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THE DEEP BLUE SEA

a film by Terence Davies

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Terence Rattigan's

THE DEEP BLUE SEA

Adapted and directed by Terence Davies

'Rattigan's work is a sustained assault on English middle-class values; fear of emotional commitment, terror in the face of passion, apprehension about sex. Few dramatists have written with more understanding about the human heart'

-Michael Billington

SHORT SYNOPSIS

Hester Collyer (Rachel Weisz), a forty-year old woman, has left a privileged life with her husband, Sir William Collyer (Simon Russell Beale) in order to live with a young ex-RAF pilot, Freddie Page (Tom Hiddleston). But Hester and Freddie's relationship is characterized by drunken rows; though their love-life is passionate- they have little in common. When Freddie forgets her birthday, Hester attempts to kill herself. As a result, Hester's husband re-enters her life and offers her a second chance with him, which Hester refuses.

Shaken by her suicide attempt, Freddie tells Hester the relationship is over. Heartbroken, Hester considers suicide again at a tube station, but changes her mind. Back at her apartment, the other tenants tell her that nobody is worth dying for. Hester finds Freddie at home, but he will leave the next day. This time, Hester doesn't ask him to stay. She now recognizes that the relationship is over. Freddie leaves and Hester decides to face her uncertain future alone.

LONG SYNOPSIS

The story is told from Hester's POV, both in the present and in her memories of the past (italicised). The story takes place between 1949-1950, with one flashback to 1940.

As the opening credits begin, we hear the last words of Hester Collyer's suicide note to her lover, Freddie Page.

It is night. We open in a badly blitzed neighborhood in London one Sunday evening in the early 1950s. Derelict houses sit next to seedy boarding houses and a bomb-site dominates the end of the street. The scars of the Second World War are everywhere to be seen.

In one boarding house, we see a landlady, Mrs Elton, put out her milk bottles for the night. Unbeknown to her, one of her tenants- Hester Collyer- is preparing to take her own life. She leaves the suicide note on the mantelpiece addressed to 'Freddie'. She lies down in front of the gas fire and turns on the gas. She drifts into unconsciousness...

Hester recalls the warm, comfortable home she shared with her warm, comfortable husband, Sir William Collyer, a celebrated lawyer. She then remembers meeting Freddie Page- a handsome ex-RAF pilot- younger than she- on a visit to the Golf Club at Sunningdale. The moment he touches her, she realises that she has fallen in love. Despite Hester's conventional sense of morality, they soon begin an adulterous affair. She is sexually satisfied for the first time in her life.

Hester's reverie abruptly stops. It is early on Monday morning. Some other tenants in the boarding house have smelt gas escaping from Hester's flat. Mrs Elton lets herself in with another tenant, Phillip Welch. They're lucky to find that the gas meter has run out. They attempt to revive Hester and send down for Mr Miller, a tenant on the floor below. Miller is a mysterious figure who seems to have medical knowledge, but will not admit that he's a doctor. He forces Hester to vomit up the aspirin she has taken. She recovers but asks that nobody reveal her 'accident' to Freddie. She takes the suicide note and puts it into her dressing gown pocket. She smokes and remembers the past...

Hester remembers her father- an anglican vicar- reproaching her for her adultery. He advises her to go back to her husband. She then remembers a weekend at her husband's monstrous mother's house. Mrs Collyer has little time for Hester and is wary of her daughter-in-law's passionate nature. Collyer overhears Hester on the phone to Freddie. Hester confesses her infidelity and tells Collyer she is in love with Freddie. Her feelings for Freddie are overwhelming. Collyer tells Hester he never wants to see her again.

Hester moves in to Freddie's grim apartment. The couple pretend that they are married to the landlady, Mrs Elton. Freddie thinks Hester will make the flat feel like home 'in no time'.

By now, it's Monday afternoon. Freddie breezes in from playing golf at Sunningdale. He's charming and upbeat as ever. He has the possibility of a job with a South American he has met. He doesn't notice Hester's silence for some time. Suddenly the penny drops; he forgot her birthday. Last night she had prepared a special meal. He's apologetic, but it's not a big deal, is it? Hester relents. They kiss passionately, and Freddie's casual cruelty seems forgotten. But while Freddie is looking for some cigarettes in her dressing gown pocket, he finds the suicide note. Appalled, he leaves the flat in a fury. As Hester hurries to follow him, she runs into her estranged husband on the landing. Mrs Elton was worried about her and has contacted him.

Hester invites Collyer into the flat. It is the first time he has seen her since she left him. She thought he never wanted to see her again? Though he is angry with her, Collyer is also concerned. He wonders what can have driven Hester to suicide? Hester explains that it's not money and Freddie isn't being unfaithful. She's simply ashamed of finding herself in this position; a conventional woman driven by desire for a man who doesn't even love her. Collyer hopes she can find a way for him to help her and leaves.

As night falls, Hester goes to find Freddie in a local pub where he has been drinking with his old RAF friend, Jackie Jackson. Outside the pub, the lovers quarrel passionately. Freddie is tired of Hester's manipulative ways and her needy sensuality. Hester pleads with him to come home with her. He tells her the relationship is over. He tosses her a coin for the gas meter. Just in case he's late for dinner again. He doesn't want it running out this time. Hester is heartbroken.

Hester muses on her past with Freddie. A row at an art gallery indicates how little Freddie is interested in the cultured world that Hester has previously enjoyed. Then she remembers the pleasure of being with Freddie, singing in the pub with his friends, and the intense romance of her times with him as they would dance alone together. It is only in romantic, sensual moments with Freddie that Hester feels her new life is worth the old one she has given up.

From a public call box, Hester rings Freddie at Jackie and Liz's house. She'd like him to come home and collect his things himself. She just wants to see him one more time. Freddie puts the phone down on her. Deeply wounded, Hester goes down into a tube station, and stands, in agony, on the edge of the platform. Is she about to try to kill herself a second time? As the train approaches, she remembers the past...

Hester recalls being in a crowded tube station during the war, where everyone was taking cover from the blitz above. She remembers being comforted by Collyer. Faced with the memory of so many people wanting to preserve their lives- does she really want to extinguish her own?

The tube train passes by. Hester decides to go home. Outside the boarding house, Collyer is waiting, still concerned about her. He offers her the possibility of a new life with him, but Hester refuses; she can never go back to her old life.

As Hester enters the house, Mrs Elton asks for her help, Hester watches as Mrs Elton tenderly soothes her dying husband. In the darkened room, Mrs Elton tells Hester what true love is – ‘wiping someone's arse or changing the sheets after they've wet themselves but never letting them lose their dignity so that you can both go on...’

Freddie is waiting for Hester in their apartment. He tells Hester that he is taking the job in South America- and that he is going by himself; he's leaving her. Hester begs Freddie to stay for one more night- she can't bear being alone.

Next morning, Hester helps Freddie get his things ready to leave. Neither can bear to let the other go, but they won't ask the other to stay. Freddie leaves for the last time. And Hester has the courage, finally, to let him go.

Hester goes to the gas fire- and for a moment ignites the gas. Will she attempt suicide again? But this time, Hester has decided to live. She lights the gas, opens the curtains and faces a new day- and a new life, alone.

THE TITLE

‘Between the Devil and the Deep Blue Sea’ is a phrase meaning a dilemma—i.e. to choose between two undesirable situations (equivalent to ‘between a rock and a hard place’).

Its original meaning may be that of a nautical reference citing the deep blue sea and a ‘devil’—a seam (where two hull planks meet) that is difficult to reach on a ship. More specifically, it may have been a reference to being a member of the ‘lower deck’ or crew of a sailing ship in the English Navy. Such sailors were often pressed into service unwillingly; one who was ‘between the devil and the deep blue sea’ would literally be beneath the upper deck (officer territory)--thus a member of the crew.

ABOUT THE PRODUCTION

2011 marks the centenary of the birth of Terrence Rattigan, one of the most successful and celebrated playwrights of the 20th Century. An expert in the exposure of British insecurities about sex and class, Rattigan’s *The Deep Blue Sea* is regarded as his finest achievement. The story of a woman who risks everything for the man she loves, *The Deep Blue Sea* is a painful, uncompromising study of the fear of loneliness and the frustratingly unreliable nature of love.

Now Terence Davies, the award-winning director of *Distant Voices*, *Still Lives*, *The Long Day Closes* and *The House of Mirth*, brings this seminal work to the big screen.

In Davies' hands, the story in which Rattigan explored how “the idea of love is inexplicable in terms of logic“, becomes more than a love triangle; it becomes a dilemma that reflects the state of the nation in the early 1950s. Britain is Great no longer, but bankrupt as an economy, exhausted as a culture and spent as a world power. It is a time of rationing and privation where luxury and indulgence - like Hester's former life - are a pre-war memory.

Hester's story of the fulfilment of the individual - a rallying cry for personal freedom, particularly for women - reflects the massive social and cultural transitions ushered in by the Second World War, but that only resulted in real change in the 1960s.

It was producer Sean O'Connor who brought Terence Rattigan and Terence Davies together. O'Connor was asked by the Rattigan estate to contribute to the celebrations of the Rattigan Centenary and, having been a good friend of the late Frith Banbury, the theatre director who brought *The Deep Blue Sea* to the London stage in 1952 with Peggy Ashcroft as 'Hester', O'Connor began to develop a film adaptation of the play. He recognized in Terence Davies a filmmaker who would do the play justice, partly because of his skill as a director and partly because of the common threads running through Davies' and Rattigan's work, mostly notably the exploration of the position of women in a repressive society and of Britain in the aftermath of the Second World War.

"*Distant Voices, Still Lives* is one of my favourite films. It's all about the position of women in the 50s and it's a very painful, hard and devastating film," says O'Connor. "In the screenplay for *The Deep Blue Sea* he has filtered the story entirely through Hester's point of view and stripped away a lot of the exposition to get right to the heart of the story. It feels much bigger than just the story of a love triangle; it has something to say about a nation climbing out of the rubble of war and trying to make something of itself. All the characters are shaped by the war and they are all damaged in some way. The essential story is exactly Rattigan, but by removing the exposition and the extraneous characters it's clearer what the story is and it's become more like a symbolist story about individual freedom and individual fulfilment."

Indeed, given Terence Davies' well-known admiration for the great popular melodramas of the 1940s and 50s - once dismissed as "women's pictures" but now regarded as serious articulations of women's lives and desires, it seemed only natural that he would respond to the themes in the play.

Nevertheless, Davies was wary at first about taking on the project, the first play he has adapted for the big screen. But the more he read the play, the more the themes engaged him. "It's the story of a woman who leaves her husband, William, and her luxurious life for Freddie, the younger man with whom she's fallen madly in love. It's the first time she's felt erotic love - her marriage was about companionship with a kind man - and it overwhelms her. After re-reading the play, I realized that it was about love - which is the strangest of all human emotions. It's about how each character - Hester, her husband Collyer and Freddie - wants a different form of love from the person they're in love with, and how it can't be given. And that's a heart-breaking theme.

"If you didn't grow up in 1950s, you have no idea about how very shocking it was for a woman like her to do what she did," he continues. "She does something very courageous and bohemian. Modern audiences won't fully understand how shocking her action would have been then. But the point is that she gives up someone who loves her because she's found erotic love. And the idea of doing something because you're in the thrall of an emotion you can't control, that's timeless."

Davies was careful not to impose any moral judgements on the characters. "I wanted there to be sympathy for all the characters even though they do things that could be judged wrong or hurtful. We see a lot of different characters - it's kind of a microcosm of what Britain was like then - and I wanted to make them all human because as soon as you give them humanity, you can accept their good and bad points. So we have Mrs Elton who cares for her husband and Mr Miller who is brusque but he's tender and offers help. They are all needy people but they've all got their different kinds of courage."

He was also aware of the similarity of the themes the play explores with those that have informed his previous work. "My films are always about outsiders," he says. "I've always felt like an outsider myself; I've always never felt part of life, I've always felt like a spectator. And I think that's what interests me about all the people and the things that I've written about. Lily Bart in *House of Mirth* is an outsider, and so is Hester here. The nature of time is another obsession. I love moving in and out of linear time because there's something thrilling about doing that. And the themes of the nature of love, the nature of guilt, the nature of behaving honorably even if it hurts someone else."

Opening up the story to the wider canvas of film presented its own challenges but also gave the director the opportunity to explore a different way to tell the story. "Cinema and the theatre are different. Cinema can reveal things," says Davies. "And if you can reveal things, then there's no need to talk about it. But you can also show the ambiguities which arise between the cuts. And you can move in and out of time. You can dissolve and the audience knows it's time past or time forward. So you can play around with the linear story and the remembered story, which influences here the whole narrative. I love that idea of people being in reverie, thinking of the past and how it affects their present."

If these stylistic touches recall one of the seminal films of the 1940s - David Lean's *Brief Encounter* - it is certainly no accident. In *The Deep Blue Sea* Davies plays homage both to that Lean classic and to others such as *Letter From an Unknown Woman*, *Now Voyager*, *The Heiress*, *It Always Rains on Sunday* and *All That Heaven Allows*.

Indeed, *Brief Encounter* haunts Davies' *The Deep Blue Sea*. Both are stories about conventional women who are torn between the fulfilment of desire and the oppression of convention. As in *Brief Encounter*, *The Deep Blue Sea* is a subjective narrative - the whole story is filtered through Hester's consciousness. Like Celia Johnson's Laura, Hester articulates her story to the audience in voice over, drawing a real sense of intimacy. This is her story, her journey. And, again, *The Deep Blue Sea* is not a linear narrative, but a patchwork of memory and real-time - a unique style that Davies has previously explored in his autobiographical works, *Distant Voice*, *Still Lives* and *The Long Day Closes*.

O'Connor and Davies initially developed the screenplay with the support of the Rattigan Estate. In June 2010, O'Connor took the script to the UK Film Council who immediately expressed their interest in backing the film. At that point, producer Kate Ogborn joined the production. Together, Ogborn and O'Connor set about putting the

financing together, their ambition being to shoot the film before the end of the year, in order for it to be ready for release in the UK in 2011 to tie in with the Rattigan Centenary celebrations. In July 2010, the recently elected British Government announced the closure of the UK Film Council. There was some anxiety that the production might be a casualty of this, however, fortunately, the UK Film Council were able to maintain their investment in the film as well as their huge enthusiasm and support for it. Shooting commenced in London in November 2010, just five months after the initial submission of the script.

The Deep Blue Sea is a Camberwell/Fly Film Production and the finance came from the UK Film Council, Film4 (who had previously worked with Davies on *Distant Voices*, *Still Lives*, *The Long Day Closes* and *The House of Mirth*), Lipsync Productions, Protagonist Pictures and Artificial Eye.

THE CAST

Rachel Weisz takes the lead role of Hester, with Simon Russell Beale as her cuckolded husband, William, and Tom Hiddleston as her lover, Freddie.

Strange though it may seem, Davies was unaware of Weisz and her work until he chanced upon *Swept from the Sea* one evening on television. “This girl came on with a luminosity that absolutely knocked me out. When I found out who it was as the credits rolled, I phoned up my manager to ask if he knew of a Rachel Weisz. He said, ‘Terence, you’re only one who hasn’t!’ She has the kind of luminosity that Celia Johnson had. I sent her the script and we talked and she said yes.”

Although Weisz was unfamiliar with Davies’ work, she recognised what she calls a “dream combination” of a riveting story, fascinating character and passionate director.

“It’s a really radical story,” she says, “about a woman who leaves financial and emotional security for a younger man who has no money and who’s mentally unstable because she discovers love and sex. It’s an existential story about a woman trying to make her own life not one defined by her father, who’s a vicar and had strong sense of morality, and her husband a judge who has a strong sense of decency. She does something incredibly indecent and although it’s not shocking to us now, it’s radical in that she’s a woman trying to shape her own life for herself. Everyone can relate to the idea of finding one’s own identity without being defined by another person. That will be never be an old-fashioned idea.”

Weisz and Davies initially had different takes on certain aspects of the story. “I saw the relationship between Hester and her husband William Collyer as much less loving than Terence saw it. To me, it as a completely stale marriage that was bankrupt of any joy or warmth or love. As we worked on it I came to see that there is a friendship between them, they’re both literary and they can joke to each other, they’re more like brother and sister, but it’s safe and secure without passion or excitement, it’s predictable and asexual. Freddie is stuck in the war - a prisoner in a way - and he’s

a drinker and he can't hold down a job. Hester falls head over heels in love with him and it's not a choice and she can't ignore it.”

The complexity of the character of Hester inspired Weisz. “Hester is a very bold person and she's broken free. She loves Freddie more than he loves her and she's pretty shameless about it. She loses her dignity around him and doesn't really care and that's a lot of fun to play.”

Working with Davies for the first time, Weisz was struck by his sensitivity both as a writer and a director. “Terence has constructed the screenplay in a very clever way,” she explains. “It starts with Hester attempting suicide and then it goes into flashback and you see her past life. Working with Terence was intense. I was very moved and touched by him as a person and as a director, by his humanity and by his incredible flexibility as a director. He's incredibly disciplined in film grammar and he was very open to experimenting. He's a very special person.”

When Simon Russell Beale was offered the part of William, he saw it as a chance to explore new emotional territory in this “very damaged man who is hurt and suffering”. “He's a judge so he can be dismissive of servants and a bit imperious, but basically he's a kind man,” says Beale. “And he comes back again and again to try and win her back, but also to help her. He loves her and that doesn't go away.”

“It's a fantastic picture of the repression of drab post-war Britain in the '50s, that very rigid way of behaving, which said you don't divorce your husband and you don't behave badly,” continues Beale. “What's wonderful about the main character is that she decides to break out of the cage she's been locked in. Hester and William's marriage is not unhappy, they can perfectly muddle along quite contentedly, but something is missing in Hester's life, and that's what's clever about the writing. Hester has a spine of steel - this woman does something to all intents and purposes wrong and she hurts somebody badly, but at the same time you have immense sympathy for her desire to do it. Rattigan is the English Chekov, in the depth of his analysis of human pain.”

He describes working with Davies as “a complete joy”. “Terence is brilliant at summing up that atmosphere which he understands very well, of rationing and things being short and there not being a great deal of luxury around. He's done a brilliant job and he writes women beautifully and he's very sensitive which is perfect for this material as it's all about nuance and tiny little changes in delivery. When I asked him how he learned his visual brilliance, he said he went to see a lot of films with his sisters and on the way home he would discuss the shots. He's a perfectionist.”

Rising British star Tom Hiddleston takes on one of his most challenging roles as Freddie. It was a part he fought to get. “It appears to be set in a very constricted time about a very constrained woman in a constrained world and it's about the triumph of feeling over propriety,” says the actor. “Hester lives in a world not of her design, firstly under her vicar father's rule and then under her judge husband's rule. When she meets Freddie she's attracted by the freeness of his spirit and having an affair with him is about the heart being ungovernable and you can't legislate for the heart. I also loved how three-dimensional each character was so there was no judgement - Collyer is an

impeccable man and isn't at fault, it's just Hester needs love and Freddie can offer it. It seemed very human and compassionate.”

As a decorated pilot who fought in the Battle of Britain, Freddie has trouble coming to terms with the extent of Hester's actions. “Post-war England has been difficult for Freddie, he lives for the moment, he's a free spirit with no censor on his emotions,” says Hiddleston. “Hester's attempted suicide pulls him up short and makes him look at death again in a way he doesn't want to. That she could value her life so little enrages him as most of his friends died in the war. You can see then how vulnerable he is. He can't have her death on his conscience or conduct a relationship at that pitch, it's a very compassionate take on humanity by the writer.”

Hiddleston's commitment to the role impressed the film's producers. Says Sean O'Connor: “Freddie was the difficult part to cast; you need someone sexy and seductive and charming, but who can treat Hester really badly and be difficult and it's difficult to do both. Terence liked him instantly and he's very instinctive and usually knows within 20 seconds. Tom was brilliantly prepared and he played the role exactly as Terence had imagined it. He cared very much about the character, he was always fighting Freddie's corner and he brought a terrible damage to his character. Freddie's young and has been surrounded by death and has all this pain inside him and it's understandable that he's going to be difficult and that the relationship with Hester will be a very self-destructive one.”

“Working with Terence Davies was heaven“, says Hiddleston. “He has the wisdom of a sage and the innocence of a boy. The time is right for Terence. He's become known as one of our very best depicors of the 1950s on the screen, he knows it so well, it's in his being. He's interested in the complications and ambiguities of the human heart. The material is very poetic and so is he; it's about the mystery of love and that appeals to him.”

RECREATING POST-WAR BRITAIN

With *The Deep Blue Sea*, Davies revisits the milieu of his definitive films, *Distant Voices*, *Still Lives* and *The Long Day Closes* - post war Britain in the 1950s.

Just as he had done in those two masterpieces, Davies was keen to avoid the usual trappings of British period films. Says producer Sean O'Connor: “This is an anti-heritage period film about what it was like to live in the 1950s. 1947 was the harshest winter on record, the country was bankrupt, we had famously won the war but lost the peace and we were living in a society of some privation and confusion and devastation – everything was dark and dirty and cold. We wanted to articulate how depressed and depressing it was in 1949 to honor the people who lived through that period.”

“We were influenced by films of that period too,” concurs producer Kate Ogborn, ”but rather than *Brief Encounter* which has a comforting glow we looked at Alexander Mackendrick's *Mandy*, which is set in a world of bomb sites, and Robert Hamer's *It Always Rains on Sundays*, about twenty-four hours in the life of a housewife played by

Googie Withers, as well as the photographs by people like Bill Brandt who went into ordinary homes and documented people's lives.

“I don't think Terence does realism,” she continues. “His films are emotionally authentic to his memories, but they are more heightened than social realist films. *The Deep Blue Sea* looks ravishing, but it doesn't feel like we've ‘packaged’ the period. We're telling the story through the visuals and performances and it's very rich visually. Terence was also keen to give a softer look to the film so it's almost on the edge of focus and its look creates a tension with the raw emotional content.”

Davies's personal recollections of growing up in the 1950s have informed his best work and it also informs the look of *The Deep Blue Sea*. “Because I grew up in the 1950s, I know what the texture felt like,” he says. “We were bankrupt after the war and everything was drab. You very rarely saw primary colours, except in Hollywood musicals and the red lipstick that women wore. If a woman wore a dress with some colour on it, she looked like a Hollywood movie star. I recognised what Hester has given up - a quite luxurious life for one drab room in a lodging house with no toilet.”

But despite the drab surroundings of much of the story, Davies was keen to infuse the film with a rich visual texture. Cinematographer Florian Hoffmeister created a look of which brought pools of light and textured shadow into the film.

“I'm obsessed with Vermeer,” says Davies. “I love the glow you achieve when you switch on a red light in a drab room - you get a wonderful glow. In the scene we shot in Aldwych for the scene in the London underground station, we had little paraffin lamps causing little pools of like candles and very little else. It made it warm and cosy like a womb. And that warm glow makes what is an unbearable situation - waiting for the bombs to drop while you're underground - bearable.”

Production designer James Merifield, whose credits include Rowan Joffe's *Brighton Rock* and the BBC adaptation of *Little Dorrit*, had the challenge of creating a look for a story that mostly plays out in the very contained environment of one room.

Davies showed him a photo - sepia, smudged and reminiscent of the director's childhood - and it provided the inspiration for Merifield's designs.

“I thought there was the opportunity to do something quite stylised, quite heightened but still true to the story which is obviously very real in terms of the performances,” says the designer. “So I followed this photograph and created the whole look with sepia tones, and took all the colours and de-saturated them.”

The result is an autumnal color palette of brown, ochre, butterscotch and toffee in which splashes of colour may suddenly appear – the interior of a suitcase or a ruby red coat that Hester wears, for example. “If you put a primary colour against a saturated background, it becomes much warmer,” says Davies. “And because the main palette is saturated, you really notice the colour. I wanted to recreate something of the feeling of seeing that bright Technicolor at the movies - you’d think ‘Oh God, doesn’t that look wonderful!’ - and James and costume designer Ruth Myers knew exactly what I meant. They did a fabulous job.”

“Terence is easy to understand as he wears his heart on his sleeve,” says Merifield. “His classic line is “If I can't see the shot, I can't shoot here” so it was very much a case of learning about Terence's needs, what I know will work and then presenting him with those options. I'm obsessed with detail and so is Terence and because I knew he was going to shoot every single nook and cranny of the set, I had to make sure every corner was attended to.”

Finding suitable locations in London proved a challenge. The play was originally set in Ladbroke Grove, the once run-down part of North Kensington which is now one of the most sought-after areas of the capital. The production shifted their search for locations to north and east London and in a stroke of luck, the team found a house in Islington that had not changed since the owner moved in in 1950. A remnant of the era, it was perfect for the bedsit Hester moves into. When the art department moved in they discovered the original 1940s’ linooleum there which was used on the set in the studio at 3 Mills.

“It's increasingly hard to shoot 1940s’ London,” says Ogborn. “It's hard to make a period film on a tight budget as it limits your choices and where you can put the camera and everyone had to be fairly inventive.”

THE MUSIC

Terence Davies' work is hugely resonant with musical leitmotifs. The pulse of his work is meditative. For *The Deep Blue Sea* he utilises a heartbreaking and deeply passionate soundtrack with Samuel Barber's Violin Concerto. Throughout the film, the Violin Concerto articulates the depth and passion of Hester's dilemma, much in the same way that the Rachmaninov Piano Concerto No 2 articulates the emotional crisis of Celia Johnson's character in *Brief Encounter*. It is no co-incidence that Davies has chosen to stage Hester's second suicide attempt at a tube station- this, of course, echoes Celia Johnson's suicidal thoughts at Milford Junction- both are women *in extremis* provoked to the consideration of extreme actions.

Returning to the milieu of the 1950s for the first time since *The Long Day Closes*, Davies once again utilises popular music and pub sing-songs in order to explore the cultural background of the early 1950s. These songs place the story in a particular historical moment, but they also add a commentary on the situation of the main characters. For instance, Jo Stafford's *You Belong To Me* is both an exotic love song, but also expresses Hester's needy- and sometimes suffocating -love of Freddie. A traditional folk song, *Molly Malone*, provides a sing-song during an air-

raid, but thematically this song of the life and death of a passionate young woman resonates directly with Hester's story.

“The music is fundamental to the film,” says O’Connor, “and was there even before the screenplay was finished. The Barber piece has been the guide. It's beautiful but it has a sense of pain and that's a uniquely Terence Davies thing and there's also nostalgia which is classic Terence Davies. It's a meditative piece and it gives the film its rhythm. We played it on set so it literally infuses the shots and the acting so it all melds together with a strange alchemy.”

BIOGRAPHIES

Terence Rattigan

Beginning as a writer of light comedies, Rattigan became more determined to write more serious dramas after the Second World War; the most famous of which are *The Winslow Boy* (1946), *The Browning Version* (1948), *The Deep Blue Sea* (1952), and *Separate Tables* (1954). Many of his works have been filmed and are frequently revived.

Rattigan disliked the Swinging London of the 1960s and moved to Bermuda, where he lived off the proceeds from lucrative screenplays including *The V.I.P.s* and *The Yellow Rolls-Royce*. For a time he was the highest-paid screenwriter in the world.

He was knighted in the early seventies and moved back to Britain, where he experienced a minor revival in his reputation before his death. He died in 1977 at the age of 66.

Fifteen years after his death, largely through a revival of *The Deep Blue Sea*, at the Almeida Theatre, directed by the film-maker Karel Reisz, Rattigan has increasingly been seen as one of the century's finest playwrights, an expert choreographer of emotion, and an anatomist of human emotional pain.

Terence Davies / Director / Screenwriter

Terence Davies is noted for his recurring themes of emotional (and sometimes physical) endurance, the influence of memory on everyday life and the potentially crippling effects of dogmatic religiosity on the emotional life of individuals and societies. Stylistically, Davies' works are notable for their symmetrical compositions, "symphonic" structure and measured pace. He is also the sole screenwriter of all his films.

Davies went to the National Film School, and his trio of autobiographical works, known as The Terence Davies Trilogy have been screened at film festivals world-wide and have won numerous awards.

Davies has directed five feature films to date firstly, *Distant Voices*, *Still Lives* and *The Long Day Closes*, two very autobiographical films set in 1940s and 1950s Liverpool. His next two films were both adaptations, *The Neon Bible* starring Gena Rowlands and *The House of Mirth* with Gillian Anderson. His most recent released work is the documentary, *Of Time and the City*, which premiered at the 2008 Cannes Film Festival to rave reviews.

He has produced two works for radio, *A Walk To The Paradise Gardens*, an original radio play broadcast on BBC Radio 3 in 2001, and a two-part radio adaptation of Virginia Woolf's *The Waves*, broadcast on BBC Radio 4 in 2007.

SELECTED FILMOGRAPHY

2011	THE DEEP BLUE SEA
2008	OF TIME AND THE CITY
2000	THE HOUSE OF MIRTH
1995	THE NEON BIBLE
1992	THE LONG DAY CLOSES
1988	DISTANT VOICES, STILL LIVES

Florian Hoffmeister / Director of Photography

Having studied directing and cinematography at Berlin's German Film and Television Academy Florian Hoffmeister quickly established himself as a cinematographer in Germany's vibrant art house film scene. He shot award winning films such as *Berlin is in Germany*, *One Day in Europe* and *Learning to Lie* (Best Cinematography, Brooklyn International Film festival) and worked for companies such as Tom Tykwer's X-Filme. That body of work brought him to the attention of British director Antonia Bird, who hired him to shoot *Hamburg Cell*, the critically acclaimed TV film about the terrorist attacks on 09/11.

In 2005, Florian took a break from cinematography to realize his directorial debut *3 degrees colder* which won him a "Silver Leopard" for Best First Feature at the Locarno International Film festival. Shortly after he re-teamed with Antonia Bird to shoot a resurrection of *Cracker*, Britain's famous TV-series starring Robbie Coltrane. He then expanded his work in the UK, serving as a director of photography on acclaimed international TV projects such as *5 Days* (nominated for the 2008 Golden Globe), *House of Saddam* (2009 BAFTA Nomination Best Photography Fiction), and AMC's remake of *The Prisoner* (2010 EMMY Nomination Best Cinematography Miniseries or Movie).

In 2009, Florian decided to devote more time to commercials and music promos and has since been working with directors Saam Farahmand, Kim Gehrig, Lynne Ramsay, Walter Stern and Daniel Wolfe. Furthermore he continued his collaboration with writer / director Tony Grisoni by photographing two more shorts for him, following their success with *Kingsland – The Dreamer* (2009 BAFTA Nomination Best Short Film).

SELECTED FILMMOGRAPHY

2011	THE DEEP BLUE SEA
2005	ONCE DAY IN EUROPE
2003	LEARNING TO LIE

2001 BERLIN IS IN GERMANY
2000 PAUL IS DEAD

James Merifield / Production Designer

James Merifield began his career working with film director Ken Russell, on such projects as *Lady Chatterley* for the BBC, as well as collaborating with Russell on various Opera productions. From there, James concentrated on working in Television and in 2001 he was nominated for a BAFTA Award for Best Production Design, for *The Life and Adventures of Nicholas Nickleby*. He continued to design eminent television series such as *Murder* directed by Beeban Kidron, *Henry VIII* directed by Pete Travis, *Gideon's Daughter* and directed by Stephen Poliakoff and *Sense and Sensibility* directed by John Alexander. In 2008, James won the EMMY for Outstanding Art Direction for a Miniseries or Movie for the BBC's *Little Dorrit*. More recently, James has mainly worked on features including *Brighton Rock* directed by Rowan Joffe and starring Helen Mirren, Sam Riley and Angela Riseborough, as well as *Will* directed by Ellen Perry.

SELECTED FILMMOGRAPHY

2011 THE DEEP BLUE SEA
2010 BRIGHTON ROCK
2008 LITTLE DORRIT (TV)
2008 SENSE & SENSIBILITY (TV)
2007 THE WLAKER
2006 SHOOT THE MESSENGER
2004 TOOTH
2001 REVELATION
2001 ANOTHER LIFE
2000 CIRCUS
1999 TOM'S MIDNIGHT GARDEN

Ruth Myers / Costume Designer

Two-time Academy Award Nominee Ruth Myers was brought up in Manchester, England. She trained at St. Martin's School of Art in London, and then went to work at the Royal Court Theatre on a student grant, followed by a year working in repertory. Ruth next returned to the Royal Court, contributing to at least 15 productions which included John Osborne's *Hotel in Amsterdam* and *Time Present*, and David Hare's *Stag*.

Her first professional assignment was sewing sequins all night on costumes for the great designer Anthony Powell. During this period, Ruth worked as assistant to the legendary Sophie Devine, who as 'Motley' had created the costumes for many of the early English classic films including director David Lean's *Great Expectations*. With her encouragement, Ruth started to design for the theatre and then for low-budget English films beginning in 1967 with *Smashing Time* (now famous for its era-defining Mod look), *A Touch of Class*, Peter Medak's *The Ruling Class*, and *The Twelve Chairs*.

After being persuaded to come to America by Gene Wilder, she collaborated with him on *The World's Greatest Lover*, *The Woman in Red* and *Haunted Honeymoon*. She also then designed for Joseph Losey's *Galileo* and *The Romantic Englishwoman*. It was on this film that she met her late husband, noted Production Designer, Richard MacDonald. As a couple they enjoyed a dynamic collaboration on films that include Sydney Pollack's *The Firm*; Fred Schepisi's *Plenty* and *The Russia House*; Norman Jewison's *And Justice for All*; Ken Russell's *Altered States*; Jack Clayton's *Something Wicked This Way Comes*; and Barry Sonnenfeld's *The Addams Family*, for which Ms. Myers received an Academy Award nomination.

Since 1993, Ruth has designed more than 30 films including Curtis Hanson's *L.A. Confidential*; Douglas McGrath's *Emma*, (for which she earned her second Academy Award nomination) *Nicholas Nickleby* and *Infamous*; Taylor Hackford's *Proof of Life*; Mimi Leder's *Deep Impact*; John Curran's *The Painted Veil*. Other films include *City of Ember*, directed by Gil Kenan; and *The Golden Compass*, directed by Chris Weitz for which she won a Costume Designers Guild Award. In 2003 Ruth designed the costumes for the pilot episode of HBO's *Carnivale*, creating the look for the continuing series and garnering an Emmy and a Costume Designers Guild Award. Other recent credits include the pilot for *Big Love*, *City of Ember*, *Dorian Gray*, and *Cemetery Junction*. In 2007 Ruth was honored with a Career Achievement Award by the Costume Designers Guild.

SELECTED FILMMOGRAPHY

2011 THE DEEP BLUE SEA
2009 DORIAN GRAY
2008 CITY OF EMBER
2007 THE GOLDEN COMPASS
2006 THE PAINTED VEIL
2006 INFAMOUS
2004 BEYOND THE SEA
2004 ELLA ENCAHNTED
2002 NICHOLAS NICKLEBY
2002 THE FOUR FEATHERS
2001 IRIS
2000 PROOF OF LIFE
2000 COMPANY MAN
1999 CRADLE WILL ROCK
1998 DEEP IMPACT
1997 L.A. CONFIDENTIAL
1996 EMMA
1995 HOW TO MAKE AN AMERICAN QUILT
1994 I.Q.
1993 THE FIRM
1992 MR. SATURDAY NIGHT
1991 THE ADDAMS FAMILY
1988 THE ACCIDENTAL TOURIST
1984 THE WOMAN IN RED
1979 THE MAIN EVENT
1974 STARDUST
1973 CARI GENTORI
1972 THE RULING CLASS
1971 ALL THE RIGHT NOISES
1970 THE TWELVE CHAIRS

1969 THE VIRGIN SOLDIERS
1968 WORK IS A 4-LETTER WORD
1967 SMASHING TIME

Sean O'Connor / Producer / Camberwell Productions

Sean O'Connor has worked as a producer, director and writer in film, television, radio and for the stage. As a graduate of the *Regional Theatre Young Directors' Scheme*, O'Connor has worked all over the UK as a theatre director. His work has featured at Liverpool Everyman, Hornchurch, Salisbury, Chester, Windsor, Guilford, Bath, Richmond, Chichester, Cardiff and Edinburgh.

He has made a study of 20th Century drama, particularly neglected or forgotten works and is the author of "Straight Acting; Popular Gay Drama from Wilde to Rattigan" (Cassell), which was the genesis of the feature film version of Rattigan's most celebrated work, *The Deep Blue Sea*. He also directed the UK premiere of Dorothy Parker's drama *The Ladies of the Corridor* and the first London revival of Christa Winsloe's German classic, *Children In Uniform (Madchen In Uniform)*.

Sean worked as Producer of the BBC radio serial *The Archers*, story lining and directing the program. He was then appointed as Series Story Producer at the BBC soap, *Eastenders*. He went on to both produce and direct the show. Subsequently, he was appointed as Series Producer of *Hollyoaks* (C4) and *Family Affairs* (FIVE). He also produced *Footballers' Wives* for Shed Productions and developed and produced the re-booted version of *Minder* written by Tim Loane. Thereafter he worked as Drama Development Producer for Talkbackthames.

Sean has adapted and directed *Vertigo* for the theatre, based on the novel *D'Entre Les Morts* by Pierre Boileau and Thomas Narcejac, which was the inspiration for Hitchcock's film. This, the first stage adaptation of the story, retained the original French wartime setting of the novel. The play was produced commercially by Bill Kenwright. Sean has also adapted Winston Graham's 1960 novel, *Marnie* for the stage which played at Chester Gateway Theatre and The Haymarket Theatre, Basingstoke. The adaptation returned the story to the original post-war British setting and preserved Graham's bleak ending.

In 2010, he adapted *Juliet and Her Romeo* a version of *Romeo and Juliet*, set in a retirement home. The production was directed by Tom Morris at Bristol Old Vic and starred Sian Phillips and Dudley Sutton. It is published by Oberon Books.

O'Connor set up Camberwell Productions in 2010 in order to produce *The Deep Blue Sea*, his first feature.

Kate Ogborn / Producer / Fly Film Company

Fly Film Company was formed in 2009, by producers Lisa Marie Russo and Kate Ogborn. Productions include the feature films *Self Made* produced by Lisa Marie Russo, executive produced by Kate Ogborn and directed by the Turner Prize winner Gillian Wearing; the short film *Room Service* executive produced by Lisa Marie Russo; and *The Deep Blue Sea* produced by Kate Ogborn and executive produced by Lisa Marie Russo. Fly Film are developing

films with directors Ken Loach, Marc Munden, Julian Jarrold, and Harry Wootliffe, and *Swandown* an artists' documentary collaboration between director Andrew Kotting and writer Iain Sinclair which will go into production in September 2011.

Prior to setting up Fly Film, Lisa Marie executive produced Terence Davies' documentary *Of Time and the City*, alongside the films *Salvage* and *Kicks* as part of Digital Departures, a scheme to celebrate the Capital of Culture in Liverpool '08. *Of Time and the City* was Terence's first creative documentary, was critically acclaimed at the Cannes Film Festival in 2009, and was nominated for a Bafta, Bifa and Grierson Award. *Of Time and the City* was on Time Magazine's list of Top Ten Movies for 2009, and the winner of the New York Film Critics' Circle for Best Documentary, 2009.

Lisa Marie produced the BBC2 film *Shiny Shiny Bright New Hole in My Heart* starring Sally Hawkins and co-produced the feature film *Brothers of the Head*, starring Luke and Harry Treadaway and winner of the Michael Powell Award for Best British Film. Prior to moving to the UK, she directed documentaries for PBS in Philadelphia, and won an Emmy for *Peace* about the Gulf War.

Before setting up Fly Film with Lisa Marie, Kate Ogborn was Head of Television at Revolution Films. She co-produced Tony Grisoni's adaptation of David Peace's crime novels, *The Red Riding Trilogy*, and produced Samantha Morton's directorial debut, *The Unloved*, which premiered at Toronto Film Festival, and screened in competition at Thessaloniki International Film Festival and Stockholm International Film Festival. *The Unloved* won the Bafta for Best Single Drama in 2010.

Prior to joining Revolution Films, Kate was the Executive Producer for Film at EM Media, the regional screen agency for the East Midlands and worked as an independent producer at The Bureau Film Company, where she developed features with Tony Grisoni and James Marsh, and was the executive producer of the Cinema Extreme short film scheme and co-producer of Christian Carion's Oscar nominated *Joyeux Noel*.

While at EM Media, Kate executive produced Keith Fulton and Lou Pepe's *Brothers of the Head*, Michael Winterbottom's *A Cock And Bull Story*, and Shane Meadow's award winning *This Is England*. Kate was also instrumental in the setting up of Warp X, the low budget film scheme financed by Film Four, UK Film Council, EM Media, Screen Yorkshire.

Before she joined The Bureau, Kate produced Chris Cooke's *One For The Road* and Carine Adler's *Under The Skin* which won the Michael Powell Award for Best British Film at the Edinburgh Film Festival and the International Critics Prize at the Toronto International Film Festival, and was executive producer on *This Is Not A Love Song* written by Simon Beaufoy and directed by Bille Eltringham.

CAST

Rachel Weisz / Hester Collyer

Academy Award-winning actress Rachel Weisz, who is known for portraying women of incredible spirit and intelligence, continues to seek out challenging projects and roles both on screen and on stage.

Rachel received overwhelming critical praise as well as a Screen Actors Guild Award, Golden Globe and an Academy Award for her performance in *The Constant Gardener*, directed by Fernando Meirelles (*City of God*) and based on the best-selling John le Carré novel.

She recently teamed up with Meirelles again for his latest project *360* in which she co-stars opposite Jude Law and Anthony Hopkins. Peter Morgan wrote the script which is based on the 1900 play *Reigen* that inspired the French drama *La Ronde*.

Rachel recently appeared in the indie political drama *The Whistleblower*, directed by Larysa Kondracki. Based on a true story, the film chronicles the trials of a female cop from Nebraska (Weisz) who serves as a peacekeeper in post-war Bosnia and exposes a United Nations cover-up of a sex trafficking scandal. The film premiered at the 2010 Toronto International Film Festival to rave reviews and was released in August 2011.

Rachel also starred in Jim Sheridan's thriller *Dream House*, opposite Daniel Craig and Naomi Watts. Universal Pictures distributed this film that centers on a successful publisher (Craig) who quits his Gotham job and relocates his wife (Weisz) and two daughters to a quaint New England town, only to discover that their perfect new home was the murder scene of a mother and her two children. The film was released in October 2011.

Also in the pipeline is a starring role in an as-yet-untitled Terrence Malick (*Tree of Life*, *The New World*) project alongside Javier Bardem, Rachel McAdams and Ben Affleck. The film is set to be released in 2012.

In 2010, Rachel Weisz won the Laurence Olivier Award in the category of "Best Actress" for her performance as Blanche DuBois in the revival of Tennessee Williams' *A Streetcar Named Desire*. The show ran on the London stage from July 28th through October 3rd, 2009.

Rachel starred in Alejandro Amenabar's ancient Egyptian epic *Agora* opposite Max Minghella. She plays astrologer-philosopher Hypatia of Alexandria, who fights to save the collected wisdom of the ancient world. Her slave Davus (Minghella) is torn between his love for his mistress and the possibility of gaining his freedom by joining the rising tide of Christianity. The film premiered at the Cannes Film Festival on May 17th, 2009. Weisz has received critical acclaim for her performance.

Rachel's previous film credits include Rian Johnson's international con man adventure *The Brothers Bloom* opposite Mark Ruffalo, Wong Kar Wei's *My Blueberry Nights*, Peter Jackson's *The Lovely Bones*, Adam Brooks' romantic comedy *Definitely Maybe* opposite Ryan Reynolds, Isla Fisher and Abigail Breslin, David Dobkin's *Fred Claus* opposite Vince Vaughn and Paul Giamatti, Darren Aronofsky's sci-fi/romantic fantasy adventure *The Fountain* opposite Hugh Jackman, Francis Lawrence's hit thriller *Constantine*, Gary Fleder's *Runaway Jury*, James Foley's *Confidence*, and Chris and Paul Weitz' *About a Boy*. She is known to audiences worldwide for her lead role opposite Brendan Fraser in Stephen Sommers' blockbuster movies *The Mummy* and *The Mummy Returns*. Weisz also starred in Jean-Jacques Annaud's *Enemy at the Gates*, Michael Winterbottom's *I Want You*, David Leland's *The Land Girls*, Beeban Kidron's *Swept from the Sea*, and Bernardo Bertolucci's *Stealing Beauty*.

She received critical acclaim for Focus Features *The Shape of Things* which also marked her first venture into producing. She had previously starred in writer/director Neil LaBute's staging of his original play of the same name, in both London and New York City.

Her performance in Sean Mathias' U.K. staging of Noel Coward's *Design for Living* garnered her the London Drama Critics Circle Award for Outstanding Newcomer. She also starred in the West End production of *Suddenly Last Summer*, directed by Mathias.

Rachel began her career as a student at Cambridge University where she formed the Talking Tongues Theatre Group, which performed numerous experimental pieces and won the prestigious Guardian Award at the Edinburgh Festival.

Tom Hiddleston / Freddie Page

Tom was born in London and grew up in Oxford, where he was educated at The Dragon School, and later at Eton College where, under the guidance of a group of incredibly inspirational teachers, his interest and involvement in theatre and film began to flourish. He remembers being taken, aged fourteen, to see Ibsen's *John Gabriel Borkman* at the National Theatre in 1996 – directed by Richard Eyre, with Paul Scofield, Vanessa Redgrave and Eileen Atkins – and being inspired and profoundly moved by both the writing and the performances. It was a turning point. Seven years later he would be playing Vanessa Redgrave's son in the HBO/BBC Churchill biopic, *The Gathering Storm*.

Towards the end of his time at school Tom applied to study Classics at Cambridge University, and was offered a place at Pembroke College, the alma mater of Peter Cook, Ted Hughes and Eric Idle. Before starting, in the summer of 1999, he played Captain Stanhope in a production of R.C. Sheriff's *Journey's End*, among a cast of his school peers, which they had put together with the sole intention of performing it at the Edinburgh Fringe Festival. It was a greater success than any of them could have hoped for.

In his second term at Cambridge, he was seen in a production of *A Streetcar Named Desire* by Lorraine Hamilton of the notable actors' agency Hamilton Hodell, and was shortly thereafter given his first television role in Stephen

Whittaker's adaptation of *Nicholas Nickleby* (2001) for ITV, starring Charles Dance, James D'Arcy and Sophia Myles. During his last two years at Cambridge roles followed in two one-off television dramas co-produced by HBO and the BBC. The first was *Conspiracy* (2001), a film surrounding the story of the Wannsee Conference in 1942 to consolidate the decision to exterminate the Jews of Europe. The film prompted Tom's first encounter with Kenneth Branagh who took the lead role of Heydrich. The second project came in 2002 in the critically acclaimed and Emmy Award-winning biopic of Winston Churchill *The Gathering Storm*, starring Albert Finney and Vanessa Redgrave. Tom played the role of Randolph Churchill, Winston's son, and cites that particular experience – working alongside Finney and Redgrave, as well as Ronnie Barker, Tom Wilkinson, and Jim Broadbent – as extraordinary; one that changed his perspective on the art, craft and life of an actor. It was then that he first thought of applying to drama school.

Tom graduated from Cambridge in the summer of 2002 with a 'double-first' honors degree and enrolled at RADA later that autumn. He graduated from RADA in June 2005, and within a few weeks was cast as Oakley in the British independent film *Unrelated* by first-time director Joanna Hogg. *Unrelated* tells the story of a woman in her mid-40s who arrives alone at the Italian holiday home of an extended bourgeois family. She's the old school friend of the matriarch, but is soon distracted from the adults and drawn to the vitality and energetic escapades of the teenagers in the group, and in particular to Oakley. *Unrelated* premiered at the Times BFI 51st London Film Festival in 2007 where it was awarded the FIPRESCI International Critics' Award, and went on to win the Guardian First Film Award, the Evening Standard Most Promising Newcomer Award for Joanna Hogg, and was nominated for the Evening Standard Best Film Award and the Critics' Circle Breakthrough Filmmaker Award. It was also cited as the 21st best film of the decade by the Guardian newspaper.

Upon his return from Italy, Tom met Declan Donnellan, artistic director of the award-winning theatre company Cheek By Jowl, and was cast as Alsemero in *The Changeling* by Thomas Middleton, starring alongside Olivia Williams and Will Keen. The production toured Europe for six months in 2006, and ran in the main house at the Barbican for six weeks. For *The Changeling* Tom was nominated for the 2006 Ian Charleson Award, which recognizes exceptional classical stage performances by actors under the age of 30.

In 2007 Cheek By Jowl once again asked Tom to perform for them as the hero, Posthumus Leonatus, and the anti-hero Cloten, in Declan Donnellan's production of Shakespeare's late romance, *Cymbeline*. The production toured the world for seven months in 2007, playing in New York, Milan, Paris, Moscow, Madrid, and in London at the Barbican.

Later that summer, Tom shot the period BBC drama, *Miss Austen Regrets*, about the last five years of Jane Austen's life. He starred as John Plumptre alongside Olivia Williams, Imogen Poots, Hugh Bonneville and Greta Scacchi. It went on to win both a BAFTA Award and a Writer's Guild of Great Britain Award.

It was on the strength of his performance in *Cymbeline* that Tom was invited to audition to play Cassio in Michael Grandage's production of *Othello* at the Donmar Warehouse, starring Ewan McGregor, Chiwetel Ejiofor, and Kelly Reilly. Tom was nominated twice in the category of Best Newcomer at the 2008 Laurence Olivier Awards for *Cymbeline* and *Othello* and won the category for his performance in *Cymbeline*.

In 2008 Tom joined forces with Kenneth Branagh again to film the first series of *Wallander*, a BAFTA and Broadcasting Press Guild Award-winning and Emmy, Golden Globe and Satellite Award-nominated television series based on the detective novels by Swedish author Henning Mankell. In the same year Tom went on to star in the Donmar Warehouse/West End production of Chekhov's *Ivanov*, again opposite Branagh, as well as Gina McKee and Andrea Riseborough.

As well as shooting the second series of *Wallander* in 2009, Tom also starred in the second series of the highly acclaimed BAFTA and Emmy Award-winning *Return to Cranford*, starring opposite Judi Dench and Jonathan Pryce.

In 2009 Tom also filmed Joanna Hogg's second film *Archipelago*, in which he plays the lead role, as well as the lead role of Loki, in Kenneth Branagh's *Thor* for Marvel. Tom was recently seen in Woody Allen's *Midnight in Paris*, as well as Steven Spielberg's *War Horse*.

Simon Russell Beale / Sir William Collyer

Simon Russell Beale was born in Penang, Malaysia. He became a chorister at St. Paul's Cathedral then went to Clifton College before going to Gonville & Caius College, Cambridge where he received a First in English.

An Associate Artist of the Royal Shakespeare Company and the National Theatre, his performances for the RSC include 'Konstantin' in *The Seagull*; 'Ariel' in *The Tempest*, 'Edgar' in *King Lear*, 'Oswald' in *Ghosts*, *Edward II* and *Richard III*.

For the National Theatre his extensive work includes 'Iago' in *Othello*, 'Mosca' in *Volpone*, 'Guildenstern' in *Rosencrantz and Guildenstern Are Dead*, 'Alfred Evelyn' in *Money*, *Hamlet*, for which he won the Evening Standard Best Actor Award and the John & Wendy Trewin Award for Best Shakespearean Performance from the Critics Circle; the lead in *Humble Boy* (also West End), 'George' in *Jumpers* (also West End and on Broadway), *Candide* for which he won the Olivier Award for Best Actor in a Musical, 'Face' in *The Alchemist*, 'Benedick' in *Much Ado About Nothing*, 'Undershaft' in *Major Barbara*, 'Edward' in *A Slight Ache* and in 2010 he starred as 'Sir Harcourt Courtly' in *London Assurance*.

Performances as ‘Vanya’ in *Uncle Vanya* and ‘Malvolio’ in *Twelfth Night* at the Donmar Warehouse and the Brooklyn Academy New York won him Best Actor at the 2002 Olivier, Critics’ Circle and Evening Standard Awards as well as a Village Voice Obie in America.

Simon also played ‘Philip’ in *The Philanthropist* at the Donmar Warehouse, for which he won the 2005 Evening Standard Award for Best Actor.

He starred as ‘King Arthur’ in *Spamalot* on Broadway and in the West End. He was part of Sam Mendes’ first British/American Theatre Company, the Bridge Project, and appeared in *A Winter’s Tale* and *The Cherry Orchard* at the Brooklyn Academy, on an International Tour, at the Old Vic Theatre in London and finally at Epidaurus, throughout 2009.

Television roles include *A Dance To The Music of Time* for which he won the 1997 Royal Television Society Award and the BAFTA Best Actor Award, *Persuasion*, *The Young Visiters*, *Dunkirk* and most recently two series of *Spooks*. He has also presented two series and a Christmas Special of *Sacred Music* for BBC4 and is currently filming *Symphony*, a further series for BBC4.

His film credits include Simon Curtis' *My Week with Marilyn*, Brian Gilbert's *The Gathering* and Oliver Parker's *An Ideal Husband*.

Extensive Radio credits include ‘George Smiley’ in *The Complete Smiley* for BBC Radio 4.

Simon was made a CBE in 2003 Queen’s Birthday Honours List for his services to the Arts.

He is a Fellow of the Royal Society of Arts, an Honorary Fellow of Gonville & Caius College, Cambridge and of the British Institute of Psychoanalysis and he holds Honorary Doctorates from Warwick University and City University, London.

He recently danced the role of The Duchess for the Royal Ballet in their world premiere of *Alice’s Adventures in Wonderland*.

SELECTED FILMNOGRAPHY

2011 THE DEEP BLUE SEA

2011 MY WEEK WITH MARILYN

2003 THE GATHERING

1999 AN IDEAL HUSBAND

1996 HAMLET

1995 PERSUASION

Samuel Barber (1910-1981) / Composer

Samuel Barber was born in Pennsylvania in 1910 into a middle-class Irish-American family. He composed orchestral, choral, operatic and piano music. He was twice awarded the Pulitzer Prize for music, first for his opera, *Vanessa* (1958) and then once again for his *Piano Concerto* (1963). His most popular and widely heard piece is his *Adagio for Strings* which is considered a masterpiece of modern music.

At a very early age, Barber became profoundly interested in music, and it was soon apparent that he had great musical talent and ability. He wrote his first musical at the age of seven and attempted to write his first opera at the age of ten. At the age of fourteen he entered The Curtis Institute in Philadelphia to study music. Barber began composing seriously in his late teenage years. Around the same time, he met fellow Curtis schoolmate, the Italian-American composer and librettist, Gian Carlo Menotti, who became his partner in life as well as in their shared profession.

Concerto for Violin and Orchestra, Op 14

In 1939, Philadelphia industrialist Samuel Fels commissioned Barber to write a violin concerto for Fels' ward, Iso Briselli, who had graduated from The Curtis Institute in the same year as Barber.

Barber started working on the first two movements in Switzerland during the summer of 1939. His plans were interrupted, however, due to the outbreak of the Second World War. All Americans were warned to leave Europe, so Barber returned to the US to continue working on the concerto.

When he delivered the first two movements in October 1939, Briselli received them with great enthusiasm and eagerly awaited the finale. But he was disappointed when he received the third movement. He told Barber that it seemed musically unrelated to the first two movements. Briselli asked Barber if he would rewrite the finale; he could premier it at a later date to give Barber more time if needed. Barber declined to alter it.

CREDITS:

Adapted and Directed by Terence Davies

Produced by Sean O'Connor and Kate Ogborn

Executive Producers

Katherine Butler

Lisa Marie Russo

Executive Producers

Peter Hampden

Norman Merry

Director of Photography

Florian Hoffmeister

Production Designer

James Merifield

Editor

David Charap

Casting Director

Jane Arnell

Costume Designer

Ruth Myers

Hair and Make Up Designer

Lizzie Yianni Georgiou

Sound Designer

Tim Barker

Line Producer

Eliza Mellor

Concerto for Violin and Orchestra, Op.14

By

Samuel Barber

Performed by Hilary Hahn & The Saint Paul Chamber Orchestra

Conducted by Hugh Wolff

CAST (in order of appearance)

Mrs Elton	ANN MITCHELL
Philip Welch	JOLYON COY
Mr Miller	KARL JOHNSON
Hester Collyer	RACHEL WEISZ
Sir William Collyer	SIMON RUSSELL BEALE
Freddie Page	TOM HIDDLESTON
Jackie Jackson	HARRY HADDEN-PATON
Liz Jackson	SARAH KANTS
Hester's Father	OLIVER FORD DAVIES
Collyer's Mother	BARBARA JEFFORD
Ede and Ravenscroft Assistant	MARK TANDY
Singing Man in Tube	STUART M'CLOUGHLIN
Mr Elton	NICHOLAS AMER

FILMED ON LOCATION IN LONDON, BUCKINGHAMSHIRE AND AT 3 MILLS STUDIOS

ABOUT MUSIC BOX FILMS

Founded in 2007, Music Box Films has quickly established itself as one of the leading distributors of non-English language feature films in the US in theatres, on DVD/Blu-ray and via Video-on-Demand. Music Box's release of Guillaume Canet's *TELL NO ONE* was the most popular foreign-language film of 2008 and in 2010, the film adaptations of Stieg Larsson's trilogy of international mega sellers dominated the foreign-language film market. The first in the series, *THE GIRL WITH THE DRAGON TATTOO*, with over \$10 million in US box office, was one of the most popular international releases of the decade. Recent acquisitions include Terence Davies' *The Deep Blue Sea*, starring Rachel Weisz, and Philippe Falardeau's *Monsieur Lazhar*, 2012 Academy Award nominee for Best Foreign Language Film. Music Box Films is independently owned and operated by the Southport Music Box Corporation which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.