor	BECKY BENTHAM for HOT HOUSE MUSIC
Re-recording Mixer	CHRIS BURDON
Supervising Sound Editor	TIM HANDS
Musical Associate	JOSEPH LODUCA
Music Editor	SOPHIE CORNET
Associate Producer	ANNA WEBSTER
Production Co-ordinator	ALICE LUSHER
Production Secretary	ANN SUMMERHAYES
Assistant to John Maybury	JESSICA ADAMS AT SILENCE IS GOLDEN LTD.
Assistant to Keira Knightley and Sienna Miller	JESSICA COLE
Assistant to Huw Penallt Jones	KATE THERRIEN
Production Runner (London)	ALICE RICHARDSON
Production Runner (Wales)	SIMON BROOKS
Rushes Runner	SACHA BAIKOVSKIJ
London office runner	SAM RADCLYFFE
Production Trainees	LAURA NUUTILLA ANDY RICHARDS
First Assistant Accountant	JENNINE BAKER
Accounts Assistants	ERIN GRAHAM KAREN REDMAN
Second Assistant Director	CARLOS FIDEL

Third Assistant Director  
Assistant Director Crowd  
Floor Runner  
Stand Ins

JOEY COUGHLIN  
CLARE GLASS  
SIAN EVE GOLDSMITH  
JOE JAMES  
FFION ELIN POWELL

Assistant Location Manager  
Unit Manager  
Location Security  
Location Scout  
Locations Assistant

CHARLOTTE WRIGHT  
MARK DAVIES  
ANDY DAVIES  
TOM CROOKE  
ASHA SHARMA

Security/Driver to Keira Knightley  
Location Security (Cast)  
Security/Driver to Sienna Miller

MARCUS WARD, SCIENTIAS LTD  
ANDY LINDLEY, SCIENTIAS LTD  
MAL BARTER

Casting Associate  
Casting Assistant

ROBERT STERNE  
ROSE WICKSTEED

Script Consultant

SARAH GOLDING

Focus Puller  
Additional Focus Pullers

ALEX HOWE  
BARNEY PIERCY  
IAN STRUTHERS  
BARNY CROCKER  
GLEN MILNER  
PAUL SNELL  
ALISTAIR RAE  
PAUL EDWARDS

Clapper Loader  
Video Assistant  
Central Loader  
Steadicam Operators

Additional Camera Operators

NICK BEEKS-SANDERS  
MARTIN HUME  
STUART GODFREY  
LEE GODFREY  
DAN GARLIC

Grip  
Assistant Grip  
Additional Grip

Boom Operator  
Sound Trainee (Wales)  
Sound Trainee (London)

PAUL BOTHAM  
BRYN THOMAS  
JEREMY BROWN

Set Decorator  
Production Buyer  
Art Director  
Draughtsman  
Graphics  
Standby Art Director  
Assistant Set Decorator  
Art Department Assistant

TINA JONES  
JOHN O'SHAUGHNESSY  
BEN SMITH  
HANNAH MOSELEY  
KATIE BUCKLEY  
GRANT ARMSTRONG  
SOPHIA CHOWDHURY  
ANNA THOMAS

Storyboard Artist	JOHN GREAVES
Property Master	ALLEN J POLLEY
Storesman	DAVID CHISHOLM
Dressing Props	JOHN CAVO
	GRAHAM DALE
	GARY DAWSON
	MARK REYNOLDS
Standby Props	COLIN BURGESS
	CLIVE WILSON
Construction Manager	ROB BROWN
Head Carpenter	LEIGH THURBON
Carpenters	STEFFAN FLEMING
	PAUL HORWOOD
	TOM WALKER
	CHRIS WHITE
Stage Hand	GARY EVANS
Construction Rigger (London)	SPECIALIST RIGGING
Construction Rigger (Wales)	BRYAN GRIFFITHS
Painters	MATT AMOS
	TONY HILL
	GLEN START
	MATT START
Plasterer	RAY CHURCHOUSE
	JAMIE CHURCHOUSE
Standby Carpenter	JOSH JONES
Standby Stage Hand	NEIL DICKSON
Standby Riggers	PAT CRONIN
	TERRY RICHARDS
Standby Painter	PAUL COUCH
Rigging Gaffers	ANDY COLE
	VINCE MADDEN
Electricians	JOHN CLARKE
	BEN KERR
	JON HEARN
Genny Operator	ADRIAN MCKAY
Wardrobe Supervisor	NIGEL EGERTON
Wardrobe Master	CHRIS BRADSHAW
Wardrobe Assistant	KATHRYN BLIGHT
Wardrobe Runner	ROSANNA NORMANTON
Special Effects Make-Up Designer	KRISTYAN MALLETT
Cosmetics supplied by	BOBBI BROWN
	CRÈME DE LA MER

Hair and Make-Up Artist  
Crowd Make-up Supervisor (Wales)  
Crowd Make-Up Supervisor (London)

JOE HOPKER  
CATHERINE DAVIES  
LIZZI LAWSON

Stills Photographer  
Publicist  
Unit Publicist  
Electronic Press Kit

LIAM DANIEL  
CHARLES MCDONALD, PREMIER PR  
EMMA DAVIE  
PIP AYERS

Voice and Dialect Coach  
Singing Coach  
Choreographer

PENNY DYER  
CLAIRE UNDERWOOD  
LES CHILD

Military Advisor  
Supervising Armourer  
Armourer  
Weapons Supplier  
Dakota aeroplane supplied by

HENRY CAMILLERI  
JAMES WESTERN  
DAMIAN MITCHELL  
BAPTY 2000 LTD  
ACES HIGH

Chaperones

MARIA MONTOYA  
NATHAN PATTISON BIGGS  
NICOLA PATTISON BIGGS  
ZOE ROBERTSON  
HAYLEY TOWELL

Stunt Co-ordinator  
Stunt Performers

JULIAN SPENCER  
BELINDA MCGINLEY  
NICK WILKINSON

Special Effects Supervisor  
Special Effects Senior Technician  
Special Effects Technician  
Special Effects Technician

STUART BRISDON  
MARK HADDENHAM  
NIGEL WILKINSON  
TERRY PALMER

Unit Drivers

JOHN SMITH  
RON NARDUZZO  
MARTYN GILES  
CHRIS FORD

Minibus Drivers

FRANK QUICK  
DERRICK PAGE  
TED DEBRERA  
TED RIDGER  
MARC JONES  
JOHN ROY

Camera Truck Driver  
Construction Truck Driver  
Props Truck Driver  
Standby Props Truck Driver

Unit Nurse (Wales)

JULIE CLEMENTS

Unit Nurse (London)  
Health and Safety Officer  
Catering Company

BILL RIDEALGH  
MICK HURRELL  
TERRY JONES,  
MARK SOAR and  
STEVE WHITING of  
CLARKSON CATERING  
ANDY DIXON FACILITIES  
ANGELS COSTUMIERS  
TLO VEHICLES IN ACTION  
MICK MORAN  
DOLLAR THRIFTY

Facilities Company  
Costumes supplied by  
Action Vehicles supplied by  
Minibuses in London supplied by  
Car Hire

Post-Production

Assistant Editor  
Associate Editor  
Second Assistant Editor  
Post-Production Accountant

LEA MOREMENT  
ANDREW JADAVJI  
ANNA DICK  
MAXINE STANLEY

Sound re-recorded and mixed at DE LANE LEA, LONDON

Re-recording Mixer  
Studio Assistants

DOUG COOPER  
DAFYDD ARCHARD  
DAVE WREN  
PETER GLEAVES  
RACHAEL TATE  
NICK KRAY  
JACK WHITTAKER  
PHIL FREUDENFELD  
PAULA BORAM  
ANDREA KING  
RUTH SULLIVAN  
RICK GOULD  
COLETTE BOYLE  
AOIFE HENRY  
BRENDAN DONNISON – MPSE  
VANESSA BAKER

ADR Mixer  
ADR Recordist  
Foley Recordist  
Sound FX Editor  
Foley Editor  
Foley Artists

Assistant Foley Artist  
Bookings Manager  
Bookings Assistant  
Voice Casting

Visual Effects by DOUBLE NEGATIVE

Visual Effects Supervisor  
Visual Effects Producer  
Visual Effects Executive Producer  
Visual Effects Consultant

JOHN MOFFATT  
KATE PHILLIPS  
MELISSA CIRA TAYLOR  
CHARLIE NOBLE

Senior Composer  
Compositors

ADRIAN BANTON  
NIK BROWNLEE  
JAN MAROSKE  
DAN SNAPE  
ALEX IRELAND  
JAUME ARTEMAN  
MICHAEL BELL  
IAN COPELAND  
GUREL MEHMET  
NEIL MILLER  
ANA MESTRE  
JEREMY HARDIN  
JULIAN FODDY  
SHAHID MALIK  
AZZARD GORDON  
CHRIS ANCIAUME

Matt Painters

Roto Artist  
3D Artists

3D Modeller  
Matchmove

Digital Intermediate by FRAMESTORE-CFC

Digital Intermediate Colourist  
DI Producer  
Conform Editor  
Executive Producer  
Head of Digital Lab  
Colour Management Technician  
Scanning and Recording Manager  
Shoot Supervisor  
Scanning and Recording

BRIAN KRIJGSMAN  
MIKE MORRISON  
JOE GODFREY  
JAN HOGEVOLD  
BEN BAKER  
KEVIN LOWERY  
ANDY BURROW  
DAN PERRY  
JASON BURNETT  
JOSEPH HOARE  
VERONICA MARCANO  
JIMMY SAUL  
KARSTEN HECKER  
PAUL BURKE  
SIMON WESSELY  
DAVID JOHNSTON  
RAFIQUR KHAN  
ADAM HAWKES  
LOUIE ALEXANDER  
AARON LEAR  
NICK STANLEY  
O'DEAN THOMPSON  
JOHN INCH  
FRANCESCA CANDUCCI  
ERIKA BRUNING  
YAN JENNINGS  
JEROME DEWHURST

Data Operators

Compositors

Retouch and Restoration

HD Producer  
Film Mastering Engineer  
Digital Lab Engineers

IAN REDMOND  
ERIC D'SOUZA

Main titles Designed by

DEREK BIRDSALL

Main titles Created by  
End titles by

FRAMESTORE CFC  
ONE POST

Laboratory  
Lab contacts

TECHNICOLOR  
JAI WILLIAMS  
MATT ADAMS

Negative Cutter

COMPUTAMATCH

Production Executive  
Head of Development  
Head of Legal Affairs

For Capitol Films  
PETER NAISH  
ED CLARKE  
KATRINA STAGNER

Production Executive  
Legal and Business Affairs  
Production & Delivery Co-ordinator  
Development Editor

For BBC Films  
JANE HAWLEY  
SUSIE HOCK  
MATTHEW VIZARD  
BETH RICHARDS

Head of Legal and Business Affairs  
Legal Services

For Prescience Film Finance  
SATESH MATHURA  
JAMES GREENSLADE,  
SIMONS MUIRHEAD & BURTON

Legal Services

For The Wales Creative IP Fund  
CHRISTOS MICHAELS, LEE STONE  
LEE & THOMPSON SOLICITORS  
BETHAN COUSINS  
BETHAN THOMAS

Investment Executives

Score produced by  
Music Recorded and Mixed by  
Assistant Engineers

ANGELO BADALAMENTI  
STEVE PRICE  
MAT BALTRAM  
JAKE JACKSON

Engineer for Angelo Badalamenti  
Assistant Engineer for Angelo Badalamenti  
Engineer for LoDuca Music  
Assistant Engineer for LoDuca Music  
Assistant to Joseph LoDuca

DANIEL COE  
JOHN PAUL PALESCANDOLO  
SCOTT DAVIDSON  
JOSHUA MATHEWS  
KATHIE STORK

Music Recorded and Mixed at ANGEL STUDIOS and AIR STUDIOS, LONDON

Orchestra Leader  
Piano Solos  
Violin Solos

THOMAS BOWES  
DAVE HARTLEY  
CHRIS GARRICK

Orchestra Contractor  
Assistant Orchestra Contractor  
Assistant Music Supervisors

ISOBEL GRIFFITHS  
CHARLOTTE MATTHEWS  
POLLY TAYLOR  
HELEN GAVRIEL  
SIMON RHODES  
OLGA FITZROY  
SAM JONES

Pre-Record Engineer  
Assisted by

RICK WENTWORTH  
DAKOTA MUSIC

Pre-Record Conductor  
Music Preparation

### **CARELESS TALK**

Lyrics by John Maybury  
Music by Angelo Badalamenti  
Anlon Music Co  
Produced by Angelo Badalamenti  
Courtesy of Polydor UK Ltd.  
Under Licence from  
Universal Music Operations  
Performed by Patrick Wolf

### **CARELESS LOVE**

Lyrics by John Maybury  
Music by Angelo Badalamenti  
Anlon Music Co  
Produced by Angelo Badalamenti  
Courtesy of Universal Music Classics and Jazz  
Under Licence from  
Universal Music Operations  
Performed by Madeleine Peyroux

### **BLUE TAHITIAN MOON**

Written by Newman / Gordon  
© Warner / Chappell Music Limited  
By Kind Permission of Warner / Chappell  
Music Limited  
Performed by Keira Knightley

### **MAYBE IT'S BECAUSE I LOVE YOU TOO MUCH**

Written by Berlin  
© Warner / Chappell Music Limited  
By Kind Permission of Warner / Chappell  
Music Limited  
Performed by Keira Knightley

### **HANG OUT THE STARS IN INDIANA**

Written by Billy Moll and Harry Woods  
Used by Permission of Shapiro, Bernstein  
& Co., Inc.  
Performed by Suggs

### **DRIFTING AND DREAMING**

Written by Erwin R Schmidt, Haven Gillespie  
Loyal Curtis and Egbert Van Alstyne  
Used by kind permission of EH Morris & Co Inc,  
Campbell Connelly & Co Ltd  
Memory Lane Music Ltd and Redwood Music  
care of Carlin Music Corp  
Performed by Keira Knightley

**MY HAT'S ON THE SIDE OF MY HEAD**

The New Mayfair Dance Orchestra  
 Sung by Al Bowly  
 Courtesy of Vocalion  
 Written by Harry Woods and Claude Hulbert  
 Published by Cinephonic Music Co Limited

**CARELESS TALK**

Lyrics by John Maybury  
 Music by Angelo Badalamenti  
 Anlon Music Co  
 Produced by Angelo Badalamenti  
 Courtesy of Universal Music  
 Classics and Jazz  
 Under Licence from  
 Universal Music Operations  
 Performed by Beth Rowley

Production Legal Services  
 Financing Assistance provided by  
 Financing provided by  
 Legal Services for Allied Irish Bank  
 Financing provided by  
 Legal Services for Barclays Bank

Insurance Services

Completion Guarantor  
 Auditor

UK banking services  
 Post-Production Script  
 Clearances  
 Camera equipment supplied by

Film Stock

Stills processing

Grip equipment supplied by  
 Lighting supplied by

Additional lighting supplied by

**SHOUT FOR HAPPINESS**

Written by Jack Hart and Tom Blight  
 Published by Campbell Connelly & Co Limited  
 Performed by Al Bowly with the New Mayfair  
 Orchestra directed by Ray Noble  
 Courtesy of AVID Entertainment

**CARELESS LOVE**

Lyrics by John Maybury  
 Music by Angelo Badalamenti  
 Anlon Music Co  
 Produced by Angelo Badalamenti  
 Courtesy of W14 Music  
 Under Licence from  
 Universal Music Operations  
 Performed by Siouxsie Sioux

WIGGIN LLP  
 ARAMID ENTERTAINMENT  
 ALLIED IRISH BANK  
 NIGEL PALMER, S J BERWIN  
 BARCLAYS BANK PLC  
 PAUL MUSTAFA,  
 DAVENPORT LYONS  
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 KEVIN O'SHEA of  
 AON/ALBERT G. RUBEN  
 CINEFINANCE  
 STEPHEN JOBERNS  
 of AGN SHIPLEYS  
 BARCLAYS BANK SOHO SQUARE  
 SAPEX SCRIPTS  
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THE PHOTOGRAPHIC CENTRE,  
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 SINEAD MORAN  
 TOMMY MORAN  
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IMPERIAL WAR MUSEUM, LONDON  
WORLD BACKGROUNDS  
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Sound archive supplied by

BBC MOTION GALLERY

Runners

BESS, DAISY, FRED, LARA, POPPY, PORGY,  
WALTER

Extracts of poetry

“Among those Killed in the Dawn Raid was a man aged 100”, “Ceremony After a Fire Raid”, “I Have Longed to Move Away”, “In My Craft or Sullen Art”, “Lament”, “Love in the Asylum”, “Now”

written by Dylan Thomas

included by permission of David Higham Associates Limited  
and with thanks to Aeronwy Thomas and the Dylan Thomas Estate

Poetry translated into French by François Dumoneil-Lagrèze

With special thanks to

Steve Allen, Angel’s Costumiers, Audi UK, Paul Baker, Karin Bamborough, Jane Barclay, The Café de Paris, Ben Cosgrove, Sian Dawson, Endeavor, Rebecca Farhall, Robert Figg, Bella Freud, William Gilbertson Hart, Ken Griffiths, Pam Griffiths, The Gwili Steam Railway, Lisa Hall, Heddlu de Cymru, Shirley Hex, Alex Hope, Gill Hopley, Natalie Howe, Marion Hutton, Nick Jones, Zygi Kamasa, James Kay, King’s Cross Station, Will Knightley, Jack Lechner, Lisa Richards Agency, Lou Coulson Agency, Management 360, Nick Manzi, Mindy Marin, Tonya Meli, the people of New Quay and Lampeter, Paul Ritchie, Marc Robinson, Libby Savill, Shoreditch House, Sarah Simmons, Ann Skinner, Gary Stone, Swarovski Crystal Company, Aeronwy Thomas, Norman Thomas di Giovanni, The Ty Mawr Mansion, United Agents, United Talent Agency, Wales Screen Commission, Boyd Williams, Jon Zammett

John Maybury would like to thank

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Developed in association with BBC Films  
Produced with participation of The Wales Creative IP Fund

Sound track available on Universal Classics and Jazz

[Universal Music Group International logo]

[Universal Classics and Jazz logo]

[Capitol Films logo]

[BBC Films logo]

[Wales Creative IP Fund logo]

[UK Film Council logo]

[Framestore CFC logo]

[Dolby logo]

[Kodak logo]

[Technicolor logo]

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