

LIVING

PRODUCTION NOTES



Directed by Oliver Hermanus

Written by Kazuo Ishiguro

Starring Bill Nighy, Aimee Lou Wood, Alex Sharp and Tom Burke

Produced by Stephen Woolley and Elizabeth Karlsen

Based on Akira Kurosawa's film *Ikiru*

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LIVING is the story of an ordinary man, reduced by years of oppressive office routine to a shadow existence, who at the eleventh hour makes a supreme effort to turn his dull life into something wonderful – into one he can say has been lived to the full.

1953. A London shattered by WWII is still recovering. Williams (Bill Nighy), a veteran civil servant, is an impotent cog within the city's bureaucracy as it struggles to rebuild. Buried under paperwork at the office, lonely at home, his life has long felt empty and meaningless. Then a shattering medical diagnosis forces him to take stock – and to try and grasp fulfilment before it goes beyond reach.

At a seaside resort, chaperoned by a local decadent (Tom Burke), he flirts with hedonism before rejecting it as his solution. Back in London, he finds himself drawn to the natural vitality of Margaret (Aimee Lou Wood), a young woman who once worked under his supervision and is now determined to spread her wings. Then one evening he is struck by a revelation – one as simple as it is profound – and with a new energy, and the help of Peter (Alex Sharp), an idealistic new recruit to his department, he sets about creating a legacy for the next generation.

LIVING is a reimagining of Akira Kurosawa's *Ikiru*, and is directed by Oliver Hermanus (*Moffie*, *The Endless River*) from a script by Kazuo Ishiguro (author of the novels *The Remains of The Day* and *Never Let Me Go*). The film is produced by Stephen Woolley and Elizabeth Karlsen for Number 9 Films (*The Crying Game*, *Mothering Sunday*, *Carol*). LIVING stars Bill Nighy (*About Time*, *Emma*) as Mr Williams, Tom Burke (*The Souvenir Part I*, *Mank*) as Sutherland, Aimee Lou Wood (*Sex Education*, *The Electrical Life of Louis Wain*) as Margaret and Alex Sharp (*The Trial Of The Chicago 7*, *The Curious Case Of The Dog In The Night-Time*) as Peter. The creative team includes Director of Photography Jamie Ramsay (*Moffie*, *Mothering Sunday*), Production Designer Helen Scott (*Small Axe*, *Fish Tank*), Costume Designer Sandy Powell (*The Favourite*, *The Irishman*) and Hair and Make-Up Designer Nadia Stacey (*Cruella*, *The Favourite*). The score is by Emilie Levienaise-Farrouch (*Rocks*, *Censor*).

THE FILM'S GENESIS

LIVING began rather serendipitously. One night, when author Kazuo Ishiguro and producer Stephen Woolley were having dinner, Bill Nighy dropped by for a drink. “[They] are film nerds,” laughs Nighy of that evening. “They sit and exchange names of significant figures who made films, mostly in black and white, between the years of 1930 and 1957. They challenge one another to name the designer, the director and who played the policeman at the end. At the end of dinner, Ishiguro and his wife were talking amongst themselves. Then they came out of a huddle and said, ‘We know what your next film should be’. I said, ‘Well, when you feel comfortable, let me know’.”

As Woolley remembers it, Ishiguro called him soon after that dinner and said that Nighy should star in a reimagining of *Ikiru*, the Akira Kurosawa film of 1952, transposed to London at around the same era. Woolley had fond memories of the film but hadn't watched it recently, so he screened it again, “and cried and loved it,” he says. He quickly saw the parallels.

“I've been wanting somebody to make a British version of this Japanese classic *Ikiru*, which I had loved for most of my life,” says Ishiguro. “I think I first saw it when I was a boy on British TV, and it had a huge impact on me. Partly because of my Japanese background, but quite regardless of that, I think I always lived my life informed by the message in that film.” Ishiguro had long had the sense that the story could work in the UK. While *Ikiru* had dealt with the losing side of World War II, the job of reconstruction and rebirth was similar even for the winners – and there were parallels between the countries' sense of imperial entitlement, their stoicism and their emotional reserve. On that night at dinner, it suddenly seemed to come together.

“Ishiguro was inspired to think of Bill for this part,” says Woolley, “because Bill brings such empathy. A common emotion between people in Japan and Britain, which I think Ishiguro has found, is that they both have the same stoic restraint. Japanese society and British society are based on a lack of effusiveness. Ishiguro quite rightly thought Bill was perfect to play that kind of character. I suggested to Ishiguro that he write the script. He said he was not very good at screenwriting.”

“I said, ‘You should get a proper screenwriter. Anyway, I’m writing a novel,’” remembers Ishiguro.

Woolley managed to persuade the Nobel and Booker Prize winner that he had the necessary skills, happily. That proved invaluable in securing the rights to the film from the Kurosawa estate, who were wary but intrigued at the promise of Ishiguro’s involvement. “The idea of teaming up Kurosawa with Ishiguro was something they couldn’t resist, really,” says Woolley – at least once they were convinced it was really him, after a number of handwritten notes and a video call.

In writing his adaptation, rather than being intimidated by the towering reputation of the original, Ishiguro drew a strange comfort from it. “All the heavy lifting had been done. It’s kind of a translation job,” he jokes. His writing approach was daring. He screened the Kurosawa film just once, after many previous viewings earlier in his life, and then decided not to watch it again, or look at its script, as he wrote his own English take. He drew elements from memories of sharing a commuter train to London as a schoolboy in the 1960s, watching older men head into London in their identical suits and hats, to create the film’s opening scenes, and leaned on his longstanding fascination with Britain’s pre-and post-War culture. Once he had his draft in place, it was time to assemble the creative team, and bring a director aboard.

PREPARATION

Woolley had always been keen to recruit a director from outside the UK. “We decided – and I felt very passionate about this – that we should look at somebody that didn’t have a preconceived idea of England. You’re always going to get a more interesting perspective. I also felt very strongly that we needed a director who had a very, very cine-literate background. The thing about Akira Kurosawa and Ishiguro is the shared love of cinema.”

The producer had seen *Moffie*, Hermanus’ 2019 war drama about gay recruits in the homophobic South African military of the 1980s, and was impressed by its sensitivity and use of resources to create a recent era. “A vital key with *Moffie* is that you don’t feel you’re watching a stale period piece; you feel like you’re watching something just as relevant today. Ishiguro was also impressed, and very open to the idea of having somebody on the project who would make a movie that was cinematic and, at the same time, fresh and new.”

After meeting the director, Woolley learned they also shared a deep appreciation of cinema greats – including Kurosawa and contemporaries like Ozu. He brought Hermanus to London to meet Film4 and Ishiguro. By the end of that meeting Hermanus knew he wanted to make the film, and he began working on the script with Ishiguro and Woolley. But he still had to reckon with the towering reputation of Akira Kurosawa’s original. “There was a photographic brilliance to what they were doing at that period in Japanese cinema, and every frame of *Ikiru* is like a photograph. So that was my panic attack [moment]. I had to go, OK, I need to not imitate any of these images. I need to think of my own. It’s a fool’s errand, but it didn’t sound crazy in the end because Ishiguro was so confident about making this our own, without being in any way disrespectful to the original.”

Hermanus and Ishiguro honed and perfected the script to ready it for production over Zoom, in different countries, as the coronavirus pandemic swept the world. They’d talk for hours at a time

about scenes to cut and what to add; then Ishiguro would write variations, and they'd meet and talk again. It was months before they locked their shooting script. "There's a thoroughness, an intensity to Ishiguro's genius, where nothing is left unturned," says Hermanus. "So when you get to a finished script, he's pretty much mapped out every possible interpretation. He's a perfectionist that way."

Ishiguro independently describes Hermanus as a perfectionist too, so perhaps they are simply built alike. "I found it really enjoyable, discussing the script with Oliver and Stephen," says the novelist. "[That process] is not always enjoyable; you have to be on the same wavelength. But every time, new ideas would be generated somewhere between us. In the end, we'd have some idea that we were all excited about."

All three are huge cinephiles, and they swapped recommendations of films from and about Britain in the 1950s, "so that this became a love letter to the films of that period," says Hermanus. He embraced the challenge of telling an English story, "asking every question, wondering about everything, leaving no stone unturned" to learn everything he could about the period. "That's the fun part of making films," he says. "You grow as a person through the making of it."

CASTING

"Casting is 90% of my job," says Hermanus. "I bring something to the shooting of a film in terms of executing a creative vision and generating an experience with the actors and with the cinematographer and building a film in an emotional capacity. But I'm only going to be as good as the sum of my parts. And so, if I have the right cast, it will come alive in a way that will make me look incredibly brilliant."

Of course, one piece had been in place all along: Bill Nighy. He was Ishiguro's immediate inspiration for the film, and the writer, along with Woolley and Hermanus, had developed the film with him in mind. "Bill Nighy was absolutely integral to the whole thing," says Ishiguro. "He has that English sense of humour, that ironic sense, a stoicism, and a kind of melancholy behind the surface. And he looked to me like all those men on the railway platforms."

"Bill Nighy is extraordinary," says Hermanus. "It's a privilege, a once in a lifetime experience to work with an actor who understands the craft of acting in that way. To see somebody work so diligently to find that place of truth in every given moment in front of the camera, and in the preparation, is a kind of perfectionism that Bill has. People are so in awe of him because he's such an approachable, kind person. It made my job easy because he was our master and commander in that way."

Luckily Nighy was happy with the finished script for the film that had been so informally pitched to him. "I admired the script very much," says the star. "It honoured the period very beautifully, apart from being powerfully put together in terms of the structure and the story. And it's a great part! I was happy to learn I must have been very, very good in a previous life."

He describes his role as "a deeply conventional man who is institutionalised by grief." In the two decades or more since his wife died, he has confined his life to narrow parameters, the better to avoid further heartache. "He has never deviated from his schedule, ever," says Nighy, "until he is given a diagnosis by the doctor which shocks him out of his world."

The next key role was Sutherland, the free-thinking, hard-living playwright who Williams meets on an impulsive trip to the seaside. There, Hermanus turned to Tom Burke, best known for his work in TV's *Strike* and in *The Souvenir Part I*.

"I can't imagine anyone else doing this character Sutherland than Tom," says Hermanus. Burke did his first TV work with Nighy on *State of Play* after graduating from drama school, and leapt at the chance to reunite with the older star. He quickly got a handle on his slightly dissolute character too.

"Sutherland spends his days writing saucy seaside farces," says Burke, "and his nights trying to reach some sort of oblivion whereby he can go home and sleep. It's a rich and colourful life, but – without any sort of moral judgment [on Sutherland] – you sense an emptiness at the heart, a sense of yearning for something else."

One change to *Ikiru* that Ishiguro introduced for LIVING was to significantly increase the role of a young man, Peter, just starting work in Williams' office, and to create a gentle love story between him and the character of Margaret. "My screenplay is very faithful to the Kurosawa-Hashimoto-Oguni screenplay," says Ishiguro. "But I wanted a stronger sense that there's a younger generation growing up after the War with different values. I wanted that sense of optimism. And I wanted a kind of love story. I don't know if it's essential but I thought it would be sweet."

Alex Sharp, last seen in *The Trial of The Chicago 7*, put himself on tape for the role of Peter while in Florida. Halfway through the scene he was acting out, a pelican landed outside – "I presume it was a pelican actually, because it was quite dark, but a very large bird" – and squawked loudly. Sharp wasn't quite sure how to react. "I tried to include the pelican in the scene, which doesn't really work. But it was the best [take] so I just sent it and said, yeah, my self-tape has a pelican in it." The bird gave Hermanus a welcome laugh during the casting process, but the performance landed Sharp the role.

"I guess maybe my job in the scheme of the whole story is to be the audience's lens, sort of introduce them to it," says Sharp of Peter. He quickly became a favourite of the director, who marvels at his levels of preparation.

"I adore Alex," says Hermanus. "I've never seen an actor prepare like Alex does. He maps out the journey of the character in the most extraordinary detail. Once he has it, he is perpetually a little bit in character, although it's so slight you only know it if he tells you. But I sensed, at the end of shooting, that I suddenly met more of Alex than I did before. He's just brilliant."

The final major piece of the puzzle was finding Margaret, the optimistic young secretary at County Hall who becomes an unlikely confidante for Williams as he struggles with his diagnosis. Hermanus found her in Aimee Lou Wood, the *Sex Education* star recently spotted in *The Electrical Life of Louis Wain*. "Aimee was asked to play sunshine, but she actually just *is* sunshine," says Hermanus. "I'm excited for her because she is gonna have so many things coming her way. She's got this quality of being truly naturalistic and incredibly funny."

Wood got the script deep in lockdown and said she "really needed to read it," admitting that it made her cry. A lifelong fan of Bill Nighy, the chance to work with him was a big inducement, but more important was the character she was asked to play. "Margaret's very kind, but what I love about her is she's not a pushover," says Wood. "Margaret is such a good example of someone who's really kind and generous, but she also wants things for herself. She doesn't shrink herself and she doesn't dilute herself. She takes up space, and I think that is why Mr. Williams notices her. She's very much living."

With the cast in place, the film's shoot could begin.

SHOOTING

“Filming is like gladiator combat,” says Hermanus. “You have to get to the other side. The challenge for me is always to elevate my craft in every way. I always want to make the best thing I’ve ever made, in terms of my choice of actors, collaborations, the storytelling. That’s always the big pressure that directors put on themselves.”

That pressure was not communicated to his cast during the six-week shoot, however. They saw Hermanus as “super prepared and endlessly courteous,” as Nighy puts it. “Oliver has a great overview, which I’m very grateful for,” adds Nighy. “I tend to disappear into each day’s business and he schedules the information very cleverly. He’s a very smart, very cool director. He has great ideas.”

The production was able to not only shoot but also set up its production offices at County Hall in London, and that “helped everything,” says Hermanus. “When you have a film that names somewhere specific, you never think you’re going to shoot it there. You always think that you’ll have to composite it together from a million other locations. But here, a lot of the time our production designer was just dressing the spaces. We lucked out completely.”

“It is extraordinary,” agrees Woolley. “I can’t think of a film which can do that on the level that we’re filming on, that could actually shoot those beautiful marble staircases and those dingy corridors. It’s only through County Hall Arts and their investment in the film. It goes beyond simply having somewhere in central London; it is the heartbeat, the very core of our film.” Sharp compared it to his experience working on *The Trial of The Chicago 7*, which also used the correct historical locations. “The scope of County Hall, the rabbit-warren-ness of it, was like a character in the film,” he says. “As an actor it makes it easy.” Astonishingly few projects had shot at the Hall before, making it an almost unseen world on the big screen.

Not every location was quite so smooth; the film’s opening train scenes involved crew members physically rocking a carriage back and forth in a hangar over a nine-minute take. “It was like a marathon!” marvels Hermanus. “I think they were sort of broken by the end, but they were very good humoured about it.”

Hermanus had the great help of his regular Director of Photography, Jamie Ramsay, as his right-hand man. Now on their fourth collaboration – they previously worked on *Moffie*, *Beauty* and *Shirley Adams* – the pair have a shorthand and a shared sensibility. And if this was their most intense collaboration yet, it only cemented their professional partnership. As Hermanus puts it, “he’s the other half of me, my essential creative enzyme”.

Woolley, who also worked with Ramsay on *Mothering Sunday*, was impressed anew. “Jamie Ramsey is incredibly distinctive and indefatigable in his determination to get the best look. Jamie’s inspiration has been all to do with light and shade and strong shadow. He and Oliver are simpatico in terms of what they’re trying to achieve with the film.”

But the cast point out that Hermanus is not a purely visual director. “Usually it’s one or the other,” says Wood. “Directors are either really good at how it looks or they’re great with actors. And he’s everything. He’s got an incredible eye, and he’s such an actor’s director. You just trust him.”

“Oliver is gonna be around, making incredible films, for ages,” agrees Sharp. “We got to the point where he’d look at me or something, and I could tell what he wanted me to do, which is an incredibly fulfilling way to work. He’s the real deal.”

Hermanus had to work quickly, given the film’s budget and six-week shoot, but he also tried to give his cast as many takes as possible. Wood was particularly impressed by a lengthy and emotional dialogue scene with Nighy in a pub that they shot 19 times. “I’ve never really had that before,

because I'm used to TV." She was reduced to real tears by Nighy's performance, and said, "I had to make sure that I was crying as Margaret and I was feeling as Margaret, because I got to the point where I was just so moved by Bill that the floodgates opened big time. It was so real."

Not every scene was so fraught: Wood also recounts cracking up repeatedly during one scene at the Lyons Coffee House, while all the cast credited Hermanus and his team with keeping the atmosphere light and collaborative. Over the weeks of shooting, the cast and crew seemed to click together, even when scrambling to find or change a location at the last minute, or when handling scenes with hundreds of extras.

"As a producer, we need a great team to make a film," says Woolley. "Obviously, at the top of that pyramid is the director, but you also need a terrific support group." That's why he and Hermanus assembled some of the best in the business to bring their world to life.

PRODUCTION DESIGN

Making an independent period film is no easy task at the best of times, and it's exponentially harder during a pandemic. Production designer Helen Scott and her team therefore had mountains to move, delivering a huge array of sets and locations on budget and as required. "Every day I'm in awe of what she's achieved," says Nighy. "The design is exquisite. And it's not just faithfully recording the period. There's a spin on it, which this film needs. You need something that people haven't quite seen before, even though it's 1953."

Hermanus calls Scott, "our woman of the match. She had more curve balls than any of us on this movie. She was really under the gun with locations being challenging, covid, the scale of what I was asking her to achieve and the resources we had. It really only came to be because of Helen's genius and ingenuity and that of her team. She's a visionary."

In Scott's telling, Hermanus' style of directing made her job considerably easier, with the director compiling a visual storyboard for every scene as a reference and a guide for the film. "I've never come across such certainty before. But it was very helpful, because I got a very strong sense of his style." Her location scouting process was more fragmented than usual, with social distance rules limiting how easy it was to take the entire team to visit locations and lockdowns limiting travel. Some locations were secured just hours or days before shooting, with Scott's ability to improvise on the fly called into use as she stuck up wallpaper and transformed spaces in mere hours. Securing and transporting the necessary period props wasn't easy either – but such challenges is business as usual for an experienced production designer. And Scott knew exactly what she was after.

"I'm looking for something that's period," Scott explains, "something that delivers on all of the demands of the script, and offers that local variety of spaces required. If it doesn't immediately offer it, I need to be looking for ways that I can build that into the location so that it works. I'm also looking for light sources, places where Jamie can light. I'm looking for interest really."

A key coup for the film was shooting in County Hall, the very building where the script was set. "It's the real deal," she says. "Amazing that we were able to actually use all the corridors staircases that Williams would have used." But even with all the architectural detail of County Hall around her, she still had to build a detailed "fishbowl" office set into the space, and put the right colours into the building to give it coherence with the rest of the film.

Every actor remarked upon the level of detail in those sets, down to the appropriate paperwork stacked in the characters' office in County Hall. It's a detail that might never appear on camera, but Scott likes to cover the bases. "Until the dust settles and you start shooting, you never really quite

know how it's going to be shot. There were loads of close-ups available to Jamie and Oliver. But really, it supports the actors. They absolutely believe what's on their desk, and it helps them be in that space and be in character.”

County Hall also influenced the look of Williams’ home: if his entire life was a monotonous trek to that building and back, his home had to feel part of that drudgery. “I thought his home would not really be reflective of another part of his personality [because] he didn't really have one,” says Scott. “I wanted it to be kind of drab and drained and, and more importantly, stuck in the time when his wife died, in 1930. Nothing really evolved since. These are the post-War years, hot on the heels of the Festival of Britain. In that sense, it's even sadder that Williams can't make that leap. He is a man born into the Edwardian times, very stiff and rigid and proper, and doesn't really know how to step out of that box. It's just not him.”

COSTUMES

Costume designer Sandy Powell is a giant of her field, a three-time Oscar winner (and 15-time nominee) and a regular collaborator for directors like Martin Scorsese and Todd Haynes. When she heard about this film from Woolley, a long-standing friend and frequent collaborator, she watched Hermanus’ previous films and was impressed. “I liked Oliver, and I thought he’s going to do some interesting work with this script.”

“What can you say about Sandy Powell?” says Hermanus. “She’s a master of cinema; she’s done some of the most extraordinary work of the century when it comes to costume design on film. She’s a perfectionist, incredibly collaborative. I’ve learned so much from her, it’s sort of otherworldly.”

The script was of course a period piece, but a realistic one, with little room for the sort of ahistorical invention that marks something like *The Favourite*. “This film is set in 1953, post-war London, so it’s very specific,” says Powell. “So in this instance, historical accuracy is quite important, I think. As much as possible, we tried to be accurate with how we were portraying people and their clothing.”

For Powell, that means focusing on each character and figuring out why they wear what they wear each day, drawing from the script, the director and the actors involved. For the sunny Margaret, that might mean a pair of sunflower earrings. For the men, it might come down to a choice of tie. “I’ve done so many ties; I worked with Scorsese for 25 years,” says Powell wryly. “But I like choosing them. They can make the difference between somebody in a boring suit and a suit with a little bit of interest.”

She and Nighy hit it off at once, some 25 years after they first worked together when she briefly dressed him on Bill Forsyth’s *Being Human*. “I normally go into the wardrobe fitting saying things like, ‘Navy blue, or no tights, or I'm not wearing those trousers’,” says the actor. “I do like to feel comfortable. But when I heard that Sandy Powell was doing this, I just said, ‘What do you want me to put on?’. We had one slight difference of opinion. But I remembered who I was talking to and shut up, because I can rely on her to get it right.”

As Powell saw it, Williams’ style would not have changed since he became a widower. “It’s like his spirit left him when his wife died. So he’s basically wearing the same suit every day of his working life – and probably on the weekend. Bill didn't even want to change his tie. In Brighton, when he's getting drunk, I imagined that he would maybe loosen his tie a little bit. And Bill was absolutely adamant that, nope, even if he's drunk, he's going to be completely buttoned up.” She found an original suit from the right period that miraculously fit perfectly, and that became the basis for Williams’ look.

At the other end of the spectrum, in terms of male dress, was Burke's Sutherland, dressed in high quality but heavily abused clothing. There, Powell took inspiration from two real-life creative types that she knows and introduced some colour.

"Costume and hair never cease to be an exciting part of the job for me," says Burke. "Sandy's incredibly instinctive. I have my ideas why I'm wearing green with orange socks, but those were kind of retrospective really. We played around until we found what seemed right."

When it came to Wood's Margaret, the key was making her stand out from other women in the office without going for any kind of cliched, office sex-pot look. Where the other women in County Hall are largely in blues and greys, Wood's Margaret wears hints of colour, and even in white seems warmer and sunnier than all the rest.

"The only thing is the bloody waspies," laughs Wood. "They hold your waist in. That took a bit of getting used to because, I mean, I don't wear anything that uncomfortable *ever*. Even the way you hold yourself wearing that is so different. Everyone was just a bit more formal. The costume informs that naturally, because you feel so different. But I loved it. I miss it actually, my '50s aesthetic."

Beyond the main cast, Powell also goes out of her way to get involved in the choice of background artists for the film – a focus she shares with make-up designer Nadia Stacey. "I find them important," Powell explains. "Often in film they're just treated as literally background, like a blurry mess. I think the extras really help tell the story, they place which part of London you're in, what kind of establishment you're in by what they're wearing and the kind of faces they have. It really helps tell the story. So I'm always extremely fussy about that."

MAKE UP AND HAIR

Hair and make-up designer Nadia Stacey is, in Hermanus' words, "extraordinary at period [films] and very much in demand" – which is, if anything, putting it mildly. Stacey created the extraordinary looks of *The Favourite*, as well as the transformations involved in Disney's villain prequel *Cruella*. But she also did the subtle, naturalistic looks of *Mothering Sunday* (on which she also worked with Scott, Ramsay and Powell) and *The Father*. She is also, by all accounts, immense fun to work with. "That makes a difference when it's like five o'clock in the morning," laughs Sharp. However, Stacey's great strength is her intense focus on character.

"I don't really see myself as a makeup artist," says Stacey. "People on my team are technically way better than me as artists. As a designer, I see myself as part of the storytelling team, part of creating the world and creating the characters. You can do as much planning and research on character as you like, but until you get that actor, you don't know what works. It's having the eye to see sometimes that, no, it's done perfectly, but it's not right. I can't see the character. I don't know who they are."

Stacey goes through the script line by line, making note of every single time a character is mentioned and why. Then she breaks down what kind of person they are, what sort of world they live in. "That might inform the shape of the hairstyle, or whether someone has a moustache or not, or, because lots of these things touch on social status as well. I think you have to go that deeply into it or don't bother."

It's something that her cast appreciates. "It's weird when you've got a camera in your face all the time," says Wood. "It can make you feel a bit self-conscious about your looks. But because I didn't look like me, I looked like Margaret, it really just releases you from any of that. And if you're released from that, it's so magical to just be the character."

On this film, of course, Stacey had to research the period. The 1950s style relied on a very matte, powdery finish to women's faces, and lots of mascara, arched eyebrows and orangey-red lipstick, but little in the way of eyeshadow for example. Men, almost without exception, were clean-shaven with short back and sides. "There's nobody that would really have much longer hair. There is a very definite look for the 1950s. It's always about silhouette and shape, and once you've got that, you can paint that era."

That was the baseline, but as Stacey saw it, the staid older men of County Hall probably would have been styling their hair the same way all their lives, so might look more '30s than '50s, while the inhabitants of a small seaside town would probably not be up to date with the latest fashions, so might look more like people from the 1940s, with longer hair than the cropped city girls. "So it's historically accurate, but to lots of different periods."

That level of detail was something that Hermanus appreciated. "Oliver really trusts us and really lets us do our job, and that's amazing because we're only here to deliver for him and for the film. From day one, I've known that he's got this and that he knows what this film is going to be. That gives you so much confidence that you can just concentrate on your thing and deliver."

THE MEANING OF LIVING

Director Oliver Hermanus sees universal themes in this story. "At heart, this is a story about death affirming life. It's about how, in the wake of this man realising that his life is coming to an end, he's pressured into living. I always thought that this was an important story to tell today because we sort of live in distraction. We live looking at our cell phones, looking into the future. It's interesting to take a step back and wonder what it means to be present, actually, in your own life."

Nighy agrees. "The film is about how we deal with mortality, and how to best appreciate the time that we are given. It's an opportunity to see what a regular person who has a very constrained existence does when they are brought face to face with extinction. Broadly speaking, what he discovers is that what gives one's life meaning is doing something for someone else."

"My feeling is great stories kind of confuse and complicate your life; it's not a one size fits all thing," says Burke. "But Sutherland says one thing when we're in the amusement arcade and we're trying to get a fluffy clockwork rabbit out of a glass box with a crane. I say, 'Always that same rabbit'. Bill repeats it later. It's the thing one wants but can't quite get. It's a sense of something incredibly elusive that one is chasing in life; something that has meaning and magic that you could never quite get your hands on. I think that's what the film is about, but it doesn't pretend to answer that."

Aimee Lou Wood views it as a call to empathy. "I hope that the audience comes out and just sees that everyone is interesting. Everyone has a story to tell. I hope people walk away and think, 'I'm going to talk to someone when I'm next getting a coffee', I'm just going to talk to the person behind me in the queue. Just ask someone how they are, and really listen when they tell you."

For Ishiguro, it's about finding a different model of facing up to the impact of your life on the world, one not dependent on what other people think of you but on what you do privately. "What really appealed to me about *Ikiru* was that it basically says that what's important is that you have a very personal sense of triumph for yourself. It might be something very humble, but excel yourself just a little bit. No one may remember you for it, but it will matter to you."

CAST BIOS

Bill Nighy – “Mr. Williams”

Bill Nighy is a multi-award-winning actor of both the stage and screen, with an expansive career spanning fifty years. Amongst others, Bill has received a BAFTA for Best Supporting Actor for *Love Actually*, and a Golden Globe for Best Actor in a Miniseries for *Gideon’s Daughter*.

This year, Bill is set to star in *The Beautiful Game*; a Netflix film directed by Thea Sharrock which centers around a group of English homeless footballers, who travel from London to Rome for the Homeless World Cup.

Bill can be seen alongside Johnny Depp in redemptive thriller *Minamata*, which received its premiere at the Berlin Film Festival 2020 and released theatrically in 2021. In early 2020, Bill starred in Autumn de Wilde’s adaptation of Jane Austen’s classic novel, *Emma* in the role of Emma’s father Mr Woodhouse, alongside Anya Taylor-Joy and Johnny Flynn. In 2019, Bill was seen in Lone Scherfig’s *The Kindness Of Strangers*, which opened the Berlin International Film Festival; the highly acclaimed animation *Pokemon Detective Pikachu*; scrabble-centric comedy drama *Sometimes, Always, Never*; and the romantic drama feature film *Hope Gap*, opposite Annette Benning.

In 2018, Bill starred in the multi-awards winning film, *The Bookshop* as reclusive book-lover Edmund Brundish, and in the TV mini-series adaptation of Agatha Christie’s *Ordeal By Innocence*, in which he played the lead role of Leo Argyll. In 2017, Bill was seen on screens in *The Limehouse Golem*, which premiered at The Toronto International Film Festival in 2016. Also featured during TIFF 2016 was *Their Finest*, which saw Bill star alongside Gemma Arterton and Sam Claflin. Bill’s iconic turn, as an aging rock star in Richard Curtis’s 2003 hit *Love Actually* won him the Evening Standard British Film Award, amongst others. He later reprised the role in the charity special *Red Nose Day Actually* (2017).

2014 saw Bill star in *Pride* which won Best British Independent Film at the 2014 BIFAs. In 2013, Bill once again teamed up with Richard Curtis for the time travelling romantic comedy, *About Time*. Bill also took the role of Douglas Ainslie in *The Best Exotic Marigold Hotel*, and its sequel, *The Second Best Exotic Marigold Hotel*.

Bill’s extensive list of film credits also includes *Wild Target*, *Pirate Radio*, *Valkyrie*, *Notes on A Scandal*, *The Constant Gardener*, *Lawless Heart*, and *Still Crazy*.

Bill began his career on the stage and has since earned acclaim for his work in numerous plays, including David Hare’s *Pravda*, *Skylight* and *A Map of The World*. He received an Olivier Award nomination in 2001 for Best Actor for his performance in Joe Penhall’s *Blue/Orange*.

Aimee Lou Wood – “Margaret”

Aimee Lou Wood plays Aimee Gibbs in popular Netflix series *Sex Education*, which just shot its third season. Aimee will also recently appeared in *The Electrical Life of Louis Wain*, a feature film starring Benedict Cumberbatch, Claire Foy and Andrea Riseborough. Aimee is a 2017 RADA graduate with stage credits such as Sonya in *Uncle Vanya* at the Harold Pinter, and *Downstate* at the National Theatre.

Alex Sharp – “Peter”

London-born Alex Sharp graduated from Juilliard in 2014 and immediately landed the leading role in the original Broadway production of *The Curious Incident of the Dog in the Night-Time*. For this, his

Broadway debut, he won the Tony Award for Best Actor, Drama Desk Award for Outstanding Actor, and the Outer Critics Circle Award. He is the youngest winner of the Tony for Best Actor.

Alex has since made the leap to the big screen, starring in the John Cameron Mitchell film *How to Talk to Girls at Parties*, opposite Nicole Kidman and Elle Fanning, Marti Noxon's *To the Bone*, opposite Lily Collins and Keanu Reeves, and the 2019 Sundance Film, *Sunlit Night*. Alex also filmed the *Untitled Game of Thrones Prequel Pilot*. Alex can recently be seen in Aaron Sorkin's *The Trial of the Chicago Seven* for Netflix, alongside Sacha Baron Cohen and Eddie Redmayne, for which he is a joint winner of the 2021 SAG Award for Best Ensemble Cast In A Motion Picture.

Alex is currently shooting the Netflix series *The Three Body Problem* from showrunners Benioff & Weiss.

Tom Burke – “Sutherland”

Tom was most recently seen in Netflix's highly acclaimed series *The Crown*, opposite Helena Bonham Carter, and as Orson Welles in David Fincher's Oscar-nominated feature *Mank*. Prior to that, he starred in the lead role of Anthony in Joanna Hogg's feature *The Souvenir*, which won the World Cinema Grand Jury Prize: Dramatic at Sundance 2019 and for which he was nominated for a BIFA and Critics Circle Award for Best Actor. Other recent credits include onstage as John Rosmer in *Rosmersholm*, *The Deep Blue Sea* at The National Theatre, the BBC mini-series *War and Peace* and as Athos in *The Musketeers* also for the BBC. Tom has just wrapped filming on the independent feature *Klokkenluider*, and Sky's *Extinction* opposite Paapa Essiedu, and will soon be seen in BBC Films' *True Things* opposite Ruth Wilson, as well as in Alan Moore's *The Show*. Tom will also shortly be seen reprising his role as *Cormoran Strike* in the next instalment of JK Rowling's acclaimed *The Strike Series* for the BBC opposite Holliday Grainger. Other upcoming projects include *The Wonder* opposite Florence Pugh and *Furiosa* alongside Anya Taylor-Joy and Chris Hemsworth.

CREW BIOS

Oliver Hermanus – Director

Oliver Hermanus debuted his first film, *Shirley Adams*, in 2009, premiering in competition at the 62nd Locarno Film Festival. His second, *Skoonheid*, was presented in the Un Certain Regard competition at the 64th Cannes Film Festival. His third, *The Endless River*, premiered in Competition at the 72nd Venice Film Festival where it was the first South African film to be invited to the main competition. His fourth feature, *Moffie* premiered in the Orizzonti competition at the 76th Venice Film Festival in 2019. *Living* is his first non-South African set feature. In 2022 he is set to direct *The History of Sound*, starring Paul Mescal and Josh O'Connor.

Stephen Woolley – Producer

Stephen Woolley is one of British cinema's most respected independent producers, having produced over 65 films during an esteemed four-decade long career. Some of his many successes include *The Company of Wolves*, *Mona Lisa*, *Scandal*, *The Crying Game*, *Interview with the Vampire*, *Backbeat*, *Little Voice*, *End of the Affair*, *Stoned* (which he also directed) *Made in Dagenham* and *Carol*.

Woolley began his career at The Screen on The Green, Islington in 1976. He went on to run and own both the infamous Scala Cinema in Kings Cross as well as distribution company Palace Pictures with Nik Powell, successfully distributing films from the likes of Mike Leigh and Ken Loach as well as international hits like *Paris, Texas*, *When Harry Met Sally* and *The Evil Dead*.

He has been Oscar nominated, a multiple BAFTA winner and the winner of the prestigious Producers Guild of America Award, with his films garnering a total of 52 BAFTA nominations and wins and 20 Academy Award® nominations and wins.

Woolley currently partners Number 9 Films with Elizabeth Karlsen. They jointly received in 2019 the Bafta award for outstanding British contribution to cinema. Their recent productions include *Their Finest*, starring Gemma Arteton and Bill Nighy, *Colette*, starring Keira Knightley and *Mothering Sunday*, starring Odessa Young, Josh O'Connor, Şöpe Dirisù, Colin Firth and Olivia Colman.

Elizabeth Karlsen – Producer

Elizabeth Karlsen is an internationally renowned, award-winning producer, who co-founded the leading independent UK based production company Number 9 Films in 2002 with partner Stephen Woolley.

In February 2019, Elizabeth and Stephen jointly received the highly prestigious and coveted BAFTA Award for Outstanding British Contribution to Cinema. She has produced some of the most celebrated independent films in the US and Europe including: Todd Haynes's *Carol* (nominated for 6 Academy Awards®, 6 Golden Globe Awards and 9 BAFTA Awards) Mark Herman's *Little Voice* (winner of a Golden Globe Award, nominated for 1 Academy Award®, 6 Golden Globe Awards and 6 BAFTA Awards) Neil Jordan's *The Crying Game* (winner of an Academy Award®, a BAFTA Award and nominated for 6 Academy Awards®), *Made In Dagenham* (nominated for 3 BAFTA Awards) and Phyllis Nagy's *Mrs Harris* (nominated for 12 Emmy® Awards, 3 Golden Globe Awards and a PGA Award) and Wash Westmoreland's *Colette* (Nominated for 4 BIFA's and an Independent Spirit Award).

Other work includes: *On Chesil Beach*, written by Ian McEwan and directed by Dominic Cooke and Paolo Sorrentino's *Youth* (nominated for 1 Academy Award® and winner of 3 European Film Awards). Her work with Stephen Woolley has garnered a total of 52 BAFTA nominations and wins and 20 Academy Award® nominations and wins.

Her latest feature *Mothering Sunday* written by Alice Birch and directed by Eva Husson, stars Odessa Young, Josh O'Connor, Şöpe Dirisù, Colin Firth and Olivia Colman. The film world premiered at the 2021 Cannes Film Festival and screened at the Toronto Film Festival, followed by a worldwide theatrical release.

Kazuo Ishiguro – Writer

Kazuo Ishiguro is a Nobel Prize and Booker Prize winning novelist, screenwriter and song lyricist. He was born in Nagasaki, Japan, in 1954 and moved to Britain with his parents when he was five. His books, translated into over fifty languages, have earned him many honours around the world, and *The Remains of the Day* and *Never Let Me Go* were adapted into acclaimed films. He received a knighthood in 2018 for Services to Literature. He also holds the decorations of Chevalier de l'Ordre des Arts et des Lettres from France, and the Order of the Rising Sun - Gold and Silver Star from Japan. His latest novel, *Klara and the Sun*, is currently being developed for the screen by Sony's 3000 Pictures and Heyday Films.

Jamie D. Ramsay, SASC – Director of Photography

Jamie Ramsay discovered his passion for imagery at a profoundly young age when he realized he found more excitement from images and pictures than he did from reading. This, coupled with a camera given to him by his grandfather, lead him down the path of making pictures. Jamie has

always been fascinated by light & shadow, and ever since he can remember, he was always easily attracted to beautiful light. The light streaming through his classroom window, or the high contrast shadow play caused by shafts of afternoon light streaming through his bedroom. His art progressed into moving pictures only once he discovered film school, and the moment he looked through the lens of a super 16mm camera. He was hooked for life.

Cinematography is his lifestyle, not just his work. His journey started with long form narrative, and he very quickly learned the importance of the community of skill on a film set. He met his long-time collaborator Oliver Hermanus on the poignant film *Shirley Adams* and the two have been inseparable since. Jamie's work shines in the subtle humanly vulnerable moments of a film where he aims to discretely frame things to further help his actors emote their performances. This delicate camerawork can be seen most recently in Hermanus' South African apartheid era film *Moffie* wherein a young man must complete his brutal and racist two years of compulsory military service while desperately maintaining the secrecy of his homosexuality. Jamie is a member of the SASC (South African Society of Cinematographers) and will continue to endeavor to make unique and meaningful films.

Since July 2020, Jamie has shot feature films in and around London. His work can be seen in *Mothering Sunday* from Eva Husson, which stars Josh O'Connor, Odessa Young, Olivia Coleman, and Colin Firth; and then most recently in Tom George's *Untitled Murder Mystery* starring Saiorse Ronan and Sam Rockwell.

Helen Scott – Production Designer

Helen Scott has worked extensively in both British film and television. Her credits as Production Designer in the latter include *Some Dogs Bite*, *Public Enemies*, *The Politician's Husband*, *The Great Train Robbery*, *The Lost Honour of Christopher Jefferies*, for which she received a nomination for Best Production Design at the 2015 RTS Craft & Design Awards; *Doctor Foster*, and *Baghdad Central*. *A Very English Scandal*, which she designed for Academy Award-nominated director Stephen Frears, was nominated for Best Mini-Series at the Golden Globes, BAFTA TV Awards and RTS Television Awards in 2019, and Helen was nominated for Best Production Design at the BAFTA Television Craft Awards for her work on it.

Helen's work in film includes successful collaborations with both Andrea Arnold – *Dog, Wasp* (Academy Award for Best Short Film – Live Action, 2005), *Red Road*, *Fish Tank* and *Wuthering Heights* – and Clio Barnard, for whom she designed *The Selfish Giant* and *Dark River*. *How to Talk to Girls at Parties*, which she designed for director John Cameron Mitchell, premiered at the Cannes Film Festival in 2018, and *Mangrove* and *Lovers Rock*, the first two films in the *Small Axe* sequence, which she designed for Academy Award-winning director Steve McQueen, were both in the Official Selection for the Cannes Film Festival in 2020. For her work on *Small Axe*, Helen received a BAFTA Television Craft Award for Best Production Design in 2021. Helen is now designing *Firebrand* for Magnolia Mae Films with director Karim Anouz, and starring Michelle Williams and Jude Law in the leads.

Chris Wyatt – Editor

Chris Wyatt has worked with an eclectic mix of acclaimed filmmakers from Peter Greenaway to Shane Meadows. Spanning a career of more than forty years, credits include *The Pillow Book*, *This is England*, '71 and *God's Own Country*. Chris' last two feature films were *Ammonite* and *Supernova*.

He has been nominated for two BAFTA TV Awards throughout his career including for *This is England '86* and *Criminal Justice*. His other accolades include being a two-time BIFA nominee for Best Technical Achievement for *'71* and *Dead Man's Shoes*.

Emilie Levienaise-Farrouch – Music

Emilie Levienaise-Farrouch is an award-winning French pianist, composer and recording artist based in London, whose work spans across orchestral film scores, album projects, commissions and sound design.

Emilie has written film scores for award-winning features, including the critically-acclaimed, *Rocks*, directed by Sarah Gavron, with Emilie's stunning score receiving a BIFA Award 2020 nomination; Prano Bailey-Bond's debut feature *Censor*, the psychological horror which premiered at Sundance Film Festival in January 2021; and the World War II feature-length drama, *The Forgotten Battle*, directed by Matthijs van Heijningen Jr. for Netflix. The film reached No. 1 on Netflix's highest streamed films in its first weekend.

Emilie's other credits include *The Sheik and I* from American-Iranian director Caveh Zahedi; and Harry Wootliff's BAFTA-nominated debut feature *Only You*, with the OST receiving over 4 million streams on Spotify.

Emilie has collaborated with visual artists Danica Dakic, Alice May Williams and Natasha Caruana on music for video installations exhibited at Jerwood Project Space, Speke Hall, The ODI, and Arles Photo Festival. In 2013, she received the Emerging Excellence Award from the Musician Benevolent Fund, and in 2015 Emilie was commissioned to create a sound-walk for London's Queen Elizabeth Park.

As a live performer, Emilie has performed at Tallinn Music Week, Brighton Festival and the Union Chapel. Emilie has been commissioned by The London Contemporary Orchestra to write for a small string ensemble and live electronics, which premiered during the 2017 BBC Proms.

Emilie's debut album *Like Water Through the Sand* was released in 2015 via the label 130701, with her second album *Époques*, following in 2018. Emilie's third album will be released next year.

Sandy Powell – Costume Designer

Sandy Powell studied at London's Central School of Art and began her career in film collaborating with Derek Jarman on *Caravaggio*.

She is the winner of three Academy Awards for her designs on *The Young Victoria* for Jean-Marc Vallée, *The Aviator* for Martin Scorsese and *Shakespeare in Love* for John Madden, Sandy Powell has twelve other nominations for features including *Carol*, *Cinderella*, *Hugo*, *Mrs Henderson Presents*, *Gangs of New York*, *The Wings of the Dove*, *Orlando* and *The Irishman*.

She has received three BAFTA Awards for Yorgos Lanthimos's *The Favourite*, *The Young Victoria* and Todd Haynes's *Velvet Goldmine*, and has thirteen other nominations. For *The Favourite* and Rob Marshall's *Mary Poppins Returns*, Sandy received Academy Award nominations, a Costume Designers Guild Award and nomination, BIFA and two Critics' Choice nominations.

She recently worked on *The Glorias* for director Julie Taymor. She is currently prepping on her next project, Disney's *Snow White*.

In 2010, Sandy was given the Costume Designers Guild Career Achievement Award, and in 2020 she was awarded the London Film Critics' Circle Dilys Powell Award for Excellence in Film. In 2011, Sandy was appointed an Officer of the Order of the British Empire for her services to the film industry.

Nadia Stacey – Hair & Make Up Designer

Nadia trained at Yorkshire Television and gained experience as a trainee and Make-up Assistant in theatre, ballet and opera before gaining her first film job with Academy Award-winning Hair & Make-up Designer Lisa Westcott on *Miss Potter*, starring Renée Zellweger.

Nadia's first credit as Hair & Make-up Designer was on Paddy Considine's BAFTA-winning debut feature *Tyrannosaur*, and since that time she has gone on to design features including: *Sightseers*; *Pride*, *Eddie the Eagle*, *The Girl with All the Gifts*, *The Sense of an Ending*, *Journeyman*, for which she was nominated for a BIFA for Best Make-up & Hair Design; *Beast*, and *Tolkien*. For her work on *The Favourite*, starring Olivia Colman, Emma Stone and Rachel Weisz, Nadia won both a BIFA, a BAFTA and a European Film Award for Best Hair & Make-up, and the film itself was nominated for 10 Academy Awards including Best Picture.

Alongside her work in film, Nadia has also designed television dramas in a wide variety of genres, from zombies (the BBC's *In the Flesh*, for which she was nominated for an RTS North-West Award for Make-up Design), to period crime (*The Suspicions of Mr Whicher*), to fantasy (DC Films's *Krypton* pilot). Her most recent project for television, *Devs* – written, directed and created by Alex Garland – aired in 2020.

Nadia's work can also be seen in features such as *Official Secrets*, *The Secret Garden*, and *The Father*, which was nominated for 6 Academy Awards including Best Picture. Most recently that she has designed the hair and make-up on the following: *Everybody's Talking About Jamie*, for which she was nominated for a BIFA award, the feature film adaptation of the Laurence Olivier-nominated musical; *Cruella*, starring Emma Stone as the eponymous villain, which has earned her nominations from the Critic's Choice Awards and the Hollywood Critic's Association Awards; *True Things*; *Mothering Sunday*, starring Josh O'Connor, Odessa Young, Olivia Colman, Colin Firth and Glenda Jackson and she has just wrapped on *Poor Things*, starring Emma Stone, Willem Defoe and Mark Ruffalo. Her next project is designing for the latest *Snow White* for Disney, starring Rachel Zegler and Gal Gadot.

Kahleen Crawford – Casting Director

Kahleen Crawford started working in casting in 2000, and in 2006 set up Kahleen Casting. She has been casting Ken Loach's films since 2003, including Palme D'Or, BIFA and BAFTA nominated *Sorry We Missed You*, and *I, Daniel Blake*, which won the Cannes Palme D'Or 2016 and BAFTA for Outstanding British Film in 2017.

Kahleen's other recent feature film credits include Maggie Gyllenhaal's directorial debut *The Lost Daughter*; Harry Wootliff's second feature *True Things*; BIFA and BAFTA nominated *Wild Rose*, BIFA and BAFTA nominated *Only You*, and *Outlaw King*. Recent television includes World Productions' thriller *Vigil* (BBC); Andrew Haigh's *The North Water* (BBC/AMC) starring Jack O'Connell and Colin Farrell; BAFTA nominated Sky Atlantic drama *I Hate Suzie* created by Billie Piper and Lucy Prebble; and BAFTA nominated *His Dark Materials* (Series 1-3 for BBC/HBO). Kahleen recently completed casting on Steven Knight's *SAS: Rogue Heroes* for Kudos/BBC One; *Screw* by Rob Williams for Channel 4; and Netflix UK feature film *I Came By* by BAFTA winning writer/director Babak Anvari.

LIVING END CREDITS

Cast

(in order of appearance)

Peter Wakeling	ALEX SHARP
Middleton	ADRIAN RAWLINS
Rusbridger	HUBERT BURTON
Hart	OLIVER CHRIS
Williams	BILL NIGHY
Sir James	MICHAEL COCHRANE
Singh	ANANT VARMAN
Margaret Harris	AIMEE LOU WOOD
Mrs McMasters	ZOE BOYLE
Mrs Smith	LIA WILLIAMS
Mrs Porter	JESSICA FLOOD
Talbot	JAMIE WILKES
Harvey	RICHARD CUNNINGHAM
Jones	JOHN MACKAY
Mrs Button	FFION JOLLY
Mrs Matthews	CELESTE DODWELL
Doctor Matthews	JONATHAN KEEBLE
Fiona	PATSY FERRAN
Michael	BARNEY FISHWICK
Miss Fry	EUNICE ROBERTS
Young Michael	MARK JAMES
Colleague	EDWARD WOLSTENHOLME
Sutherland	TOM BURKE
Mrs Blake	NICHOLA MCAULIFFE
Piano Man	LAURIE DENMAN
Barwoman	GLEANNE PURCELL-BROWN
Striptease Artist	VIOLETA VALVERDE
Fortnums Waiter	MICHAEL JAMES

Mrs Johnstone ROSIE SANSOM
Prim Lady MATILDA ZIEGLER
Lyons Head Waiter GRANT GILLESPIE
Distinguished Gentleman #1 ROBIN SEBASTIAN
Distinguished Gentleman #2 DAVID SUMMER
Landlady NICKY GOLDIE
Police Constable THOMAS COOMBES

Based on Akira Kurosawa's film

"IKIRU"

written by Akira Kurosawa, Shinobu Hashimoto and Hideo Oguni

First Assistant Director GEORGE EVERY
Unit Production Manager PAMELA PIFFERI
Production Manager DANIELE ALFANO
Assistant Production Manager NOEL CORBALLY
Supervising Art Director ADAM MARSHALL
Supervising Location Manager ANGUS LEDGERWOOD, LMGI
Production Sound Mixer DYLAN VOIGT
Supervising Sound Editors STEPHEN GRIFFITHS
ANDY SHELLEY
Assistant Editor SCOTT CLEMENTS
Co-Executive Producer KRISTINA BÖRJESON
Script Supervisor LIZ WEST
First Assistant Camera DAMIEN WALSH
Second Assistant Camera AMY YEATS
Camera Trainees HARRY NASH
ARLA ALBERTINE
Camera Work Experience LEVIN MEEHAN-POWELL
Digital Imaging Technician CHRISTY KAIL
Video Playback THOMAS CLIFFE

Key Grip	JAC HOPKINS
Best Boy Grip	NICK CUPAC
Grip Assistant	CHE OVE-LONCRAINE
Production Coordinator	ESZTER TELEGDY
Assistant Production Coordinator	TAERO ROBERTSON
Production Secretary	ISABEL PRITCHARD-SMITH
Production Assistant	PANDA LA TERRIERE
ScreenSkills Production Trainee	LEETA HOLMES
Assistants to Stephen Woolley	CAROLINE WEBSTER KADIR HALIL-SHAH
Assistant to Oliver Hermanus	HARRY LIGHTON
Second Assistant Director	JAMES KIPPING
Third Assistant Director	CAMERON RUSSELL
Crowd Second Assistant Director	SCOTT CLAYDON
Crowd Assistant Director	VLAD CIRDEIU
Set PAs	JAMIE JOHNSTONE HARRIET CRATE INDIA EDWARDS CLAUDIA JOYCE ZEBEDEE LA TERRIERE KAMILLA STECZKOWSKA
Base PA	ZOE LAW
Crowd Base PA	ANTJE MANGEANT
Crowd PA	JAKE STEELE
Runners	CALLUM WALSH TIM SKETCHLEY REEF ROBERTSON
Mr Nighy's Stand-in	DAVID LAMB
1st Assistant Sound	GRANT STUDART
2nd Assistant Sound	LIAM GILCHRIST

Art Director	ANDREA STERN
Stand-by Art Director	ADAM THOMPSON
Assistant Art Directors	GEORGINA DEVINE
	JULIE HARRIS
Graphic Designer	OONA BROWN
Assistant Graphic Designer	AOIFE REED
Art Department Buyer	GEMMA RYAN
Art Department Assistant	PETER COULTHARD
Art Department Runner	EMMA WEST
Set Decorator	SARAH KANE
Assistant Set Decorator	MARLOW HOPE
Production Buyer	GEMMA RYAN
Assistant Buyer	EMILY PATTERSON
Head Painter	GREG O'DONNELL
Painters	ANDY ARMSTRONG
	BRIAN REILLY
	JESSE HAMMOND
Prop Master	TOM ROBERTS
Prop Storeman	CALLUM WILLIAMS
Key Dressing Props	GABRIELLE DAVIES
	HARRY LOPEZ
Standby Props	HATTIE NOBLE
	DAN SOLANO
	KIP-TOMMIE IVES
	JAMES ELLIS
	TIM ROBINSON
Dressing Props	SAM HINDHAUGH
	DORIAN HAREWOOD
	ANTHONY NEWTON MENSAH
	CHRIS NOBLE

	JUSTIN OPARAH
	MATT SABLE
	MATT SADLER
	DAN SOLANO
	LEROY TULLOCH
Home Economists	AMY GRIFFITHS
	OLIVIA SOMARY
Action Vehicle Drivers	BEN DILLON
	STUART MORGAN
	HAZ GARDINER
	PAUL SMITH
Assistant Costume Designer	CHARLOTTE LAW
Costume Supervisor	ASHLEIGH LENNOX
Costume Standbys	SAM CLARK
	KATE WALLING
Costume Wardrobe Mistress	CARLA JEAN HERON
Costume Design Assistant - Men	CONNOR DALTON
Costume Design Assistant - Women	EVA ROELFS
Costume Trainees	SOPHIE JAMES FROST
	ELS WENTINK
	TIMOTHY GIBBONS
Principal Costume Alterations	LOTTIE YEARBY TAYLOR
	SONNY ROFFEL
Crowd Costume Alterations	ESTER NDONGALA
Key Crowd Standby Dailies	URSULA CROCKER
	ANNIE KEATES
Crowd Costume Daily	SINEAD SMITH
Costume Trainee Dailies	FLORENCE POLLEN
	EMMA CARYS JONES
Hair & Make-up Supervisor	CAROLYN COUSINS

Hair & Make-up Artists	DANIELLE HAWKES
	ELLEN D'ANDRADE BROWN
Hair & Make-up Junior	ALEX RAPAZZINI
Hair & Make-up Trainee	GRAYSON GALWAY
Crowd Hair & Make-up Supervisor	CLAIRE POMPILI
Crowd Hair & Make-up Artists	LAURA ROMAIN
	NEIL ROTHWELL
	MARALYN SHERMAN
	NIALL MANN
Crowd Hair & Make-up Juniors	GUY COMMON
	CLAIRE CAMPBELL
Crowd Hair & Make-up Trainee	GEMMA LOKAT-SMITH
Construction Manager	JASON REILLY
Head Carpenter	MARK WILLIAMSON
Carpenter	FRAZER WILLIAMSON
Standby Carpenter	ADAM FORTUNE
Gaffer	WARREN EWEN
Rigging Gaffer	PAUL STEWART
Best Boy Electricians	ALEX MURPHY
	EDEN THORNTON
Electricians	SAM CRAFTS
	CHRIS ROSSELL
	LEWIS NICHOLS
	JAKE STEBBINGS
	KEVIN MALBAS
	HARVEY FITZPATRICK
	TOM HAWKES
	ADAM MORLEY
Lighting Desk Operator	DOUGLAS GREEN
Electrical Rigger	BILL CHELSEA TURVEY

Standby Riggers	LIAM TAYLOR
	BILLY TURVEY
Location Manager (Sussex)	BEN GLADSTONE
Location Manager (Prep)	OLIVER CRAWFORD
Key Assistant Location Manager	MUSONDA CHOLA
Assistant Location Manager (Prep)	AKSHAY DESAI
Key Location Coordinator	JACQUI SWEENEY
Location Coordinator (Prep)	SAOIRSE KNIGHT
Key Location Assistant	LOUISE ANDREWS
Location Assistant	JAMES ASHLEY
Location Assistant (Sussex)	AARON HOPKINS
Key Location Marshal	JORDAN GIFFORD
Unit Manager	DEAN HEDGES
Location Scouts	JACK KAR
	ROHAN HALLEY
Production Accountant	EDDIE KANE
First Assistant Accountant	CONOR KANE
Second Assistant Accountant	EMIL EVANS
Production Accountant	KIMBERLEY FRANKLIN
Assistant Accountants	ALICE HAWKSLEY
	PHILIP HEWITT
Post Production Accountants	MIKE RENTON
	TARN HARPER
Assistant Post Production Accountants	MICHELE VINEY
	TINA ELLIS
Tent Choreography and Music Services	PAUL HARRIS
Casting Assistants	CARLA MORRIS
	ELIZA HESLOP
Voice Coach	JO CAMERON BROWN

Special Effects Supervisor STEVE BOWMAN

Special Effects Technician ALEX BASTIN

Post Production by LIPSYNC POST

Facility Director LISA JORDAN

Assistant Post Producer LORRAINE DRYDEN

Sound by LIPSYNC POST

Re-Recording Mixers ROB HUGHES

MARK LANGLAY-SMITH

Foley Artists PETE BURGIS

FRANZISKA TREUTLER

Foley Mixer ALBRECHT IHLENBURG

Foley Editor MAXWELL MACRAE

Foley Editing Assistant KHIRA LI LINDEMANN

Foley by FOLEY FARMERS

ADR Recorded at MOLINARE

ADR Mixer JAMES GREGORY

ADR Voice Casting SYNC OR SWIM

Head of DI JAMES CLARKE

DI Coordinator LIZZIE NEWSHAM

Online Editors WILLIAM CHETWYND

BEN NORTH

DI Operators MATT STEVENSON

STACEY SANDFORD

CARLTON HOOPER

Head of Technical Support RICK WHITE

Technical Operators CRAIG ARTHUR

TOM STRINGER

Systems Administrators BARRY ZUBEL

LUKE HAMILTON

Post Production Engineer LINDEN BROWNBILL

Titles by LIPSYNC DESIGN
Head of Design HOWARD WATKINS
Senior Designer JULIA HALL
Design Coordinator CHLOE TETU
Design Assistant CALUM MARTINEAU
Visual Effects FILMGATE AB
Studio Manager SEAN WHEELAN
Visual Effects Studio Supervisor AGNES ASPLUND
Production Manager TIMOTHY MYERS
Production Coordinator FILIP KRUSE
Production Coordinator Assistant PETRI ERKKILÄ
In-House Post Production Supervisor JONATAN CORNU

VFX Compositors

MARTIN MALMQVIST • SONNY HAMBERG • CARL PERSSON • FADI NAJJAR

ELEONOR LINDVALL • JANI TERÄVÄINEN • KRISTIAN TALAJIC

3D Artists MAGNUS OLSSON
LINA SKARP
Matte Painters ELIN KOTHE
CHRISTIAN LINDHOLM
Technical Producer / CTO HENRIK NORIN
IT Manager JOHAN ERLANDSSON
File Delivery System ACCSYN
On-set Visual Effects Supervisor LUCA ZAPPALA
Additional VFX POST CONTROL
Visual Effects Producer TOMI NIEMINEN
VFX Artists TERO MALINEN
ALEXEY SICHKAR
Additional VFX JAMES POST
Visual Effects Producer PETTERI LINNUS

VFX Coordinator	MIKA SYLVIN
Additional VFX	SNOW DOG FX
Visual Effects Producer	NICK KOSTOMAROV
VFX Coordinator	MARIIA HORELENKO
Color by	COMPANY 3
Colorist	JOSEPH BICKNELL
Finishing Producer	MICHAEL MAIDA
Color Assistant	JAKE WHITE
Finishing Executive	JIM GARDNER
Director of Production	MARGARET LEWIS
CO3 Executive Producer	STEFAN SONNENFELD
Unit Publicity	FREUDS
	KATE LEE
	VICKY GRAYSON
	SOLEIL ZUANICH
Unit Stills Photographer	ROSS FERGUSON
EPK	BRYONY WIGLEY
Transport Captain & Driver to Mr Nighy	BOB HOLE
Unit Drivers	MICK JONES
	DAVE COLLINS
	STEVEN KEMP
Minibus Drivers	BEN GILES
	ROB DAVIES
	ORR MEHMET
	KEITH MCLOUGHLIN
Luton Van Drivers	GIOVANNI BOFFA
	CARLO BOFFA
	ERSKINE LAWRENCE
	GARY LAWRENCE
Head of Security	COLIN GILES

Security	FILM FIRST SECURITY
COVID Manager	PAUL DJ MOODY
COVID Manager (Prep)	ULI KRESS
COVID Coordinator	ALEXANDER GEORGIEFF
COVID Coordinator (Prep)	FRASER MCAULIFFE MACCOLL
COVID Advisor	BETTINA RATCLIFFE
COVID Marshalls	WILLIAM STANLEY
	SARA MORRIS
Unit Medic	HATTIE PODMORE
Testing Advisors	JAMES OWEN
	KEIRAN GOUGH
2nd Unit First Assistant Director	ALEXANDER HOLT
2nd Unit Director of Photography	TOM HOLE
2nd Unit First Assistant Camera	ALASDAIR BAINES
2nd Unit Third Assistant Director	STEWART ALLEN
2nd Unit Camera & Grip	ASHA CHANDER
Drone Services provided by	THE HELICOPTER GIRLS
Aerial Director of Photography	PHIL ARNTZ
Drone Camera Operator	CLARE FULLER
Drone Pilot	PETER AYRISS
Crane Techs	ELLIOT DOWSON
	STEVE HIDEG
	CHARLIE TOWNSEND
	PHIL KENYON
Grip Truck Drivers	EUGENE CARRICK
	NEIL BARDEN
Camera Truck Driver	ROLO MCGINTY
Facilities Captain	ALAN WARDEN
	For NUMBER 9 FILMS
Accountant	JOHN MORGAN

Development Editor ALICE VAIL

Development Associate KATHERINE STOCKER

For FILM4

Development & Production Executives MAX PARK

CELINE COULSON

Head of Production TORI PARRY

Production Executive EMMA COSTELLO

Head of Legal & Business Affairs CASSANDRA CARIAS

Senior Legal & Business Affairs Executive LOUISE LONG

Finance Manager VICTORIA RENNISON

Head of Distribution & Sales STEFANIE FAHRION

Marketing & Distribution Manager HANNAH SAUNDERS

Press & Publicity Manager PHIL CAIRNS

Executive Assistant to Daniel Battsek FIONA HEWLETT

Coordinator – Creative, Distribution & Sales ALICE CLENSHAW

For LIPSYNC PRODUCTIONS

Development Producer SIRE RAMOS

Assistant Development Producer PETER VAUGHAN

For ROCKET SCIENCE

LEVI WOODWARD, CLAIRE TAYLOR, DIANE FERRANDEZ

JONATHAN LYNCH-STANTON, RAGNHEIÐUR ERLINGSDÓTTIR, ANDRA RAFOI

DIANA PÖDRA, ELIZABETH KORMANOVA, ISABELLA ENDACOTT

For FILMGATE FILMS

Business and Legal Affairs PHIL RYMER, LEWIS SILKIN LLP

Production Supervisor JUPE LOUHELAINEN

Production Assistant FILIP KRUSE

For FILM i VÄST

Head of Production KRISTINA BÖRJESON
Senior Executive International Co-Productions ANTHONY MUIR
Business and Legal Affairs REBECCA BECKMAN

For MEDIA

FRANCESCA WALKER, AGNIESZKA MOODY

Development Executive for Freeccs Films and Ingenious Media PETER TOUCHE
Production Finance provided by NATIXIS COFICINE S.A.
CHRISTOPHE VIDAL & STUART WOODWARD
Legal Advisor to Natixis Coficine S.A. JAMES KAY & JESSICA HUDSON
SHERIDANS
Production Legal Services NICK MAHARA
SHERIDANS
ALIYA YOUNG
IAN SCOTT
Legal Services for County Hall Arts ANWEN GRIFFITHS
SARAH CUNDALL
LEE & THOMPSON LLP
Legal Services for Rocket Science CHRISTOS MICHAELS
REBECCA KING
LEE & THOMPSON LLP
Production Insurance JOHN O’SULLIVAN
MEDIA INSURANCE BROKERS
Production Auditing STEVE JOBERNS
SHIPLEYS LLP
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Completion Guarantor FILM FINANCES, INC.
Joint MD & Production Executive PETER LA TERRIERE

Post Production Executive	HELEN DE WINTER
Production Coordinator for Film Finances	AMY JING
Clearances & Neg Checking	JESSICA MORAN
Contractual Delivery Coordinator	ALEXANDRA MONTGOMERY
Catering & Craft Services	RED HOT BOX
	JONES & SONS
	HONEST FOODS
Supporting Artists provided by	DAISY & JUKES
	EXTRA PEOPLE
	MAD DOG 2020
	SALLY KING CASTING
	SLICK CASTING
	THE ARTIST BOOK
Animals provided by	BIRDS & ANIMALS UK
Lighting Equipment	MBS EQUIPMENT CO
	WHITE LIGHT LTD
Camera Equipment	ARRI RENTAL
Rigging Equipment	BLITZ HIRE LTD
Digital Dailies	CINELAB
Aids	HIREWORKS
Action Vehicles	MGM
Minibuses provided by	TRANSCAMERA
Facilities provided by	LBF
	CONFERENCE HAUL
	AGS
	JOHN OTT TRANSPORT
Medics supplied by	MOVIE MEDICS
COVID Testing Medics supplied by	ON SET SOLUTIONS
Post Production Script	ELSTREE SCRIPT SERVICES

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Score Orchestrated by TALIA MOREY

Conducted by SAM THOMPSON

Orchestral Leader ELOISA-FLEUR THOM

Score Performed by LONDON CONTEMPORARY ORCHESTRA

Solo Piano KIT DOWNES, NATHAN WILLIAMSON

Score Recorded at RAK STUDIOS and LOVE ELECTRIC

Score Recorded by OLGA FITZROY

Additional Engineer PAUL COUSINS

Score Mixed by OLGA FITZROY

Composer Assistant CORA MIRON

Score Coordination MANNERS MCDADE

Executive Music Producers SIMON FAWCETT

RUPERT HOLLIER

Music Business & Legal Executive MICHAEL LEE JACKSON

Soundtrack available on FILMTRAX, published by ATLANTIC SCREEN SCORES

TEMPO DI VALSE

Performed by Berliner Philharmoniker,
Herbert von Karajan

Courtesy of Deutsche Grammophon GmbH
by Antonín Dvořák

Under licence from Universal Music Operations Ltd.

IMPROMPTU NO. 5 OP. 5

By Jean Sibelius

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ALONE TOGETHER

CLAIR DE LUNE

Performed by Jackie Gleason
Courtesy of Capitol Records LLC
Under licence from Universal Music Operations Ltd.
Written by Arthur Schwartz and Howard Dietz,
WC Music Corp. (ASCAP)
Used by kind permission of Carlin Music Delaware LLC.

Performed by Tommy Dorsey
Courtesy Of San Juan Music Group
By Arrangement with Fine Gold Music
Written by Claude Debussy

COFFEE TIME

Performed by The Les Brown Orchestra
Written by Harry Warren and Arthur Freed
Published by Four Jays Music (ASCAP) and Arthur Freed Music
c/o The Songwriter's Guild (ASCAP)

YESTERDAYS

Performed by Jackie Gleason
Courtesy of Capitol Records LLC
Under licence from Universal Music Operations Ltd.
Written by Otto Harbach, Jerome Kern
Published by Universal Music Publishing Ltd.

FASCINATION

Performed by The 1000 Strings
Written by Fermdo Marchetti & Maurice Feraudy Published by
Editions Philippo
Administered by Peermusic (UK) Ltd.
Courtesy of Inspired Studios, Inc.

WHEN LIGHTS ARE LOW

Performed by Vic Damone
Courtesy of Capitol Records, Inc.
Under licence from Universal Music Operations Ltd.
Words and Music by Benny Carter, Spencer Williams
Published by Peter Maurice Music Co Ltd.,
Benny Carter, Bee Cee Music Company/
Drive Music Publishing Inc.

LARGO SOSTENUTO

Performed by Guillermo Figueroa, Maureen Gallagher, Orpheus
Chamber Orchestra
Courtesy of Deutsche Grammophon GmbH
By Ralph Vaughan Williams
Under licence from Universal Music Operations Ltd.

THE ROWAN TREE

Performed by Lisa Knapp
Trad. arranged by Lisa Knapp and Jim Barne
Produced by Jim Barne
Courtesy of Lisa Knapp & Dog and Duck
Mixed by Lux Pyramid



Thanks to

JUSTIN BENNETT • ASHA CHANDER • KEVIN HERNE

RICHARD HOLMES • AUDREY LEVICK PRIOR • ELISE MARTIN • ANDY MOLONEY

DARRAN NUGENT • ERION PEMAJ • SAM SKIPPER • DARREN SMITH • CHAMPION RV

.JOHN CLARK @NICOLA CLARKE JOHN FRIEDA • FILM FIRST SECURITY

PETER OWEN WIG COMPANY • ALL SAINTS CHURCH - KINGS LANGLEY

CHATHAM HISTORICAL DOCKYARD • CHIPPERFIELD VILLAGE HALL

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RUBY AVARDS

HIKARU TAKIZAWA

KANA IDETSU

REIKO HAKUI

PENNY KARLIN

CHIAKI OMORI

TAKEMASA ARITA

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COUNTY HALL

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Business Finland - Audiovisual Production Incentive

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