

An Ecosse Films Production for Miramax Films, UK Film Council
and BBC Films

BRIDESHEAD REVISITED

PRODUCTION NOTES

FINAL DRAFT
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SHORT SYNOPSIS

Brideshead Revisited is a poignant story of forbidden love and the loss of innocence set in England prior to the Second World War, a period when the landed gentry began to lose some of their many privileges. The story begins in 1925 at Oxford where Charles Ryder (Matthew Goode) is befriended by the louche and flamboyant Sebastian Flyte (Ben Whishaw), son of Lord and Lady Marchmain (Michael Gambon and Emma Thompson). Charles is quickly seduced by his friend's opulent and glamorous world and thrilled by an invitation to 'Brideshead', the Marchmain's magnificent ancestral home. Beguiled by his surroundings, Charles becomes infatuated with Sebastian's beautiful sister, Julia (Hayley Atwell). As his emotional attachment to the young Marchmains grows, Charles finds himself increasingly at odds with the family's strongest bond: a deep and abiding Catholic faith.

LONG SYNOPSIS

Brideshead Revisited is an evocative and poignant story of forbidden love and the loss of innocence set in pre-World War II England as the privileged aristocracy fell into decline. It tells the story of young, middle-class Charles Ryder's involvement with the aristocratic Marchmain family over a period of 20 years, and in particular, with the Marchmain brother and sister, Sebastian and Julia.

Charles meets Sebastian, the charismatic but flawed younger son of the family, at Oxford University. He is soon seduced both by Sebastian and his world of wealth, glamour, and outrageous behaviour. His seduction is complete when Charles visits 'Brideshead', the Marchmain's magnificent ancestral home, where he is introduced to a new family and a world entirely unlike his own middle-class upbringing in London. Sebastian, meanwhile, has fallen in love with Charles and is determined to keep his new friend to himself. Over a glorious summer they share all the pleasures Brideshead affords, from wine-tastings and lakeside picnics to bathing in Brideshead's grand, sculpted fountain. During the course of this idyll, Charles becomes infatuated with Sebastian's beautiful younger sister, Julia. As Charles's emotional attachment to the entire Marchmain clan deepens, however, he finds himself and his atheism increasingly at odds with his friend Sebastian and his family's ardent Catholic beliefs, rigidly enforced by the matriarch, Lady Marchmain.

Charles is invited to accompany Sebastian and Julia on a trip to Venice where he meets Lord Marchmain, their spirited, hedonist father. Marchmain has left his wife and the formality of Brideshead for the vitality of Venice and the passion of an Italian mistress, Cara (Greta Scacchi). In the heady atmosphere of the Venetian summer, the brooding attraction between Charles and Julia ignites. Caught up in the decadent excitement of the Carnivale, they kiss for the first time. Confused and troubled by this turn of events, Julia flees. Charles discovers that Sebastian has witnessed this intimate moment and knows that his friendship with the youngest son of the Marchmains will never be the same.

Back in England, any thoughts of a relationship between Charles and Julia are quickly quashed by Lady Marchmain, who is well aware of the spiritual and social divide between them. Nevertheless, Lady Marchmain invites Charles to Julia's 21st birthday ball at Brideshead, not so much as a guest than as a companion and chaperone to Sebastian whose drinking is getting out of hand. Charles's initial excitement at seeing Julia again is dashed when Lady Marchmain announces the engagement of her daughter to the Canadian businessman, Rex Mottram, a match

the matriarch has engineered. Charles's miserable evening ends abruptly when a drunk and grief-stricken Sebastian lurches into the party, bellowing his hatred for his family and for Charles for having deserted him. Lady Marchmain casts Charles into exile from the Eden that is Brideshead.

Four years pass before Charles receives a surprise visit from Lady Marchmain. With some humility and in desperation for her son's welfare, she implores Charles to find Sebastian and help him back onto the straight and narrow. Locating him in Morocco, Charles begs Sebastian to come home to visit his ailing mother. Although ill and weakened by alcohol, Sebastian has found his own peace and declines to return. Charles bids a final farewell to his friend and in time, loses touch with the Marchmain family as he establishes himself as a successful artist with an international reputation and marries a young socialite, Celia (Anna Madley).

In 1935, travelling back to England from an expedition to the jungles of Central America, Charles has a chance meeting with Julia. Neither of them is in a happy marriage and both recognise that they remain one another's true love. At last, it seems that Julia, and perhaps even Brideshead, are within Charles's reach.

Charles and Julia return to Brideshead to negotiate the annulment of Julia's marriage to Rex. Julia is exasperated when the men barter for her with Charles's paintings. Rex points out that Julia's second marriage would never be recognised by the Catholic Church but despite this, she and Charles are poised to leave for Europe, happy together at last. Their escape is thwarted when Lord Marchmain returns to Brideshead to die. Knowing the old man had abandoned Catholicism long ago, Charles is furious with the family's insistence on a deathbed reconciliation between God and Lord Marchmain. In the end, however, even Marchmain succumbs to the will of God and the power of Brideshead.

Julia is deeply moved by her father's death and his last-minute acceptance of the Catholic last rites. Charles realises that she will never be free of her religious upbringing. Her feelings of sinfulness and her desire to be close to God mean that Julia will never truly be his. Charles walks out to a lonelier future.

During World War II, Charles is billeted back at Brideshead which has been requisitioned as an army base. As he wanders the grounds, he recalls his turbulent, passionate history with the Marchmain family and his two lost loves. Bustling with soldiers and bursting with supplies, Brideshead begins its own transformation, swept away by a more modern, less privileged world.

THE PRODUCTION STORY

The Book

Evelyn Waugh wrote *Brideshead Revisited* in just four months whilst on leave from the army during the latter stages of the Second World War in 1944. Completed as the Allied forces were landing in Normandy, the book was published to widespread acclaim and no small amount of controversy in 1945.

Waugh was writing what he has called his 'magnum opus', about the decline of the English Catholic aristocracy. It was during the war - a period of uncertainty and almost certain change - which Waugh believed would pave the way for the rise of the common man and the end of the gentry and with it, a rich and glorious era.

Brideshead Revisited was epic in scope, set across several continents and three decades from the 1920s to the 1940s. Its theme, as described by the author, is 'the operation of divine grace on a group of diverse but closely connected characters'.

The novel includes some autobiographical detail - Waugh converted to Catholicism in 1930; he also encouraged a friend to convert on his deathbed. He enjoyed life as an undergraduate at Oxford, drinking too much and mixing with people from grander colleges than his own (Hertford) as well as experiencing at least one homosexual relationship. His Oxford contemporaries included Graham Greene, Anthony Powell and John Betjeman and when Waugh later wrote *Brideshead Revisited*, it was during a celebrated period in English literature which included the publication of Betjeman's *New Bats in the Old Belfries*, Orwell's *Animal Farm* and Dylan Thomas's *Deaths and Entrances*. *Brideshead Revisited* is possibly the best known and most celebrated of Waugh's 13 novels and is considered to be a classic of 20th century literature. It features in the list of Time Magazine's Top 100 Novels.

The Film Version of Brideshead Revisited

When Ecosse Films' producers looked at the novel with a view to adapting it into a screenplay, they were surprised and excited to discover that the novel had never been made into a feature film. "We were going through a list of classic novels which had never been made into films and *Brideshead* came up," says Robert Bernstein, Producer at Ecosse Films. "I was astonished to discover that it was available and we jumped at it."

Waugh himself had granted MGM an option to develop a screenplay in the 1950s, but he hadn't liked the script. Producer Kevin Loader comments, "I think they were keen to take out the religious elements and the subject of Julia having an affair was a very difficult one for the Hollywood of that time." Since then, the Waugh Estate had received various enquiries regarding the film rights but had held onto them. "The Estate is quite protective," notes Kevin. "They saw an early draft of the script and were keen that some of the religious scenes in the novel didn't get completely watered down, but they have been very supportive."

Ecosse Films's Robert Bernstein and Douglas Rae brought in the award-winning television screenwriter Andrew Davies (*Pride and Prejudice*) to develop the script, before turning to another acclaimed screenwriter, Jeremy Brock (*Last King of Scotland; Mrs Brown*) to pick up the baton. "Different writers bring different values to a project and I felt at a certain point that Jeremy, whom I'd worked with on two other

films (*Charlotte Gray*; *Mrs Brown*) was the right person to take it to the next stage," says Bernstein.

Jeremy Brock was initially unsure what he could bring to the script, and wanted to get back to the source material. After rereading the book, he felt exhilarated. "I thought it was one of the best books in the English language," he says. "It's a tremendous piece of writing and one of the big challenges for the screenwriter is not only to find a way of compressing the story to fit within a film's timeframe, but to find the film equivalent for prose poetry which this book contains in abundance. It is some of the most beautiful prose you will ever read and that gives the book a personality which the film has to find the equivalent of."

The complexity and scope of the story itself also appealed to Jeremy Brock but in order to condense such an immense story into a film, he needed to find a clear line through the text. "It's a love story but a complex, subtle, grown-up love story about the pursuit of beauty and about faith, passion and guilt. The essence of it, for me, is the very singular love story between Charles, the outsider, and two incredibly vivid young people - beautiful, tortured, wonderful people, Julia and Sebastian - that he falls in love with. That gives this epic its originality." Jeremy adds, "It's how you then spin the rest of the narrative around that love story that becomes the challenge."

Jeremy felt the love story has much resonance today. 'The triangular love story between Charles, Sebastian and Julia seemed to tell a story about caste, which I found very contemporary and fresh," he says. "And I thought there was a way to tell this story about an outsider coming into this family - a caste very different to his own - and dealing with that in a way that is very true to the book but also tells a modern audience something about fundamentalism and about how difficult it is to grow beyond our roots, to live beyond what has formed us in our childhood."

Although there hadn't been a previous film version of *Brideshead Revisited*, there had been a very successful television adaptation in the 1980s. Produced by Granada Television for ITV in the UK in 1981, the 11-episode series was extremely popular in the UK and much of Europe, creating a new benchmark in quality television drama. It is now over 25 years since the series aired but the memory looms large. Writer Jeremy Brook comments, "When I was thinking about writing the screenplay I was thinking about the book. I did look at the TV series again and then I forgot about it. Although the book is set in the rarefied world of the aristocracy between the wars, it still speaks directly to many of the issues that count as 'current': religious fundamentalism, class, sexual tolerance, the pursuit of individualism. For those reasons, I didn't feel I needed to worry about the TV series, and as I wrote, I felt that more and more."

The modern parallels and universality of the story intrigued producer Kevin Loader. Brought onto the project by Ecosse in 2006, Kevin comments, "Jeremy had just completed a rewrite and it had transformed the script. It's a wonderfully grown-up classic novel and a book of its time to an extent, but I think, consciously or subconsciously, we have tried to do something which would resonate now. The focus of this adaptation is the two love stories – Sebastian's for Charles and Charles's for Julia. The way those two stories interact, interlock and circle one another is timeless." He continues: "I think what the story also contains is a very interesting portrait of parental influence on children, religious upbringing on children and a historical snapshot of a moment in English Catholic aristocracy between the wars. But most importantly, it is about one man's inter-relationship with two members of one family, both of whom he falls in love with."

During the development process of *Brideshead*, Ecosse films were producing *Becoming Jane*, starring Anne Hathaway and James McAvoy and directed by Julian Jarrold and they were keen to bring Julian in to direct *Brideshead*, too. Julian recalls, "Robert Bernstein called me during the editing of *Becoming Jane* and my initial reaction, was 'Hasn't that already been done?' It took me a while to come around."

Julian recalled the TV series and comments, "I deliberately haven't watched the TV series, as I thought I'd either end up copying it or reacting against it, and I'd prefer to react to the script and read the book and identify the things which were crucial to me about those two things for the film." Like Jeremy Brock, Julian returned to the source material and was captivated by the intricacies of the novel. He comments, "I think Waugh's aim of the book was to write a very Catholic novel about how a group of characters come to God, and while that is true, he doesn't follow as simple a path as that. The best parts of the book are when the characters have an inner life and react in very contrary and contradictory ways. They are often shown in a very unflattering light, particularly Sebastian and Lady Marchmain."

As a novel *Brideshead Revisited* has a very rigid three-part structure, each section addressing different parts of Charles Ryder's life. To create a fluid, dramatic screenplay, some reconstruction was necessary. Julian explains, "In the book, Waugh deals with Sebastian, then stops and deals with Julia - there is barely any overlap. For the film, it is much more interesting dramatically to have the two coinciding." Writer Jeremy Brook also brought one major additional deviation from the book to the screenplay. Kevin Loader explains: "We've taken a few liberties with the plotting to serve our story, and what Jeremy did was to put Julia in the Venice sequence of the novel, so when Charles and Sebastian go to visit Lord Marchmain and his mistress Cara in Venice, Julia goes with them on the trip, which is different to the book. It became the pivot of the story for us." Julian adds, "By taking Julia away from Brideshead, she can feel a bit freer, let her hair down. At the Carnivale, she sees people cavorting and it opens her up, sexually and emotionally, as it does Charles. That allows them to become entwined romantically which then disrupts Charles's relationship with Sebastian, almost breaking Sebastian."

When dealing with the Waugh Estate, the filmmakers had been open about their intention to put more of a focus on the relationship between Charles and Julia than the TV adaptation had done, to which the Estate had no objection. Kevin Loader comments, "They were happy about that and did see an early draft. They were most keen that we didn't completely water down some of the religious scenes and I don't think we have. Julia's choice at the end of the film is still one between earthly values and spiritual values."

Casting

One of *Brideshead Revisited's* main appeals to the producers and the director was not just that the film is adapted from a literary masterpiece, but also that it is a British classic. They were excited that a British production team would finally bring Brideshead to the big screen. With primarily British funding and tremendous support from their financiers - BBC Films, 2 entertain, the UK Film Council's Premiere and Development Funds, Screen Yorkshire, Hanway Films and US Indie, Miramax Films - the producers and director Julian Jarrold were committed to casting home-grown talent to ensure that *Brideshead* remained a truly British production. Kevin Loader comments, "We were very keen to keep the cast British as we felt that there was enough young acting talent here to cast the central trio without looking to the US and

we've ended up with three wonderful actors." Julian Jarrold echoes this: "I'm so pleased and proud we got a British cast." One particular benefit of this was an inherent knowledge of the British class system. Julian says, "I felt it was going to be so much easier – almost effortless for a British actor to drop into the role and understand the clash of manners, propriety of the period and intricacies of the English social system - than for actors who might not have grown up in it. "

The three central characters, Charles, Sebastian and Julia, are all in their late teens and early twenties when we first meet them, with Charles and Sebastian being students at Oxford University. As well as ensuring the chemistry was right between the crucial trio, the filmmakers were keen to cast actors of similar ages to mirror the youth and vitality of the characters. Writer Jeremy Brook comments, "I think one of the reasons an audience will find this film fresh is the casting. I think the three central characters have been brilliantly and intuitively cast. They're young and that sweetness and raw passion of youth leaps out so you just feel drawn to them and pulled along by them."

Charles Ryder

On casting Matthew Goode in the lead role of Charles Ryder, Julian Jarrold comments, "The part of Charles is very difficult because he is the observational centre of the film and for a lot of the time, he is reacting to what other people do. Because he is surrounded by extraordinary people, such as Sebastian, Lady Marchmain and Julia, we needed someone who could take the audience on that journey, and Matthew Goode was able to do that. In the second half of the film you start to see, sympathetically, the ambitious side to Charles. I think, similarly to any of us being dropped into that world, we wouldn't want to leave it and it is the same for Charles."

"I think for the part of Charles, you need to be a good back-footed and front-footed player and Matthew does that extremely well," says producer Kevin Loader. "He's passionate when he needs to be passionate, playful when he has to be playful and slightly mysterious when he has to be more opaque and that's hard to do. We also have very little voice over in the film, so there is pressure on Matthew to act those observational moments rather than rely on voiceover. He had a really difficult job and I can't imagine anyone doing it better."

As the action revolves around Charles Ryder, the part required Matthew Goode to be in nearly every scene of the film, a challenge for any actor. Matthew admits, however, that his greatest challenge early on was overcoming the feeling that he did not much like Charles Ryder. "When I first read the script, I found it quite hard to love Charles," says Matthew. "I think he can be quite selfish and weak at times but then you look at his upbringing. When you see he had no love from his father, and no motherly influence, it gives you an understanding of this guy. He's very messed up. He doesn't know what love is and you know that eventually he's doomed to spend the rest of his life on his own, so you do feel a certain amount of sympathy towards him."

Sebastian Flyte

Julian Jarrold was familiar with Ben Whishaw's work and so was delighted to bring him on board in the role of Sebastian. "I'd seen him in *Perfume* and I knew he was a

brilliant actor,” comments Julian. “Sebastian is a very difficult part because you can easily overplay the feminine elements of his character, and make him too ‘camp’ but Ben is a superb actor and has a very gentle, beguiling quality which shone out early on.” When Julian auditioned Matthew Goode together with Ben he knew immediately it was the right combination. “You really felt there was a fantastic chemistry there, so that made my decision very easy,” comments Julian.

Producer Kevin Loader was excited by the performances each of the young actors gave but was particularly intrigued by Ben Wishaw’s portrayal of Sebastian. “Ben is marvellously intense and his performance is extremely different to the Sebastian I think people will be expecting. It is beautifully modulated and what’s particularly impressive is that it has seams of tragedy and humility in it in an extremely beguiling way. That’s a tribute to the intensity Ben brings to everything he does.”

Ben was delighted to get the part. He says, “I was really thrilled to be involved in it. I think it’s a beautiful story and will really benefit from being distilled into a two-hour film. I was also very excited to get the chance to work with some wonderful people, particularly Emma Thompson and Michael Gambon.”

Julia Flyte

The final part of the key ensemble to cast was Julia Flyte, Sebastian’s beautiful and enigmatic older sister. Again, the filmmakers were excited by the British talent available to them and to cast rising star Hayley Atwell. “She’s astonishing,” enthuses producer Kevin Loader. “She has to play both ends of the scale of Julia. As the young Julia she is a bit wayward and disconcerting but very intriguing, and then as the slightly older Julia, you can see the toll taken by her struggle with her religious roots - her sense of guilt - and it’s very hard to get right.”

Julian felt that in Hayley he had found a unique Julia Flyte. “I’d seen her in the television drama, *The Line of Beauty* and thought she was a really exciting talent, but she wasn’t an obvious choice for Julia,” he comments. “The book gives her a fragile upper class look and I think Hayley presents as a much stronger character but she was still able to reveal the inner conflict – at first you think Julia is freer than she is but later, she really shows the conflicted nature of her soul.”

One of Hayley’s biggest fans was Ben Whishaw. “I’ve just completely fallen in love with Hayley,” he says. “She has such amazing style and grace and she’s also got an enormous soul and sensitivity, which I think is a rare and wonderful thing. She’s also very sexy, as a person and in her performance as Julia. I think Hayley’s and Matthew’s part of the story will be really moving.”

Hayley Atwell was familiar with the novel *Brideshead Revisited* and loved Jeremy Brock’s script. “I think there is something in it for everyone,” she says. “It works on many different levels and can be very thought-provoking and very sexy at times. The themes are universal, they are themes you find in many stories and eras – war, loss and religion - which give it a great, timeless quality.”

When Haley spoke to family friends about the role she’d just won, she was surprised to discover the legacy of the TV series. She says, “When I mentioned it, they all knew about it and talked of the phenomenal success of the Granada TV series and how wonderful it was. I felt that this in fact presented us with a fantastic new challenge - to make an adaptation for today, 20 years on. It’s the same as doing a play by

Shakespeare which is done over and over again but with a different take on it each time, to find a new voice for a new generation.”

Lord and Lady Marchmain

With the three young leads in place, Julian Jarrold and the producers then complemented them with well-known stars including Emma Thompson as Lady Marchmain, Michael Gambon as Lord Marchmain and Greta Scacchi as Cara, Lord Marchmain’s Italian mistress.

Producer Kevin Loader was delighted that Michael Gambon agreed to take on the role famously played by Lawrence Olivier in the TV adaptation. “Michael Gambon brings with him this incredible mischievousness as well as a certain gravitas and it’s the combination of the playfulness of Lord Marchmain and his gravitational pull as the father of that family which is so interesting. Michael manages to steer that course in a very engaging and entertaining way.”

Another fan of Gambon’s work was Matthew Goode. “Michael is actually one of the reasons I went into acting. I saw him perform Uncle Vanya when I was 17 and I thought he was great and that I’d love to be able to do that.” Matthew was not disappointed on meeting his hero on set: “He is such a nice guy - he’s got the dirtiest jokes and the biggest laugh, and he’s so much fun!”

A vital part of *Brideshead* is that of Lady Marchmain. A staunch Roman Catholic, she is the religious centre of the novel and the film, binding all the characters together and, in the case of the Marchmain children, largely informing who they are, directing their decisions both subconsciously when they were growing up and consciously as they become adults. Commenting on Lady Marchmain’s role, writer Jeremy Brock says, “She carries the burden of the religious themes. She is the most articulate advocate for the Catholic point of view in the film and stands out because of that. It also inevitably means she is going to be one of Charles’ main adversaries.” Jeremy Brock uses Lady Marchmain to subtly explore the complexities of religion and the deep hold which the family’s faith has upon the Marchmain children and the difficulties Charles faces as an atheist trying to comprehend the power of that faith. “As religion is one of the central themes and narratives spinning around the central love story, the film explores how religion plays into people’s lives, how it informs who they are and how they attempt to escape it or rewrite it in order to become themselves,” says Jeremy.

Casting Emma Thompson as the steely matriarch could be seen as possibly going against type, but the filmmakers were delighted with her performance as Lady Marchmain. “Emma is a huge asset to the film,” comments Kevin Loader. “I think people will be surprised by the casting, as they are not used to seeing her play stern matriarchs. Her trademarks are warmth and charm, but that’s what is interesting about Emma’s Lady Marchmain – the glimpses of warmth and charm she gives and the subtle way she uses them to show Lady Marchmain as a woman with considerable powers of persuasion. Emma brought a very natural quality which fed into her role.”

Julian Jarrold was pleased and genuinely surprised that Emma Thompson was interested in the part. “She’s so young, modern, liberal and fun, I wondered how she would take herself into the part, but she is so intelligent and was very perceptive

about the script and incredibly committed to the part. I think she performs a fantastic transformation into Lady Marchmain.”

Emma Thompson was familiar with the book but had not seen the British TV adaptation. “I was away in Australia at the time doing Footlights and missed it and I’ve made a point of not watching it so that I didn’t get put off.” She was, however, very drawn to the script. “The first thing that I start with is the script and it’s a superb and wonderful script by Andrew Davies and Jeremy Brock. I thought Lady Marchmain was so interesting, so different and quite peculiar - dark and controlling as well as controlled. I also felt I knew that world, having been brought up in Great Britain. That kind of upbringing is just part and parcel of our heritage, even if you don’t know that world personally.”

As Emma researched the role of Lady Marchmain she became fascinated with the intricacies of her character and how Lady Marchmain’s own upbringing as well as the conventions and thinking of the period shaped this powerful but flawed person. Emma comments, “She is an incredibly complicated character. I think she was brought up by people who withheld all affection in lieu of the love of God, damaging her emotionally, which she then carried into her own parenting and her children are damaged, too. She had also lost all her brothers in the First World War - these wonderful, strong, solid men in her life and when we first meet Lady Marchmain it is at a time before women had the vote in this country, so all her power is invested in her children and the form behind which she lives, which includes her house, her clothing and her manners.”

As part of her research, Emma Thompson even looked to the Vatican, where she discovered a more relaxed attitude to heathen lifestyles than existed at the time Waugh wrote his novel: “I did quite a lot of thinking about what kind of relationship Lady Marchmain would have had with her God, how formal it actually was and how comforting it was to her. But the church has changed so much since the 1920s – you can email the Vatican now!”

Julian Jarrold was impressed by the depth of Emma’s preparation for the role, as well as her guidance of the younger actors. He says, “She was a very good, powerful presence on set. She only had about five scenes, but they are all very powerful scenes and she wanted to get every detail right, from hair colour, to dress, to the religious aspects. I think it is very different to anything she has done before.”

Emma worked closely the director as well as Costume Designer Eimer Ni Mhaoldomhnaigh and Hair and Makeup Designer Rosann Samuels to establish a Lady Marchmain who radiated a sense of power, mystery and seductiveness, but who was also not too grand or too proud. Emma comments, “If she was just posh, cruel and cold, you would be able to dismiss her but as someone with a certain dynamism who is also very seductive, you simply couldn’t afford to dismiss her and we’ve worked very hard to achieve that.” Lady Marchmain’s wardrobe reinforces this, with magnificent and fashionable clothing which also manages to be elegant and wearable. Her attire emphasises her wealth and status but it is also designed to intimidate. “There are some jobs where the accoutrements and the context in which you’re working make a hell of a lot of difference,” says Emma Thompson. “For me, putting on the clothes and particularly Lady Marchmain’s wig and nails really made a difference. The nails very much say, ‘This is a woman who has never lifted a finger!’”

The Marchmains, Family and Religion

Once all the Marchmain family had been cast, Emma took her role as the matriarch a step further, inviting her 'children'- Sebastian, Julia, Bridey and Cordelia - to her house for dinner and taking the group on outings, giving the lead actors a chance to bond. Julian Jarrold comments, "She really took the younger actors under her wing – she took them to dinner and to church and advised them in a very caring and helpful way."

Hayley Atwell describes the benefits of discussing family dynamics with her on-screen siblings. "We did a lot of social family events - Emma, Ben, Ed, Felicity and myself – and discussed family dynamics of that period and if they're relevant now and what it is that we actually really do to each other as a family. It was really helpful and we bonded a lot through those experiences." This bond between the actors, including Matthew Goode in the role of the interloper Charles Ryder, continued to develop as they started shooting and remained a great source of inspiration and support for the young cast. Ben Whishaw says, "We spent a lot of time together, discussing things, knocking ideas about and helping each other. It was great."

The supportive relationship, dedication and chemistry of the lead trio was remarked by the entire production. It helped create the perfect dynamic for the complicated triangle of Charles, Sebastian and Julia. Emma Thompson comments, "My father, who was a director always said 90% of the work is in the casting and at our read-thru for *Brideshead*, I thought, *God he couldn't have got it more right*. Matthew, Ben and Hayley are only in their 20s but they are already complicated people and actors who can produce the kind of energy and conflict these parts require."

It was important to the whole cast to get under the skin of their characters as well as the period and the religious subtleties of the complex screenplay. Together with their individual research, the production team employed a religious consultant on the film and the actors had meetings with a priest as well as period consultants to advise on aristocratic life, dialect and conventions of the time.

One challenge for Hayley Atwell and Ben Whishaw was to gain an understanding of a child's upbringing within a devout Roman Catholic aristocratic family and the way that has bound the Marchmains together and affects every part of their lives. Catholicism has been handed down to them by Lady Marchmain with care and duty, like a family heirloom, but this environment and an upbringing largely devoid of motherly love has affected Julia and Sebastian in a much deeper way than Cordelia or Bridey. Getting into the character of Julia, Hayley Atwell explains, "I went to a Catholic school, so I'd come with that kind of background but I researched Catholicism in greater depth and looked at the relationship that Julia has with God in the context of the environment she was brought up in."

At the beginning of the film she describes herself as *half heathen*, as she rebels slightly from her upbringing in this big house and very dominant Catholic family. Charles then enters her life and opens her eyes to a new world, but ultimately she is on a journey to discover whether her life is predestined or whether she has the freedom to follow her heart. It's a struggle for her, to find out who she is and what she truly desires compared to what she thinks God wants from her and for her. She ultimately chooses God, the greatest good and highest source of all life, over Charles and romance. But I think it's far more complicated and interesting than just giving up a man, Julia finally discovers who she really is and she is happy. It's a revelation

rather than a sad ending for her. She's taking on faith which is a huge thing - quite a miraculous and wonderful thing for many people."

Sebastian is similar to his sister in many ways. The two of them are the closest of the Marchmain children, often acting like twins, sharing a unique complicity. Sebastian's greatest conflict is his sexuality and his faith. Ben Whishaw comments, "He's sort of a lost soul, really. His story is one about his love for a man and a non-Catholic and this conflict between his sexuality and the Catholicism he's been brought up with. It's like a shadow following Sebastian around and he's in constant conflict because of his feelings for Charles and this pressure weighing down on him which is his mother, his family and his faith. Even if you took Catholicism out of the question, homosexuality was a difficult proposition in those days."

When we first meet Sebastian, however, he is in his element at Oxford, holding court, living an extravagant and hedonistic lifestyle, out of the reaches of his mother and the oppression of Brideshead. "I think it's important to remember how young the characters are when you first see them," says Ben Wishaw. "They are still teenagers, bursting with hormones and desires. For Sebastian, his 'courting' of Charles at Oxford and that first summer at Brideshead feel slightly dangerous. I think there is something very beautiful about the way the relationship grows, but there is always an underlying tension, too."

In the film Charles Ryder is the outsider from a middle class background venturing into this aristocratic world, but Ben admits it was a world with which he, too, was completely unfamiliar. "I don't have anyone in my life belonging to a high echelon of society or who is aristocratic, so that was a challenge, although I didn't go looking to meet lots of Lords and Ladies!" Ben soon found his way into the world of Lord Sebastian Flyte. "I think there is something about the aristocratic sense of entitlement and once you put that lens in front of your eyes, you start to look at the world that way. It's not that difficult to imagine. From what I've read about Evelyn Waugh, he was fascinated by the aristocracy - in love with it, really. You get a sense that there is a lot of Waugh in Charles. For Charles, I think there is a longing to be part of something that feels other-worldly and that has the weight of history behind it. For Sebastian, Charles is attractive precisely because he is from another world altogether, a world free from baggage - as Sebastian see's it."

During the course of the film Charles's affection and focus shifts to Julia and Sebastian feels betrayed by his friend, which in turn speeds up his downfall. Ben reflects, "I think the seeds of his downfall are already there at Oxford. He is already drinking quite heavily, often to oblivion, always trying to run away. When you finally see him in Morocco several years later, he has run away from his family and his health is really declining, but he has found a kind of peace. I think, in some way, he is trying to find his way back to God." Lady Marchmain has sent Charles Ryder to find Sebastian and bring him home, but Sebastian is settled and it becomes his final meeting with Charles. It is a poignant moment in the film and Sebastian is weak and in hospital. Ben Whishaw suggested shaving his head for this scene, which accentuates the vulnerable and broken person Sebastian has become. Ben says, "He's an alcoholic, he's in hospital being treated for fluid in his lungs ... This meeting between Charles and Sebastian is really their goodbye. I found the scene actually quite hard, because as an actor, you have to play so many things - Sebastian is suffering from alcohol withdrawal, he's out of breath and slightly delirious and then he meets Charles for the first time in two years..."

In contrast to Sebastian and Julia, Matthew Goode's character comes from a position of ignorance about Catholicism, wealth and aristocracy. "I didn't make a concerted effort to go to the British Library to research the part as Charles is meant to be in the dark on a lot of things – although I've read some very interesting books about atheism!" says Matthew.

He was excited by the script and sourced much of his character from it and novel. "I think Sebastian and Julia share quite a bit in common with Charles. They've all had loveless childhoods and the film is as much about parents screwing you up as it is about religion weighing you down. Charles has had no love from his father or a motherly influence growing up and he's often on his own, in his own thoughts. I think his upbringing has psychologically damaged him from a young age. When he goes to university and meets this extraordinary, larger-than-life character in Sebastian, he is overwhelmed and as their relationship grows, it's the first time he's known great happiness and real love".

Matthew acknowledges the complexities of the story, particularly related to his character, through whose eyes the audience sees the drama unfold. "When Charles meets the Marchmain family, there are so many things going on concurrently. His understanding of what the Catholic religion is, his own ambition in his new surroundings and ambition to love and understand love," says Matthew. "He's brought into this world that he would never have seen before and once he's tasted it - this exciting world a bit above his station - he covets it. Throughout the film, Charles keeps striving for something that is impossible to attain. He thinks all these things that he's exposed to and that he wants are going to make his life the best it could possibly be when, actually, he was at his happiest during the simplicity of his first summer at Brideshead."

Brideshead and Castle Howard

Brideshead is the ancestral home of the Marchmain family. It is integral to the film - a powerful character and presence is its own right which affects Charles Ryder almost as much as the charismatic people who live there. As much of the story revolves around Brideshead, it was essential to find a suitably dramatic, beautiful and appropriate setting for this exquisite, aristocratic, period home.

"Brideshead is a character in the book," says Producer Kevin Loader. "It has to register very immediately and be capable of an extraordinary oppressive quality as well as being this place that Charles Ryder finds fantastic, beautiful and light and sunny in an overwhelming way." Julian Jarrold adds, "At the beginning it needed to be alluring, beautiful and bewitching and nearer the end, it needed to become sinister, dark and oppressive. We looked everywhere really, but what is described in the book doesn't really exist anymore."

The production team looked at houses across England. One house offered them the architecture of the period, a Catholic atmosphere with its exquisite chapel, baroque features and religious iconographic artwork and the important 'wow factor' for anyone not to the manner born: Castle Howard in Yorkshire.

"We were very aware that it had been linked to *Brideshead Revisited* before, as the setting for the TV adaptation," says Kevin Loader. "In fact, some people think it is Brideshead. It is an unbelievable place and has an immediate impact on screen. In the end, it was just too good not to go back to Castle Howard."

Among the many features Castle Howard had to offer, including a dramatic entrance hall (the Great Hall), which rises 70ft from floor to domed ceiling, were magnificent gardens with a central fountain. "One of the reasons we went there was this fountain," says Kevin. "A lot of the screenplay revolves around this rather dominating fountain at Brideshead and the one at Castle Howard feels like the one in the book. It is a wonderful atlas motif fountain, which sits in perfect configuration to the house - it is a magnificent beast of a fountain!"

The fountain was in the Great Exhibition of 1850 before Nesfield brought it to Castle Howard, where the four Tritons had been made ready to spew water into the central figure of Atlas. Commenting on the versatility of the location, Julian Jarrold says, "The fountain was a key visual element for us, but the Great Hall is also big and theatrical, which fits in with Lord Marchmain. It has a magnificent chapel, a beautiful summer house (the Temple of the Four Winds) where Charles, Sebastian and Julia have drinks on a lovely summer's evening and endless atmospheric corridors. It really fitted the bill."

Castle Howard is owned and managed by the Howard family and in addition to being a great film location, it is also one of the UK's most popular tourist attractions. There was concern that a six-week film shoot during the early summer months of 2007, might clash with the tour parties. Julian Jarrold comments, "We shot in one wing of the house, while the tourists were ushered past in another wing. I thought was going to be very disruptive, but it worked very well."

"We're a pretty invasive group of people (crew, cast, costumes, props) and we wanted to effectively live in Castle Howard for six weeks, and our designers even longer," says Kevin Loader. "Being in a house occupied by its owner who has absolute authority to decide what to do was a huge help and Simon Howard was amazingly supportive. We were also under no restrictions as to what we shot and Castle Howard is stuffed to the gills with treasures."

Castle Howard has been in the Howard family since its early origins. The house was built over a 100-year period, with sections being added over the years. Simon Howard, who lives with his family in the East Wing explains some of its history: "The house that now stands replaced a four-sided keep of sorts. The 3rd Earl of Carlisle in conjunction with Sir John Vanbrugh and Nicholas Hawksmoor designed the house. They started in 1699 and completed two-thirds of it by 1714. The 3rd Earl then decided that he'd start building some of the buildings throughout the rest of the estate. He was more interested in follies and statues so the west wing wasn't completed until 1750, well after his death. What you see today is an amalgam of Baroque and Palladian architecture which is slightly incongruous, but it works."

Simon Howard recalls the first *Brideshead* shoot at Castle Howard and the prosperity it brought to the property with increased public interest, but he was still unsure whether to agree to another shoot at his ancestral home. Ultimately, he thought, "Do I really think there should be another house called Brideshead in this country!?" Simon adds, "I've been involved in the production from day one and on a daily basis during the shoot across decisions on whether items of furniture or paintings can be moved or removed and what can and can't be done. As a trustee of the Castle, I have those responsibilities, but the whole production went much more smoothly than I thought it would and that's credit to the film crew and our staff. I enjoyed it! It was great fun."

During the shoot, the Howards also extended their personal hospitality at Castle Howard to the actors to relieve boredom between takes. Simon comments, “A lot of the actors and some of the crew were fascinated by Wimbledon, as is my wife, so we invited the actors to watch between takes. Every now and again we’d wander into our drawing room to find them sitting there watching TV.” Although Castle Howard acted as one location, the filmmakers used it for approximately six key locations including a section known as the High South. The High South is the upper floor of the south wing and has remained gutted since a devastating fire destroyed a large section of the southeast of the house, including the dome, in November 1940. Simon Howard comments, “It’s quite exciting for us as the filmmakers used areas that were destroyed in the fire and rebuilt one of the rooms – which means we’ve got more rooms to show the public.”

The main room which was refurbished has views over the majestic fountain and is adjacent to the balcony overlooking the Great Hall. It is used as the main dining room and then the room which Lord Marchmain commandeers as his bedroom when he returns to Brideshead to die. Director Julian Jarrold comments, “The High South was quite a design job, where we brought in a lot of classic iconography in the shape of religious murals, so they surround the characters at dinner.” Kevin Loader adds, “We wanted to create a unique environment for both Lady Marchmain’s world and the big family dinner party with Charles and later, as the room where Lord Marchmain dies.”

Shooting in such a vast building brought with it various technical challenges, not least lighting Castle Howard. Kevin Loader recalls, “Lighting the Great Hall was like lighting a cathedral. The space is as big and it’s just as complicated.”

Director of Photography Jess Hall and Julian Jarrold discussed the various looks they wanted for the different sections of the film and this involved two colour palettes for Brideshead to reflect Charles early visits with Sebastian and Julia in 1925 and then later with Julia in 1935. Jess explains, “We wanted the looks to evolve in terms of the story. When Charles first visits Brideshead there is a sort of optimism and he falls in love with the place, and we tried to generate a romantic warmth to it as well as hard sunlight when he sees it for the first time. This is then contrasted with the later period at Brideshead which is quite cool, colour-wise and the lighting is quite different, much softer and colder.”

Shooting in one of the England’s most spectacular country houses was not lost on the cast. Stepping into centuries of history, the well-trodden stone slabs of Castle Howard’s corridors gave them a valuable sense of their characters’ background and history. Ben Whishaw comments, “Being at Castle Howard really helped as an actor, as you step into that place and imagine that that is where you live and it immediately does something to you. It feeds you as an actor.” Hayley Atwell adds, “Spending all day every day there you get a sense of the space and architecture and you adapt to it. You start to walk and sit differently as you imagine this is the home where your character grew up. I walked through rooms thinking *this is my bedroom, this is where I would have played with Sebastian as a child and this is where I would have made love to Charles* – all these things make it a lot easier for the part to come to life.”

Locations and the British Weather

Brideshead Revisited was shot almost entirely on location in Yorkshire, Oxford, London, Venice and Marrakech, over 11 weeks in the summer of 2007 – one of the wettest British summers on record.

The production's six-week shoot in Yorkshire saw some of the worst weather, with parts of the region flooded and cut off. At times, cast and crew were stranded where the train from London to York abandoned them to fight their way north to the set via other transport. Fortunately Castle Howard stands on higher ground and shooting continued unabated, between thunderstorms. Kevin Loader recalls, "At one point the whole of South Yorkshire was flooded. In York, where we were staying, the city centre was flooded and people were canoeing to the pub! But we were incredibly lucky, because the times when we've needed to shoot outside, the sun shone. My hope is that when people watch the film they won't know that we filmed in the worst summer that Yorkshire has seen in some time."

Oxford

Filming moved from Yorkshire to Oxford to shoot the early meetings and blossoming friendship between Charles Ryder and Sebastian Flyte. The weather wasn't far behind, but thankfully the floods which were to devastate parts of Oxfordshire later, held back until the production had moved on. Several locations were flooded two weeks later, including the stretch of the River Thames/Cherwell where the punting scene was shot, where Charles sees Sebastian for the first time, with the equally flamboyant Anthony Blanche.

"Oxford is a beautiful place to work," comments producer Kevin Loader. "It has its own challenges like Castle Howard, one being that it is full of tourists." During the relatively short shoot in Oxford, the filmmakers needed to quickly establish key points in the Oxford story. Kevin explains, "We had to really establish that sense of wonder of Charles's first experiences of the architecture and the hustle and bustle of Oxford and then the difference between Sebastian's world and the one that Charles has come from which is reflected a little in the difference between their two Colleges. Sebastian's College, Christchurch, is one of the grandest and richest Colleges in Oxford with the largest quadrangle, whereas Charles's at Lincoln is much more intimate and domestic. We've tried to play on those to show the social differences and different places the two characters come from."

Ben Whishaw notes the importance of the first meeting between the two characters which takes place at Lincoln College, in Charles's room. "They meet when Sebastian vomits through Charles window one evening and it is a kind of *love at first sight* moment," says Ben. "Sebastian is somebody who is quite aware of the glamour and mystery he trails behind him and he just starts reeling Charles in." Ben adds, "He's also very aware of the class difference between them and knows that Charles is fascinated by him because of that. I think you also see that the seeds of Sebastian's downfall are already there, with his heavy drinking."

Evelyn Waugh had been an undergraduate at Oxford University at Hertford College and drew on some of his own experiences for Charles Ryder's initiation into student life and fascination with the aristocratic Lord Sebastian Flyte. Similarly to Ryder,

Evelyn Waugh had come from a middle class background and was extremely curious about (and attracted to) the upper classes.

Oxford University traces its roots back to the 11th Century and is made up of 39 Colleges, five of which were used for the Oxford shoot of *Brideshead*. Christchurch is the College attributed to Sebastian in the novel and the one which was used for the exterior shots of Sebastian's rooms in the film. It is one of the largest in Oxford. Lincoln College doubles for the interiors of both Charles's College rooms and Sebastian's rooms. Merton College, which is one of the oldest in Oxford, with its beautiful, medieval buildings, was used as the exterior for Charles's rooms. Magdalen (pronounced "maudlin") was used for various exterior shots for the Oxford shoot and Exeter College was also used for various exterior shoots.

Lincoln College had not been used for filming before and the producers were delighted to film there. It offered a variety of rooms big enough to manoeuvre a camera and beautiful quadrangles with immaculately mowed lawns. Kevin Loader comments, "It was a multipurpose venue for us and the College were extremely welcoming although there was a lot of anxiety from the Lincoln College gardener when we were careening all over their lawn with a lot of people playing drunken students!"

Radcliffe Square (seen in last year's *The Golden Compass*) was also used as an exterior location, Charles meets cousin Jasper here and is also seen cycling here with Sebastian. The large exterior shots took in a number of extras in 1920s student attire, many on bicycles. Many of the extras were actual Oxford students who were given parts as long as they agreed to have their hair cut into the 'short back and sides' fashion of the day.

Venice

The Venice scenes were a crucial part of the screenplay for the producers and director Julian Jarrold, as Venice serves as the emotional pivot in the story, when Charles's affections shift from Sebastian to a lifelong passion for Julia. Director Julian Jarrold comments, "Venice provides a lovely contrast to the formal world of Lady Marchmain and *Brideshead* and it's another vista that opens up to Charles, after Oxford and *Brideshead* as well as his dull suburban upbringing. Venice also acts as an exotic backdrop which very much serves to develop the characters and move them on in the story, in particular, allowing Charles and Julia's relationship to blossom." This crucial development in the plot changes the paths of the key trio forever. Kevin Loader comments, "Charles's relationship with the Marchmain family changes after Venice and his relationship with Sebastian and Julia is never the same. It's an important moment in the story - the pivot around which everything hinges."

Of course, Venice is also one of the most beautiful and romantic cities in the world. Its classic landmarks such as St Mark's Square and the Rialto Bridge and its iconic ubiquitous gondolas are instantly recognisable but the filmmakers were keen to explore other sides of this unique city to bring 1920s Venice to life. Kevin Loader comments, "When you come to Venice, you immediately feel like tourist which is okay as our characters *are*, in some way, tourists. But we wanted to see Venice slightly more by being guided in by Lord Marchmain and his resident's knowledge of rather than resorting to the more obvious things. We also took a decision quite early on not to have anyone in a gondola or have any of the cast in St Mark's Square!"

Kevin adds, “Still, we filmed in some rather stunning places which we chose to fit the story we were telling and which worked for Julian’s visualization of that narrative. There was plenty of choice.”

The production shot in several locations across the city, including Punta Sabbioni, Cavallino, which doubled as the Lido for the beach scenes. The church of San Francesco Della Vigna was used for the chapel scenes in the aftermath of the kiss, where Charles tries to explain his spontaneous act to a devastated Sebastian. The largest scene shot in Venice was the carnival scene, filmed overnight in Campo Castelforte. The magical scene required numerous extras to recreate the classic celebratory Venetian event, combining elements of the Carnevale with street theatre, acrobatics and circus acts. Kevin Loader comments: “The scene has a few familiar elements but we haven’t gone for the complete masked ball which happens each February.”

Venice as a filming location brings with it many complications, foremost among them that all transportation is by boat, whether for people or equipment. In addition, during the summer months, the city swarms with huge numbers of tourists from around the world. “It is an incredibly difficult place to shoot,” admits Julian Jarrold. “You have so many tourists, coordinating the boats is always difficult, the gondolas all have the right of way so you have to wait for them to clear before you’re able to shoot. There are so many bridges in the back of shots each of which is always packed with tourists. For a period film, it’s very challenging! But when it all comes together, it’s absolutely fantastic. Venice is so beautiful and atmospheric.” Kevin Loader echoes this: “Venice has problems and delights. There is boat traffic and tourists everywhere but in many ways, it’s a period-friendly location – you can point your camera almost anywhere.”

Some members of the cast were visiting the fabled city for the first time. “I think because everyone always says that they love Venice, I needed to be blown away by it and I was, completely,” says Ben Wishaw. “It was more fabulous than I could have imagined. I would sit by one of the canals with a book. It was heaven. It’s an incredibly romantic place, but also one that has a slight melancholy atmosphere of a place that was once great and powerful. There’s an air of faded glory about it, which is very appealing. I felt totally privileged to have the opportunity to work there and to see it from that perspective.

The Look of *Brideshead*

The production team, including Hair and Makeup, Costume, Production Design and Cinematography worked closely with the director to achieve the look and feel of *Brideshead Revisited*. Set across the 20s, 30s and 40s, the film covers several periods but has been approached with a nod to modern sensibilities, as well as accentuating the distinct changes in tone as Charles Ryder’s relationship with the Marchmain family progresses and changes. Director of Photography, Jess Hall explains: “I felt that it was a story that could be told in quite a modern way, that it could be a *modern* period film, which was an interesting challenge.”

On the distinctive look for each part of the film, Jess explains, “Each section of *Brideshead Revisited* sort of has its own look which is something Julian and I talked about quite early on. For Castle Howard/Brideshead, we tried to generate a romantic warmth as well as the harsh sunlight when Charles sees the house for the first time. This is then contrasted with the later period at Brideshead which is quite cool, colour-

wise. The lighting is quite different, much softer and colder.” He adds, “Oxford then has two slightly different looks but mostly, we went for warmer tones as Charles is still falling in love with the world around him at that stage. For the later scenes in Venice we wanted a warmth for the carnival and we used a lot of firelight and lanterns to bathe the scenes in a warm glow.”

Costume Designer Eimer Ni Mhaoldomhnaigh, who had worked with Julian on *Becoming Jane* was familiar with the television series but keen to approach *Brideshead* with a fresh eye: “I was very important for us to create something individual and new, so I started from scratch, researching the period and fabrics.” Working with the director and actors, Eimer looked to reflect the characters and their development throughout the film through the style and design of their wardrobes. “Costume is really important to a film,” she comments. “It’s really important to me that the actors are comfortable in their costumes and that they are helping to develop their characters in some way.” Ben Whishaw confirms the effectiveness of this process. “I’m always amazed how a piece of clothing changes the way you feel. It does an awful lot for you and your work as an actor. My suits were great because all of that really isn’t me at all.” On dressing Ben, Eimer notes, “Ben is very relaxed, which worked well for Sebastian because you want him to have a total ease with what he’s wearing. You want him to look gorgeous and individual and fascinating, so that everyone turns to look at him.”

For Hayley playing Julia, Eimer needed to mark the moments where Julia is in the spotlight. “There are times when you want somebody to walk into a room and you want a ‘wow’ factor. For Hayley, there are times when you want her to open a door and look great but you also need to make sure the character is believable - it’s a balancing act.”

Hair and Makeup Artist Roseann Samuel was delighted by the prospect of working across the period in which the film is set. “It’s a fabulous period and very glamorous. I love finger-waving the women’s hair and doing ‘short back and sides’ for the guys,” she says. As Julia, Hayley Atwell has two distinct looks in the film for the 20s and 30s. Roseann comments, “For the 20s, we gave Hayley a classic little Louise Brookes bob and then cut and curled for the 30s period look.”

Roseann worked closely with the Costume department and comments, “Eimer made some fantastic costumes and we worked very closely together, particularly before the production started so that everything worked. For Emma Thompson in particular, Eimer had to bear in mind her hair colour before she designed her costumes. We looked at going with a more natural colour for Emma’s hair, but eventually decided on silver, which is very striking, for this woman who has gone very grey, very young. It’s not meant to age her – just to have a head-turning effect.”

For Ben and Matthew, Roseann worked on looks that would start to emulate each other as Charles becomes fascinated by Sebastian. “Charles’s hair starts off a bit neater and then he becomes Sebastianified,” says Roseann. “His hair becomes looser and freer as he starts emulating Sebastian - they both have floppy fronts and the short back and sides which was the basic look of for the period. When we get to the 30s, Charles’s hair is taken back and he’s much more debonair and stylish. He seems much more man than boy, which is what we were trying to create.” Sebastian has one of the more radical changes in hair style in his final scenes of the film, when he is seen in Morocco with a shaven head. Roseann comments, “He’s been living in a monastery, and there are lots of shaved heads and it just feels as if he is part of it. We made him look a bit more skeletal and hollow, as if the drink has taken its toll. He’s a different person to the boy he was.”

ADDITIONAL INFORMATION

A History of Castle Howard

Introduction

The construction of Castle Howard took more than 100 years before it could be said to have been finally completed, and spanned the lifetime of three earls and numerous architects and craftsmen. As the house was built and decorated so the grounds were filled with lakes, temples, monuments and a grand mausoleum. A thriving estate grew up encompassing several villages and acres of farmland.

But the story of Castle Howard is really one of incessant change. The house and grounds have grown and altered through successive generations of the family, and it is this essential dynamic, continued through the unbroken occupation of the house, that has made Castle Howard so special today.

The single most significant event since the day it was built has been the calamitous fire of 1940, which destroyed the dome and nearly 20 rooms, as well as numerous treasures. For the next few years much of Castle Howard was open to the skies, its once splendid rooms gutted shells. George Howard, who inherited the house, after the deaths in action of his two brothers in World War Two, determined that the house should be lived in once more, and made the bold decision to recover Vanbrugh's architectural masterpiece.

It is largely due to his remarkable efforts that Castle Howard is today still home to the Howard family, and enjoys such popularity with the public welcoming nearly 200,000 visitors each year.

The Building of Castle Howard

Although building work began c. 1699 the construction of Castle Howard took more than one hundred years before the House could be said to have been finally completed, and spanned the lifetimes of three Earls and numerous architects and craftsmen.

Initially the 3rd Earl of Carlisle approached William Talman, the leading architect of the day, to furnish him with designs for his new house but his proposals were rejected and in the summer of 1699 Carlisle turned to his fellow Kit Cat Club member, the dramatist John Vanbrugh, who, at that point, had never built anything in his life.

How Vanbrugh was able to convince Carlisle that he was the right choice we shall never know: the bravado of the amateur, the experienced man of the theatre, someone who was willing to try his hand at anything, and the genial camaraderie of the Kit Cat Club - all of these must have contributed to the relationship between the two men.

Between 1699 and 1702 the design for the house evolved through a series of prototypes before its final form was arrived at. The idea of two projecting wings had always featured in the proposals, but incredibly the idea of the huge crowning dome was not included until quite late, after building work had actually begun.

Vanbrugh, who by this time had recruited Nicholas Hawksmoor to assist him in the practical side of design and construction, had boldly orientated the house on a

north/south axis, which was to have significant consequences with regard to the future layout of the grounds.

Built from east to west the mansion took shape in just under ten years. The East Wing was constructed in 1701-03; the eastern wing of the Garden Front in 1701-06; the Central Block, including the dome, in 1703-06; and the western wing of the Garden Front in 1707-09.

Carlisle's new home was surmounted with a dramatic masonry dome, the first of its kind to crown a private residence in the England. The facades were bristling with exuberant carved decoration, including coronets, ciphers and coats of arms, a frieze of sea horses and cherubs, and a carving of Diana, executed by the Huguenot carver, Nadauld. Statues and urns filled the niches in the North Front and the skyline presenting a vast dramatic spectacle. There were different orders for the pilasters of the two fronts: Doric for the north and Corinthian for the South - when challenged over this Hawksmoor replied that nobody could see both fronts simultaneously!

Carlisle's building project had quickly become the talk of fashionable society and by 1725 when an engraving of the house appeared in the third volume of Vitruvius Britannicus most of the exterior structure was complete and its interiors opulently finished. This striking view revealed to the world at large the full magnificence of the building and grounds which during some years had cost Carlisle as much as 30 per cent of his annual income.

But the Vitruvius view represents a building that was unfinished at this date and which was never completed in this manner. The House lacked a West Wing and was to do so for another quarter of a century. One of the reasons for this was that from roughly 1715 onwards Carlisle had diverted much of his energy and income away from the house and into landscaping the surrounding terrain.

Vanbrugh, although involved in the landscaping, was nevertheless anxious that the house should receive its symmetrical West Wing. His pleas were ignored and the house remained lopsided. In 1724, two years before his death, he pleaded with Carlisle to attend to the unsightly area about the house, urging him to 'remove that disagreeable confusion and litter that is a mighty drawback upon the beauty of the court and north appearance of the house'.

At the time of his death in 1726 the house was still incomplete, as it still was when the 3rd Earl died in 1738. Little could both men have guessed that when the house came to be completed by Carlisle's son-in-law, Sir Thomas Robinson, Vanbrugh's flamboyant baroque design would be anchored to a sober Palladian wing. Inspired, in part, by William Kent's designs for the Houses of Parliament, Robinson designed a low rustic storey and a piano nobile with a central octagonal dome and pavilions at each end surmounted with a pyramidal roof.

At the death of the 4th Earl in 1758 the wing was only partially finished and lacked a roof and first floor. In spite of Robinson's boast that the interiors would rival any in the world for 'magnificence and convenience', by the time of his death in 1777 the wing was roofed but unfinished inside, owing to the strict regimen of the trustees of the young 5th Earl who refused to allow any money to finish the interiors. Although some of the bedrooms were completed and in use at the end of the century, the Long Gallery and projected new Dining Room beyond remained unfinished, until decorated in 1801-11 by Charles Heathcote Tatham.

From the outside, the unbalanced appearance of the house provoked a mixed response from visitors, many of whom perceived the discrepancy, one of whom, in 1778, imagined the two separate wings to 'stand staring at each other, as much as to say, What business have you here?'. In his unpublished Reminiscences the 5th Earl

remembered how the family found it difficult to comprehend their father's decision to build a new wing 'not correspondent to the other, or to the centre part of the House', and he recalls that his father too was unhappy with the result, registering disgust 'with all its unconquerable faults'. Indeed it seems likely that had Robinson been allowed to continue such was his zeal that he would have demolished Vanbrugh's house and rebuilt Castle Howard from west to east in a Palladian manner.

The building of Castle Howard was finally completed with the decoration of the Long Gallery by Tatham, but further alterations were to be made to the house when the pavilion rooms at either end of the West Wing were removed during the refurbishment of the Chapel in 1870-75, as part of a plan to bring both wings into greater harmony.

Thus today the final appearance of the House bears little resemblance to the idealised view in *Vitruvius Britannicus*: two identical wings are replaced by two wings that do not match; the house has a spectacularly asymmetrical appearance as Vanbrugh's baroque progression is challenged by Palladian afterthought.

Tragically further change was to occur in the middle of the 20th century when, on the morning of 9 November 1940, fire broke out in the South-East Wing and swept through the house into the Great Hall, destroying the dome and nearly twenty rooms. For the next few years much of Castle Howard was open to the skies, its once splendid rooms gutted shells. George Howard, who inherited Castle Howard after the death of his two brothers in action during the war, determined that the House should be lived in once more, and made the bold decision to recover Vanbrugh's damaged architectural masterpiece.

It is largely due to his remarkable efforts that Castle Howard is today home to the family, and enjoys such enormous popularity with the public. In 1960-62 the dome was rebuilt and redecorated, and in 1981, in conjunction with Granada Television and the filming of *Brideshead Revisited*, the Garden Hall was rebuilt. As time and money permit, the gradual task of restoring the fire-damaged sections continues. In the early 1980s a New Library was built; in 1994-95 the Central Block was re-roofed. All over the Estate restoration work and essential maintenance are carried out, ranging from large projects dealing with masonry, lead roofing, the gardens, and the lakes and waterways, to smaller but no less important objects such as lead statues, paintings, books and textiles, all of which testify to the family's dedication to Castle Howard.

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ABOUT THE CAST

MATTHEW GOODE – Charles Ryder

Matthew Goode studied drama at the University of Birmingham and Classical Theatre at London's Webber Douglas Academy of Dramatic Art.

In 2003, he made his film debut as the lead in Fernando Colomo's *SOUTH FROM GRANADA*, playing Spanish-speaking writer *Gerard Brennan*. He went on to take the spot light as Mandy Moore's romantic interest in the film *CHASING LIBERTY*. He has since appeared in Woody Allen's *MATCH POINT* with Scarlett Johansson and Jonathan Rhys Meyers, Ol Parker's *IMAGINE ME & YOU*, Agnieszka Holland's *COPYING BEETHOVEN* opposite Ed Harris and Diane Kruger, and award winning *THE LOOK OUT* directed by Oscar nominated Scott Frank.

Matthew has recently finished filming Zack Snyder's *WATCHMAN*, an adaptation of Alan Moore's landmark comic book series.

Matthew's TV credits include the BBC productions of *MY FAMILY AND OTHER ANIMALS* co-starring Imelda Staunton, *THE INSPECTOR LYNLEY MYSTERIES*, Tom Vaughan's *HE KNEW HE WAS RIGHT*, and for *LWT*, *Miss Marple's A MURDER IS ANNOUNCED*.

On stage he has played *Ariel* in Shakespeare's *THE TEMPEST* and *Moon* in Lorca's *BLOOD WEDDING* for the Mercury Theatre Company.

BEN WHISHAW – Sebastian Flyte

Ben came to the fore early in his career playing the title role in Dom Rotheroe's *MY BROTHER TOM*, for which he was named Most Promising Newcomer at the British Independent Film Awards 2001. He then went on to train at the Royal Academy of Dramatic Art, graduating in 2003. Ben has appeared in Roger Michell's adaptation of Ian McEwan's novel *ENDURING LOVE*, and Matthew Vaughan's *LAYER CAKE* before taking the lead role in Tom Tykwer's *PERFUME; A STORY OF A MURDERER*, for which he was nominated Best Actor at the European Film Awards 2007 and for the BAFTA Orange Rising Star Award in 2007.

In 2005 Ben starred as Rolling Stones singer, *Keith Richards*, in the biopic *STONED*, before going on to interpret the venerable *Bob Dylan* in Todd Haynes' award-winning film *I'M NOT THERE*. Ben was one of six actors (Marcus Carl Franklin, Heath Ledger, Christian Bale, Richard Gere and Cate Blanchett) to play Bob Dylan through the seven distinct stages of his life, and together with his co-stars won a 2008 Independent Spirit Award for this role.

Ben's future film projects include the lead in Jane Campion's John Keats biopic *BRIGHT STAR*.

Ben's theatre work includes his West End debut at the National Theatre in stage adaptation of Phillip Pullman's *HIS DARK MATERIALS* and he later took the title role in *HAMLET*, Trevor Nunn's electric 'youth' version of the play at the Old Vic, for which

Ben received wide critical acclaim including an Olivier award nomination. Ben also played Konstantin in Katie Mitchell's 2006 version of THE SEAGULL at the National Theatre.

For TV, Ben starred in the popular comedy-drama THE BOOZE CRUISE for ITV and NATHAN BARLEY from director Chris Morris, for TalkBack Productions.

HAYLEY ATWELL – Julia Flyte

Young British actress Hayley Atwell has featured in prominent TV, theatre and film productions since graduating from the London Guildhall of Music and Drama in 2005. She made her film debut opposite Colin Farrell and Ewan McGregor in Woody Allen's CASSANDRA'S DREAM, which premiered at the 2007 Venice Film Festival. 2007 also saw Hayley take the lead in Anthony Byrne's HOW ABOUT YOU alongside screen veterans Vanessa Redgrave and Imelda Staunton. Hayley can be seen next in Saul Dibb's THE DUCHESS opposite Keira Knightley, Ralph Fiennes and Dominic Cooper.

Hayley's major TV break through was playing *Catherine Fedden* in the BBC's mini-series THE LINE OF BEAUTY, adapted from Allan Hollinghurst's Booker prize-winning novel by Andrew Davies. She has also starred in the ITV lavish adaptation of MANSFIELD PARK (2007) alongside Billie Piper. Additional TV credits include FEAR OF FANNY, based on Fanny Cradock the famous fifties TV chef, and TV-movie adaptation of Phillip Pullman's RUBY IN THE SMOKE for the BBC.

Hayley made her theatre debut in WOMEN BEWARE WOMEN as *Bianca* in the Royal Shakespeare Company's production. She went on to play *Lo* in the Sound Theatre stage production of PROMETHEUS BOUND directed by James Kerr, and most recently George Etherege's MAN OF MODE and George Bernard Shaw's MAJOR BARBARA directed by Nicholas Hytner for the National Theatre.

EMMA THOMPSON – Lady Marchmain

Oscar and multiple award-winning actress Emma Thompson, has an extensive background in film and television. Her early films include THE TALL GUY co-starring Jeff Goldblum and the award-winning HENRY V, directed and co-starring Kenneth Branagh. It was Emma's performance in HOWARDS END for Merchant Ivory which brought her international recognition and an Oscar award for Best Actress in a Leading Role, in addition to Best Actress awards from the Golden Globes, New York Critics, LA Critics, the National Society of Film Critics and BAFTA. Emma continued to give critically acclaimed performances; including her 1993 Oscar nominated performance for Best Supporting Actress in REMAINS OF THE DAY, her second Merchant Ivory collaboration. The following year she received an Oscar nomination for Best Leading Actress for Tim Sheridan's IN THE NAME OF THE FATHER, co-starring Daniel Day-Lewis. In 1995, Emma starred in and adapted the screenplay for Ang Lee's SENSE AND SENSIBILITY which won Emma a further Oscar for Best Adapted Screenplay and a BAFTA award for Best Actress in a Leading Role.

Emma's additional credits include Richard Curtis' romantic comedy LOVE ACTUALLY, for which she received Best Supporting Actress awards from the Evening Standard Awards and the London Film Critics Awards, and a BAFTA nomination for Best Actress in a Leading Role. In 2002 Emma starred in and adapted

the screenplay for Kirk Jones's NANNY MCPHEE, before going on to co-star with Will Ferrell in Marc Forster's STANGER THAN FICTION.

Emma recently reprised her role as Professor Trelawney in David Yates' HARRY POTTER AND THE ORDER OF THE PHOENIX, following on from HARRY POTTER AND THE PRISONER OF AZKABAN.

Emma can be soon seen in Joel Hopkins' LAST CHANCE HARVEY opposite Dustin Hoffman.

Emma has starred in a number of TV productions. In 2003 she played multiple roles in ANGELS IN AMERICA, for which she received nominations for Best Actress and Supporting Actress from the Screen Actors Guild of America (SAG), Golden Satellite and Emmy Awards. Emma's starring role playing a cancer victim in the HBO drama WIT, earned her Best Actress nominations from the Golden Globes, Emmy, SAG and the Golden Satellite Awards. Emma also won an Emmy Award for her guest starring role in ELLEN, playing a fictionalized parody of herself.

MICHAEL GAMBON – Lord Marchmain

Michael started his career with the Edwards / MacLiammoir Gate Theatre, Dublin. In 1963, he was one of the original members of the National Theatre Company at the Old Vic under Laurence Olivier, and appeared there in many plays before leaving to join Birmingham Rep where he played OTHELLO. Also in repertory, he played the title roles in MACBETH, CORIOLANUS, and OTHELLO again, this time at the Stephen Joseph Theatre, Scarborough. In the West End, he played leads in Simon Gray's OTHERWISE ENGAGED, in the London premieres of three plays by Alan Ayckbourn, THE NORMAN CONQUESTS, JUST BETWEEN OURSELVES and MAN OF THE MOMENT; ALICE'S BOYS (with Ralph Richardson); Harold Pinter's OLD TIMES; the title role in UNCLE VANYA; and VETERANS DAY with Jack Lemmon. With the Royal National Theatre, he played leading roles in the premieres of Harold Pinter's BETRAYAL and MOUNTAIN LANGUAGE, Simon Gray's CLOSE OF PLAY, Christopher Hampton's TALES FROM HOLLYWOOD, three more plays by Alan Ayckbourn: SISTERLY FEELINGS, A CHORUS OF DISAPPROVAL (for which he won an Olivier Award), and A SMALL FAMILY BUSINESS, as well as HARE'S SKYLIGHT. He also appeared there in RICHARD III, OTHELLO, TONS OF MONEY, A VIEW FROM THE BRIDGE (which transferred to the Aldwych, and for which he won all the major drama awards in 1987), and as the name parts in THE LIFE OF GALILEO and VOLPONE (winning the 1995 Evening Standard Best Actor Award). SKYLIGHT transferred to West End and subsequently Broadway. He also transferred Yasmina Reza's UNEXPECTED MAN to the West End from the Barbican. He lead Nicholas Hytner's production of CRESSIDA at the Almeida and Patrick Marber's production of THE CARETAKER in the West End and, Stephen Daldry's A NUMBER at The Royal Court. More recently Michael starred in ENDGAME with Lee Evans, directed by Matthew Warchus and HENRY IV PARTS I AND II at the National Theatre. Gambon recently starred in the Gate Theatre's production of Samuel Beckett's EH JOE, as part of the Beckett Centenary Festival. It then transferred to the Duke of York's Theatre.

His extensive work on TV includes the title role in Dennis Potter series THE SINGING DETECTIVE for which he won awards from BAFTA, the Broadcasting Press Guild, and the Royal Television Society. His award-winning television performance in BBC's WIVES AND DAUGHTERS, was followed by Charles

Sturridges acclaimed LONGITUDE, Stephen Poliakoff's THE LOST PRINCE and most recently another project with Stephen Poliakoff, JOE'S PALACE, followed by CRANFORD CHRONICLES for the BBC.

Michael's many film credits include Peter Greenaway's THE COOK, THE THIEF, HIS WIFE AND HER LOVER, and most recently THE GAMBLER, DANCING AT LUGHNASA, PLUNKET AND MACLEANE, THE LAST SEPTEMBER, Tim Burton's SLEEPY HOLLOW, THE INSIDER, HIGH HEELS, CHARLOTTE GRAY, Robert Altman's GOSFORD PARK, John Frankenheimer's PATH TO WAR, Conor McPherson's THE ACTORS, Mike Nichol's ANGELS IN AMERICA, Kevin Costner's OPEN RANGE, SKY CAPTAIN AND THE WORLD OF TOMORROW and SYLVIA, Wes Anderson's THE LIFE AQUATIC, Robert De Niro's THE GOOD SHEPHERD, AMAZING GRACE, directed by Michael Apted and BRIDESHEAD REVISITED, directed by Julian Jarrold.

Further to HARRY POTTER AND PRISONER OF AZKABAN and HARRY POTTER AND THE GOBLET OF FIRE and HARRY POTTER AND THE ORDER OF THE PHOENIX he will soon be seen, reprising his role as Headmaster Albus Dumbledore in The sixth installment, HARRY POTTER AND THE HALF BLOOD PRINCE.

ED STOPPARD – Bridey Flyte

Ed Stoppard's film work includes Jeremy Podeswa's FUGITIVE PIECES, the lead role in war drama JOY DIVISION and Roman Polanski's Oscar winning THE PIANIST co-starring Adrian Brody. For television Ed has appeared in MISS MARPLE AT BERTRAM'S HOTEL, THE INSPECTOR LYNLEY MYSTERIES, the title role in TCHAIKOVSKY for BBC 2, the title role in ENZO FERRARI for Italian TV and EMPIRE for ABC.

Ed was last seen in the West End playing the title role in HAMLET for the Oxford Stage Company. Further theatre credits include Lorenzo in THE MERCHANT OF VENICE and Konstantin in THE SEAGULL both for the Chichester Festival Theatre, and productions of the ROAD TO RUIN and SAINT'S DAY for the Orange Tree.

FELICTY JONES – Cordelia Flyte

Oxford graduate Felicity Jones has starred in a number of notable television productions, taking the lead performance in ITV's NORTHANGER ABBEY (2007) as Jane Austen's heroine *Catherine Morland*. For ITV, she has also appeared in the British TV drama-series CAPE WRATH, produced by Ecosse Films, costume drama SERVANTS for the BBC and the popular children's series THE WORST WITCH for Carlton. She recently appeared in an episode of the BBC's DR WHO and the BBC adaptation of ANNE FRANK'S DIARY, in which she played Anne's older sister *Margo*.

At the age of fifteen, Felicity joined the cast of BBC Radio 4's THE ARCHERS, the world's longest running soap opera where she continues to voice *Emma Grundy*. Other radio credits include BBC radio 4 productions WATERSHIP DOWN, WHAT A DRAG and MANSFIELD PARK.

Felicity made her stage debut in THAT FACE at the Royal Court Theatre in April 2007 and her film debut in Baillie Walsh's FLASHBACKS OF A FOOL starring Daniel Craig.

GRETA SCACCHI – Cara

Born in Milan to an English mother and Italian father, award-winning actress Greta Scacchi came to England and studied acting at the Bristol Old Vic Theatre at the age of eighteen. Shortly after graduation she was cast in her first film, Dominik Graf's DAS ZWEITE GESICHT, for which she had to learn to speak German. Greta then went on to appear in James Ivory's HEAT AND DUST, Dusan Makavejev's THE COCA COLA KID, the Taviani Brothers' GOOD MORNING BABYLON and Michael Radford's WHITE MISCHIEF. Greta's starring roles included PRESUMED INNOCENT opposite Harrison Ford, Wolfgang Petersen's SHATTERED, Robert Altman's THE PLAYER, Mike Figgis' THE BRONWING VERSION with Albert Finney, and Merchant Ivory's JEFFERSON IN PARIS. She also co-starred in EMMA with Gwyneth Paltrow, Francois Girard's THE RED VIOLIN, Henry Jaglom's FESTIVAL IN CANNES and LOOKING FOR ALIBRANDI, opposite Anthony La Paglia for which she received an Australian Film Industry award for Best Actress In A Supporting Role. Further credits include FLIGHT PLAN alongside Jodie Foster, Kevin Spacey's BEYOND THE SEA and Ana Kokkinos' THE BOOK OF REVELATIONS.

Greta's work also includes various roles in Theatre and TV. Her stage credits include EASY VIRTUE for the Chichester Festival Theatre, SYMPATICO and MISS JULIE for the Sydney Theatre Company, A DOLL'S HOUSE for the Festival of Perth, IN TIMES LIKE THESE at the Bristol Old Vic, Harold Pinter's OLD TIMES for the Ensemble in Sydney and in Italian for a tour of Italy, and PRIVATE LIVES at the Theatre Royal Bath. Greta is currently touring in Ed Hall's DEEP BLUE SEA which is garnering excellent reviews.

Recent television credits include MISS AUSTEN REGRETS for the BBC, TROJAN HORSE (Canada) and the BBC's JOHNNY SHAKESPEARE for which she received a nomination from the Screen Actors Guild for Outstanding Performance. She also received an Emmy nomination for Best Supporting Actress in BROKEN TRIAL and was nominated for Outstanding Performance from the Screen Actors Guild of America (SAG). Greta's performance as *Tsarina Alexandra* in HBO's feature, RASPUTIN, co-starring Sir Ian McKellen and Alan Rickman, earned her a Golden Globe nomination and an Emmy award for Outstanding Supporting Actress in 1996.

JAMES BRADSHAW – Mr Samgrass

James Bradshaw has worked across film, TV and theatre. His film credits include the Jonathan English horror film MINOTAUR and Jon Eyres comedy, IRISH JAM. For TV, James played *Gordan Grimley* in the 1997 ITV series THE GRIMLEYS. The same year he appeared in Renne Rye's mini TV series OLIVER TWIST alongside Keira Knightley and Julie Walters. Other TV appearances include THE LINE OF BEAUTY, adapted for ITV by Andrew Davies and co-starring Hayley Atwell, long-running soaps DOCTORS for the BBC, ITV's HEARTBEAT and sci-fi drama PRIMEVAL.

In 2000 James starred in HOUSE/GARDEN directed and written by Alan Ayckbourn for the Royal National Theatre. Other productions include PLUNDER at the Watermill and Greenwich Theatre, TERRACOTTA directed by Marianne Elliot for the Hampstead Theatre, Rupert Goold's THE WIND IN THE WILLOWS at the Birmingham Repertory Theatre and Roy Marsden's THE HOBBIT playing *Bilbo Baggins*.

JONATHAN CAKE – Rex Mottram

Jonathan's film credits include Hilbert Hakin's *KREWS*, Simon Cellan Jones' *THE ONE AND ONLY*, David Stewart's *HONEST* alongside the girl band All Saints, Ferdinand Fairfax's *TRUE BLUE* and Jerry Zucker's *FIRST KNIGHT* co-starring Sean Connery, Richard Gere and Julia Ormond.

Jonathan has had roles in various stage productions. Most recently he starred in Ethan Coen's debut play *ALMOST AN EVENING* and in Jez Butterworth's new play *PARLOUR SONG* both at The Atlantic Theatre Studio. His other theatre work includes, *WALLENSTEIN*, *TAMBURLAINE*, *THE ODEYSSEY*, *AS YOU LIKE IT* and *BEGGAR'S OPERA* with the Royal Shakespeare Company. His leading theatre work includes the title in *CORIOLANUS* at the Shakespeare Globe and *Jason* in *MEDEA* which toured in the US. Jonathan also starred in *MILL ON THE FLOSS* earning him a Best Actor Award at the Barclaycard Theatre Awards 2000.

Jonathan has worked on numerous TV productions; most notable roles include playing the infamous British fascist *Oswald Mosley* in *MOSLEY* for Channel 4. He also starred as *Tryannus* in TV epic *EMPIRE*, the NBC primetime American doctor's series *INCONVEIVABLE* as *Dr Malcolm Bowers* and Labour government's spin doctor *Alastair Campbell* in the BAFTA and Royal Television Society award-winning drama *THE GOVERNMENT INSPECTOR*.

JOSEPH BEATTIE - Anthony Blanche

Joseph Beattie's first film role was in Mike Figgis's *THE BROWNING VERSION* co-starring Albert Finney, whilst still as school in London where he was a member of the National Youth Music Theatre. He later appeared in *VELVET GOLDMINE*, directed by Todd Haynes, before leaving England to travel for three years. He returned and trained at the Guildhall School of Music and Drama. Joseph's first major role after completing drama school was playing the infamous *Flashman* opposite Stephen Fry in *TOM BROWN'S SCHOOL DAYS*. Other works includes Malachi in *HEX*, *COLDIZT*, *MALICE AFORETHOUGHT* and *VINCENT* opposite Ray Winstone. Work on stage includes *Puck* in *MIDSUMMERS NIGHT DREAM* for The Covent Garden festival. He recently finished filming the American pilot for *FAST TRACK* and was last seen as *Henry Crawford* opposite Hayley Atwell and Billie Piper in ITV's *MANSFIELD PARK* (2007).

RICHARD TEVERSON – Cousin Jasper

BRIDESHEAD REVISITED marks Richard's first venture into feature film.

In the West End Richard recently played *Richard Hannay* in *THE 39 STEPS*. Other West End work includes *Scar* in *THE LION KING* and a year at the Theatre Royal Haymarket in *A WOMAN OF NO IMPORTANCE* and *WHEN HARRY MET SALLY*. Other theatre credits includes *Elyot* in *PRIVATE LIVES*, *THE SINGING GROUP*, *A MIDSUMMER NIGHT'S DREAM*, *HOBSON'S CHOICE*, *TONS OF MONEY* and playing *Kenneth Williams* in *CLEO*, *CAMPING*, *EMMANUELLE AND DICK*.

On television, work with the BBC includes Peter Kosminsky's THE PROJECT, THE ROMAN MYSTERIES and BALDERDASH AND PIFFLE WITH POIROT for LWT.

ANNA MADELEY - Celia Ryder

At home on stage and screen, Anna Madeley started her professional career with the RSC as a child and has worked with almost all of the major companies and theatres in London. RSC Productions include Jonathan Munby's MADNESS IN VALENCIA, Robert Delamere's RUSSIAN IN THE WOODS, Sean Holmes ROMAN ACTOR and Dominic Cooke's THE MALCONTENT. Her performances include two starring roles at the Donmar; Tim Supple's THE COSMONAUT'S LAST MESSAGE and David Grindley's revival of THE PHILANTHROPIST with Simon Russell Beale. In 2005 Anna played two separate parts as the boy hero *Alexander/Aaron* in the hit CORAM BOY for the Royal National Theatre. Anna's additional theatre work includes Abigail Morris' BE MY BABY and COLDER THAN HERE for Soho Theatre, Ramin Grey's LADYBIRD at the Royal Court, and Rachel Kavanaugh's THE RIVALS at the Bristol Old Vic.

Anna's TV credits include THE ROYAL, AFTERSUN and THE OUTSIDERS for ITV. Additional credits include Channel 4's CONSENT (winner of Best Drama Documentary at the Grierson awards 2007), BBC police drama LEWIS, the title role in THE SECRET LIFE OF MRS BEETON and *Lucy Steele* in the BBC adaptation of SENSE AND SENSIBILITY. Anna will next appear as the lead in Tim Fywell's AFFINITY, written by Andrew Davies for ITV from the novel by Sarah Waters.

Anna has also ventured into film with credits including Piers Haggard's BACK HOME, Olly Blackburn's WONDERFUL WORLD, Adrian Edmonson's GUEST HOUSE PARADISO, Martin Schabenbeck's CIRCULAR FILE, Steven Wooley's STONED and most recently Martin McDonagh's IN BRUGES, starring Colin Farrell and Brendan Gleeson.

ABOUT THE CREW

JULIAN JARROLD - Director

Julian Jarrold made his feature film directorial debut in 2005 with KINKY BOOTS, starring Chewitel Ejiofor. In 2007 Julian directed Oscar nominee James McAvoy and Anne Hathaway in the Jane Austen biopic feature film BECOMING JANE. Prior to that Julian worked in the UK television industry for more than 10 years and directed some of the UK's most prominent and successful British TV drama series and mini-series in that period. In 1994 Julian directed a BAFTA winning episode of the acclaimed ITV drama series CRACKER, which he followed up with the two hour film for Granada, SOME KIND OF LIFE which was nominated for a BAFTA. Working with the BBC Julian also directed the Emmy-nominated miniseries GREAT EXPECTATIONS starring Ioan Gruffudd and Charlotte Rampling and ALL THE KING'S MEN starring David Jason and Maggie Smith. Julian has also worked with some of the UK's most talented young actors including John Simm in the BAFTA nominated, feature length dramas, NEVER, NEVER and CRIME AND PUNISHMENT. Julian also directed Channel 4's critically acclaimed adaptation of the Zadie Smith best selling novel, WHITE TEETH, starring Om Puri and Phil Davis.

KEVIN LOADER - Producer

Kevin Loader spent fourteen years at the BBC, producing current affairs, arts programmes and television drama, before moving into feature films in 1997.

His non-drama BBC work included directing documentaries for OMNIBUS, ARENA and REVIEW, as well as executive-producing the ground-breaking arts magazine programme THE LATE SHOW. His BBC dramas included CLARISSA and the award-winning THE BUDDHA OF SUBURBIA (also directed by Roger Michell). Other credits include MY NIGHT WITH REG; DEGREES OF ERROR; BED and LOOK AT IT THIS WAY. Loader also executive produced a number of award-winning programmes including THE CROW ROAD, HOLDING ON and PETER FLANNERY'S; OUR FRIENDS IN THE NORTH. For two years he was in charge of adaptations at BBC Drama Serials.

Loader left the BBC to manage The Bridge, a London-based joint-venture between Sony Pictures and Canal Plus, which developed a slate of feature films including ENDURING LOVE and BIRDSONG and made one feature, VIRTUAL SEXUALITY

Loader produced his first feature film CAPTAIN CORELLI'S MANDOLIN starring Nic Cage, John Hurt and Penelope Cruz, which he brought to Working Title Films, in 2001. His other films as producer include Mike Barker's TO KILL A KING and Roger Michell's THE MOTHER and ENDURING LOVE

His recent film productions include Nick Hytner's film of Alan Bennett's "THE HISTROY BOYS, Dan Reed's STRAIGHTHEADS and Roger Michell's VENUS. Projects in development include Paul Morrison's adaptation of Linda Grant's prize-winning novel WHEN I LIVED IN MODERN TIMES, Jonathan Darby's adaptation of David Almond's award-winning book THE FIRE EATERS and Emily Young's screenplay of Andrea Ashworth's ONCE IN A HOUSE OF FIRE

ROBERT BERNSTEIN - Producer

Robert Bernstein joined Ecosse Films in 1994 to develop the drama department and subsequently became a director and partner in the company. Robert has executive produced many hours of primetime television drama such as the hugely successful BBC One series MONARCH OF THE GLEN, MCCREADY & DAUGHTER also for BBC One, AMNESIA, a two part thriller starring John Hannah for ITV, and, most recently, UNDER THE GREENWOOD TREE, an adaptation of Thomas Hardy's classic novel starring Keeley Hawes, for ITV in 2005.

Having developed the script for MRS BROWN (1997), which starred Dame Judi Dench and which went on to win 12 major international awards & two Oscar nominations, Robert's next role was to Executive Produce CHARLOTTE GRAY, a \$25m feature for Film Four. Starring Cate Blanchett, the film tells the story of an unlikely romance set against the disturbing events of the dark years of the War in France. Since then, Robert has produced Ecosse's first thriller, WILDERNESS, about six young offenders who are ruthlessly hunted down by a mysterious killer whilst team-building on a remote island.

As well as BECOMING JANE, Robert produced another high profile film in 2006. THE WATER HORSE adapted from the book by Dick King-Smith, is set during WW1 and is about a lonely boy who discovers a mysterious egg that hatches a sea monster of Scottish legend. Starring David Morrissey and Emily Watson, the film is directed by Jay Russell (LADDER 49) and was shot in New Zealand.

DOUGLAS RAE – Producer

Douglas Rae began his professional career as a trainee reporter with the Scottish Daily Express in Edinburgh. At 17, he was appointed the country's youngest editor at the Kirriemuir Herald in Angus. After two years with the Scottish Daily Mail, Douglas joined Scottish Television as a presenter and reporter. He presented the popular children's programme, MAGPIE for five years for Thames Television and presented Scottish Television's coverage of the Edinburgh Festival and the Film Festival each year. Following a course at The National Film School, he became a producer and director and in 1988 formed Ecosse Films to produce documentaries and arts programmes.

He produced and directed THE GREAT MOGHULS and HARRY ENFIELD'S GUIDE TO OPERA for Channel 4. His production of Ralph Steadman's opera, PLAGUE AND THE MOONFLOWER won the 1994 Best Arts Programme in the Indies Awards. Douglas won the BAFTA Scotland award for Best Arts programme for his direction of THE BIGGER PICTURE starring Billy Connolly for BBC Scotland.

In 1997 he executive produced his first feature film, MRS BROWN, starring Dame Judi Dench. That film went on to win 12 major international awards as well as a BAFTA nomination for Producer of the Year and two Oscar nominations. In 2002, Douglas produced the feature film, CHARLOTTE GRAY for Film Four starring Cate Blanchett. More recently Douglas produced WILDERNESS (2006), Ecosse's first thriller, about six young offenders rehabilitating on a Scottish island who get hunted down.

For TV Douglas has executive produced two series of THE AMBASSADOR for BBC1, starring Pauline Collins, two series of AN UNSUITABLE JOB FOR A WOMAN, a PD James adaptation, and seven series of the hugely successful BBC1 drama, MONARCH OF THE GLEN. As well as these, the BBC1 drama series, MCCREADY & DAUGHTER, two 2-parters for ITV such as AMNESIA starring John Hannah, and LIKE FATHER, LIKE SON, starring Robson Green, and HEARTLESS, a film for TV starring Angus Deayton. In 2005, Douglas was executive producer on an adaptation of Thomas Hardy's classic romance, UNDER THE GREENWOOD TREE, for ITV, which starred Keeley Hawes and Ben Miles.

Douglas has executive produced KITCHEN, a two-part series for Five starring Eddie Izzard as a brilliant but fading chef in a top Glasgow restaurant. He is executive producer on CAPE WRATH (Channel 4), a dark, mysterious series about a family on a witness protection programme starring David Morrissey, and MISTRESSES (BBC One) a series about five thirty-something women who are mistresses and the consequences of their infidelity.

Douglas Rae was named Scottish Filmmaker of the Year by Scottish Screen (1997), won the Scottish Icon Award for Innovation (2004) and was presented with the Silver Thistle Award for Outstanding Contribution to Scotland (2005)

JEREMY BROCK - Script writer

A graduate of the BBC's directors' course, Jeremy has enjoyed a successful screenwriting career since 1985. He wrote *TIMES LIKE THESE* starring Greta Scaachi and Tim Woodward. He adapted Dickens' *OLIVER TWIST* directed by Phyllida Lloyd at the Bristol Old Vic in 1990. He co-created (with Paul Unwin), the UK's most successful hospital soap – the BAFTA winning series *CASUALTY*, which also sired the popular spin-off "Holby City". Other credits include *THE WIDOWMAKER* for Central Films, directed by John Madden, which was BAFTA nominated for Best Single Drama TV, *THE LIFE AND DEATH OF PHILIP KNIGHT* directed by Peter Kosminsky for Yorkshire Television.

Jeremy's first feature film was the acclaimed *MRS BROWN*, directed by John Madden, starring Judi Dench as Queen Victoria and Billy Connolly as John Brown. Brock won the Evening Standard Award for Best Screenplay and the film went on to be nominated for two Oscars and eight BAFTA awards, including Best Original Screenplay. Jeremy went on to write screen plays for *CHARLOTTE GRAY*, based on Sebastian Faulkes' novel, was directed by Gillian Armstrong and starred Cate Blanchett, Billy Crudup and Michael Gambon and Oscar winning *THE LAST KING OF SCOTLAND* directed by Kevin McDonald, starring James McAvoy and Forest Whitaker. Jeremy won the BAFTA for Best Adapted Screenplay together with Peter Morgan.

Jeremy made his directing debut with *DRIVING LESSONS*, starring Julie Walters and Rupert Grint in 2006

ANDREW DAVIES – Script writer

Andrew Davies is acknowledged to be the most successful adapter of classic novels writing in television today. He began his career by writing radio plays and then moved into writing for television, films, theatre, novels and children's books.

Following the huge success of *BLEAK HOUSE*, a sixteen-part series for BBC1 broadcast in 2006, Andrew has now dramatised Charles Dickens' *LITTLE DORRIT* for the BBC for production in 2008. *SENSE AND SENSIBILITY*, Andrew's Jane Austen adaptation for the BBC was transmitted in January 2008 to critical acclaim and followed on from his dramatisation of *NORTHANGER ABBEY* which screened as part of ITV's Jane Austen Season.

Other recent productions include *DIARY OF A NOBODY*, which starred Hugh Bonneville produced by Clerkenwell Films for BBC4, his three-part dramatisation of the classic novel *FANNY HILL* for Sally Head Productions again for the BBC, and an adaptation of E.M. Forster's *A ROOM WITH A VIEW* for ITV. Andrew also wrote a three-part adaptation of *THE LINE OF BEAUTY* Alan Hollinghurst's Booker Prize winning novel for BBC2 which transmitted in 2006.

Andrew co-wrote the screenplay of *BRIDESHEAD REVISITED* for Ecosse films. He wrote the screenplay of *AFFINITY* based on the novel by Sarah Waters, which is a film for ITV in the UK and theatrical exhibition in the rest of the world. Other film credits include *BRIDGET JONES' DIARY* and the follow up-film, *THE EDGE OF REASON*. Andrew also had a co-screenwriting credit with John Le Carré and John Boorman on the *TAILOR OF PANAMA*. Andrew's own novel *B-Monkey* was produced as a film by Miramax.

Andrew's other highly acclaimed TV productions include a four-part dramatisation of Anthony Trollope's HE KNEW HE WAS RIGHT for the BBC, dramatisations of George Eliot's DANIEL DERONDA for BBC1, Sarah Waters' first novel TIPPING THE VELVET for BBC2 and Boris Pasternak's DR. ZHIVAGO for Granada Television and ITV.

Other adaptations include Trollope's THE WAY WE LIVE NOW; Kingsley Amis' TAKE A GIRL LIKE YOU, a contemporary television film of William Shakespeare's OTHELLO; Elizabeth Gaskell's WIVES AND DAUGHTERS; A RATHER ENGLISH MARRIAGE, which won the RTS Award for Best Single Drama; VANITY FAIR; and MOLL FLANDERS which stars Alex Kingston. His six-part dramatisation for the BBC of MIDDLEMARCH received rave reviews. HOUSE OF CARDS, MOTHER and his original series A VERY PECULIAR PRACTICE are also amongst Andrew's credits.

Andrew's acclaimed screenplay of PRIDE AND PREJUDICE was transmitted on BBC 1 in the autumn of 1995 and received both the highest viewing figures of any BBC Classic Serial and the highest audience for any drama transmitted on the Arts & Entertainment Channel in the United States.

His many awards include five Baftas, as well as numerous Bafta nominations, an Emmy for his adaptation of House of Cards, and an RTS award. In 2002 Andrew was awarded The BAFTA Academy Fellowship.

ALICE NORMINGTON - Production designer

Alice has an extensive background in production design across numerous commercials, theatre, television and film productions, as well as music promos including Kylie Minogue's videos for SPINNING AROUND, I CAN'T GET YOU OUT OF MY HEAD and IN YOUR EYES.

In 1988 Alice won a BAFTA for her production design of THE WOMAN IN WHITE, directed by Tim Fywell for Carlton/BBC. BRIDESHEAD REVISITED however, marks Alice's third collaboration with director Julian Jarrod, following drama WHITE TEETH for which Alice received a BAFTA nomination for Best Production Design, and GREAT EXPECTATIONS, winning Alice a Royal Television Production Design Award. Additional film credits include AND WHEN DID YOU LAST SEE YOUR FATHER, starring Colin Firth, Alek Keshishian's LOVE AND OTHER DISASTERS, PROOF starring Gwyneth Paltrow, Jake Gyllenhaal and Sir Anthony Hopkins, MIRANDA starring Christina Ricci; the comedy VERY ANNIE MARY, Anand Tucker's HILARY AND JACKIE and Mike Barker's THE JAMES GANG.

EIMER NÍ MHAOLDOMHNAIGH -Costume design

Eimer has worked on a wide range of film and television projects. Among her television credits is the TV series PROOF, the TV mini-series REBEL HEART for the BBC and the BAFTA award-winning TV film, OMAGH. She also worked on the Granada TV film WATERMELON, for which she was nominated for an IFTA for Best Costume Design. The Irish Film and Television Awards also nominated Eimer for Best Costume Design for BREAKFAST ON PLUTO and BECOMING JANE, the latter directed by Julian Jarrod and starring Anne Hathaway and James McAvoy. Eimer's further film credits include the Irish comedy ABOUT ADAM starring Kate Hudson, IN AMERICA directed by Jim Sheridan, the 2006 Cannes Palm d'Or winner THE WIND

THAT SHAKES THE BARLEY directed by Ken Loach and most recently STRENGTH & HONOUR starring Michael Mann and Vinnie Jones.

ADRIAN JOHNSTON – Composer

In 1996 Adrian Johnston scored his first feature film JUDE and has subsequently scored more than 20 other features, most recently Julian Jarrold's KINKY BOOTS, and BECOMING JANE.

For television Adrian was BAFTA nominated for THE LOST PRINCE, TIPPING THE VELVET, PERFECT STRANGERS and OUR MUTUAL FRIEND and won an Emmy for his score for SHACKLETON. More recently, Adrian scored the UK/US co-production CAPE WRATH and two TV films for Stephen Poliakoff, JOE'S PALACE and CAPTURING MARY.

Adrian has written some seventy scores for diverse theatre companies, including the Citizens Theatre, Glasgow, the RSC and National Theatre and has collaborated on several award winning dance projects: STRANGE FISH, ENTER ACHILLES; TOUCHED and BIRDS.

ROSEANN SAMUEL - Make-up and Hair designer

Award winning make-up and hair designer RoseAnn Samuel has worked across a wide range of films including working for Demi Moore on FLAWLESS, Brenda Blethyn for SAVING GRACE, James Nesbit and Daisy Donovan for Danny Boyle's MILLIONS, Emily Watson for SEPERATE LIVES and THE LUZHIN DEFENCE, Andy McDowell for CRUSH, Jim Carter for THIEFLORD. In 1999 RoseAnn was awarded a BAFTA for Best Make-up and Hair Design for AGATHA CHRISTIES POIROT starring David Suchet. Additional film work includes, the Italian Grand Jury prize winning WONDROUS OBLIVION, directed by Paul Morrison, SAVING GRACE, TOM'S MIDNIGHT GARDEN, starring Greta Scacchi, METROLAND starring Emily Watson and Christian Bale. In 2000 RoseAnn was Emmy nominated for Best Hair Design for HBO's RKO 281, starring John Malkovich and Liev Schreiber.

JESS HALL – Director of photography

In addition to BRIDESHEAD REVISITED, Jess Hall's film credits as a DOP include Edgar Wright's HOT FUZZ starring Simon Pegg, Garth Jennings' SON OF RAMBOW, Bronwen Hughes' STANDER, Jeremy Dyson's The CICERONES and HIDEOUS MAN directed by John Malkovich.

JANE GIBSON - Choreographer

Jane Gibson has extensive credits as a choreographer for feature and TV films. Her big screen credits include acting as a movement consultant on Ang Lee's SENSE AND SENSIBILITY and as a movement and behavior coach on PERFUME: THE STORY OF A MURDERER. In 2006, Jane acted as the choreographer for Julian Jarrold's BECOMING JANE and Shekhar Kapur's ELIZABETH: THE GOLDEN AGE starring Cate Blanchett. She has also worked on Joe Wright's PRIDE AND PREJUDICE and ATONEMENT as well as the feature film, I CAPTURE THE CASTLE.

Among her Television credits are the 2007 lavish adaptations of Jane Austen's PERSUASION and MANSFIELD PARK for ITV, FAR FROM THE MADDING CROWN, THE SCARLET PIMPERNEL, MADAME BOVARY, CAMBRIDGE SPIES, DANIEL DERONDA, WIVES AND DAUGHTERS, LOVE IN A COLD CLIMATE, the award winning mini-series ELIZABETH I, starring Helen Mirren and the 1999 version of MANSFIELD PARK. In 1996 Jane was nominated for an Emmy for Outstanding Individual Achievement in Choreography for her work on the BBC's mini-tv series PRIDE AND PREJUDICE, starring Colin Firth and Jennifer Ehle. Jane also acted as choreographer and etiquette supervisor for the BBC mini-series CRANFORD.

CAST IN ORDER OF APPEARANCE

Charles Ryder	MATTHEW GOODE
Hooper	THOMAS MORRISON
Ship's Barber	DAVID BARRASS
Celia Ryder	ANNA MADELEY
Lady Guest	SARAH CROWDEN
English Lord	STEPHEN CARLILE
American Professor	PETER BARNES
Julia Flyte	HAYLEY ATWELL
Mr Ryder	PATRICK MALAHIDE
Cousin Jasper	RICHARD TEVERSON
Anthony Blanche	JOSEPH BEATTIE
Sebastian Flyte	BEN WHISHAW
Lunt	ROGER WALKER
Boy Mulcaster	MARK FIELD
Oxford Student	MARK EDEL-HUNT
Nanny Hawkins	RITA DAVIES
Bridey Flyte	ED STOPPARD
Lady Marchmain	EMMA THOMPSON
Cordelia Flyte	FELICITY JONES
Wilcox	GEOFFREY WILKINSON
Lord Marchmain	MICHAEL GAMBON
Cara	GRETA SCACCHI
Mr Samgrass	JAMES BRADSHAW
Rex Mottram	JONATHAN CAKE
Kurt	TOM WLASCHIHA
Doctor Henri	STEPHANE CORNICARD
Nurse	SUSAN BROWN
Father Mackay	NIALL BUGGY
1 st Assistant Director	BARRIE McCULLOCH
2nd Assistant Director	JONNY BENSON
2nd Assistant Director (Crowd)	LUCY EGERTON
3rd Assistant Director	DAN CHANNING-WILLIAMS
3 rd Assistant Directors (Crowd)	KEN THOMPSON-MARCHESI SANDRINE LOISY
Floor Runners	ALASTAIR RAMSDEN RACHEL ARUNDEL
Runners / Stand-Ins	RACHEL BOGGON JOSEPH F. CHURCHILL OZZY O'NEILL RUSSELL AGRO ELLEN ARCHER BELLA HOWARD
Director's Assistants	ANNA HOLBEK ABBE ROBINSON
Production Manager	JOHN WATSON
Production Co-ordinator	GABBY LE RASLE
Travel & Accommodation Co-ordinator	FIONA GARLAND

Assistant Production Co-ordinator	LEWIS PARTOVI
Production Accountant	MAXINE DAVIS
1 st Assistant Accountant	DAVID BLANK
Assistant Accountant	BRIGITTE WARD-HOLMES
Producer's Assistant	LISA WILLIAMS
Assistant to Robert Bernstein & Douglas Rae	ANNA GREEN-ARMYTAGE
Production Runners	ADAM COCKER NARDIA HALL IZZIE MARTIN
Production Trainee	SOPHIE ROCHE
Rushes Runners	JESS FIRTH ROB HILL
Script Supervisor	JANICE SCHUMM
US Casting Director	SARAH HALLEY FINN, CSA
Choreographer	JANE GIBSON
Assistant Choreographer	DIANA SYRAT
Voice Coach	JULIA WILSON-DICKSON
Catholic Adviser	FATHER VLADIMIR FELTZMAN
Latin Adviser	SAM LIEFER
Location Manager	JANE SOANS
Assistant Location Managers	REBECCA CHAMBERS BRIDGET KENNINGHAM
Unit Managers	DANNY GULLIVER FINLAY PILE
Locations Assistants	FAYE NEWTON MARTIN ROBERTS CHARLOTTE WRIGHT
Health and Safety Officer	CHRIS CULLUM
Camera Operator	PETER ROBERTSON
Focus Puller	JULIAN BUCKNALL
Clapper Loader	PAUL WHEELDON
Camera Trainee	LUKE SELWAY
Video Assist	AIDAN DUNGAIT
Gaffer	LEE WALTERS
Best Boy	PAUL SHARP
Rigging Gaffer	ROY BRANCH
Electricians	PAUL HARRIS PETER HARRIS MARK THOMAS TONY GOULDING CONOR FINLAY MARK PACKMAN EMILY PLANT
Trainee Electrician	JAMES OSBORN-BROWN
Advance Riggers	JOHN "BUZZ" COOLING LAWRENCE CARTER ROY CARTER

Key Grip	NICK RAY
2 nd Grip	CHRIS RUSBY
Supervising Art Director	LYNNE HUITSON
Art Directors	THOMAS BROWN BEN MUNRO
Set Decorator	CAROLINE SMITH
Production Buyer	ANNIE GILHOOLY
Assistant Art Director	FABRICE SPELTA
Draughtsmen	MATT ROBINSON KEITH SLOTE
Art Department Assistant	TARA ILSLEY
Art Department Trainee	HOLLY FRANKLYN
Prop Master	TERRY WOOD
Prop Hands	MICHAEL BETTS PATRICK MOSLEY TERRY STINSON
Standby Props	ALFIE BURGESS BILLY EDWARDS
Assistant Costume Designer	DEBBIE MILLINGTON
Costume Supervisor	JESSICA O'LEARY
Standby Costume	ANNETTE ALLEN PAUL YEOWELL
Costume Trainee	MORGAN CLOUGH
Hair & Make-Up Artists	LESLEY NOBLE SU WESTWOOD SHARON O'BRIEN STEPHEN WILLIAMS
Hair & Make-Up Trainee	KRISTIE SOUTHCOTT
Construction Managers	STUART WATSON ROB BROWN DOMINIC PIKE
Supervising Carpenter	IAN BEE
Standby Carpenter	ANTHONY BRADY
Standby Painter	MARY-PAT SHEAHAN
Carpenters	DAREN HEYWARD NICHOLAS CLAYTON KEVIN WAITE DAVID HORSMAN STEVEN LEADBITTER PETE TAYLOR
Painters	GLYN EVANS JOHN MALHAM THOMAS IBBOTSON BARRY TRACEY MICHAEL LEONARD

	CRAIG CARPENTER RICHARD FORD MICHELLE HORTON
Scenic Painters	SEAN CUNNINGHAM JAMES GEMINILL RUSSELL OXLEY
Sound Recordist	DANNY HAMBROOK
Sound Maintenance	ADAM LASCHINGER
2 nd Boom	DAN DEWSNAP
Sound Trainee	TOM SHARP
Playback Operator	MARTIN BERESFORD
Post-Production Supervisor	ALISTAIR HOPKINS
1 st Assistant Editor	EMANUELE GIRALDO
2 nd Assistant Editor	TINA RICHARDSON
Sound Supervisor	GLENN FREEMANTLE
Sound Designer	TOM SAYERS
Sound Effects Editor	ANDREW WILKINSON
Dialogue Editor	GILLIAN DODERS
Re-Recording Mixer	MIKE PRESTWOOD SMITH SIMON JONES
Mix Technician	ANDY CALLER
Re-Recorded at	PINEWOOD STUDIOS & REAL WORLD
Foley Editor	HUGO ADAMS
Assistant Sound Editor	DANNY FREEMANTLE
Foley Recorded by	CLARITY POST PRODUCTION SOUND
Stills Photographer	NICOLA DOVE
Unit Publicists	KATE HUDSON CHARLES McDONALD
EPK Directors	JAMIE NEWTON KATIE WILLIAMS
Stunt Co-Ordinator	STUART ST PAUL
Special Effects Supervisors	IAN ROWLEY MARK HOLT
Special Effects Technician	ROB ROWLEY
Digital Grade	MIDNIGHT TRANSFER
DI Colourist	JOHN CLAUDE
DI Producer	GREG BARRETT
On-line Film Editors	BEN BRADLEY PAUL SHORE
DI Co-ordinator	REBECCA BUDDS

VFX Supervisor	ADAM GASCOIGNE
VFX Executive Producer	ROMA O'CONNOR
VFX Line Producer	BECKY ROBERTS
VFX Editor	COLLETTE NUNES
Technical Head of CG	SEAN LEWKIW
CG Artists	DANIELLE BROOKS SALLY GOLDBERG JONATHAN OPGENHAFFEN
Lead Composer	SIMON HUGHES
Senior Composer	HUGH MACDONALD
Composer	DAVID WAHLBERG
Unit Drivers	LAURENCE "LOZ" TURNER IAN MALCOLM KAZ KHAN BILL WALKER ALAN EMANUEL STEVE HEATH STEVE ROGERS
Minibus Drivers	SID MEDLAM TRISH O'CONNELL JEAN LAFONT MICK McKENNA LEWIS WAKEFIELD JOHN SCOTT PETE POST
Camera Truck Driver	IAN KITCHIN
Make-up Truck Driver	VIC WYNNE
Unit Medics	JUDE LAMOTT NICK PEARSON ANDY BOOTH
Catering	CHORLEY BUNCE
Chefs	MARK BUNCE CHRIS WILLIAMSON
Chefs Assistants	KANE NICHOL DAVID ATKINSON LUKE WARNER
2 nd UNIT	
Director	CHRIS GILL
1st Assistant Director	JOHN WATSON
3rd Assistant Director	ALASTAIR RAMSDEN
Director of Photography	PETER TALBOT
Focus Puller	OLLY TELLETT
Clapper Loader	SARAH WOODWARD

Music Performed by	THE BBC PHILHARMONIC
Conductor	TERRY DAVIES
Leader	YURI TORCHINSKY
Piano Soloist	JONATHAN SCOTT
Cello Soloist	PETER DIXON
Score Recorded at	STUDIO 7, BBC MANCHESTER
Recorded by	RUPERT COULSON
Assistant Engineer	MIKE HORNER
Songs & Music Mixed at	AIR LYNDHURST STUDIOS
Songs & Music Mixed by	NICK WOLLAGE
Assistant Engineers	CHRIS BARRETT JAKE JACKSON
Music Orchestrated by	TERRY DAVIES ADRIAN JOHNSTON DAVID FIRMAN
Score & Parts Preparation	COLIN RAE MIKE HORNETT ROGER TURNER
Music Co-Ordinator	CATHERINE MANNERS
Musicians' Contractor	ISOBEL GRIFFITHS
Music Editor	SOPHIE CORNET
'With the Rumba Playing'	
Music & Lyrics by	TERRY DAVIES
Violin	CHRIS GARRICK
Guitar	JOHN ETHERIDGE
VENICE UNIT	
Production Company	MESTIERE CINEMA
Production Supervisor	ENRICO BALLARIN
Production Manager	LAURA CAPPATO
Unit Set Manager	STEFANO DALLA LANA
Production Co-ordinator	ANITA TOMASELLI
Assistant Co-ordinator	SIMONETTA DI FRESCO
Office PA	JENNIFER SCHAUMBURG
Set Production Assistants	JAGO CHERUBINI MARCO VIANELLO
Location Manager	FABRIZIO CERATO
Location Assistants	DEBORAH CESANA VERONICA MECHI MAURA FORNEA
Facilities Manager	FLAVIO BETTIN
Facilities Labourers	EMILIO DI FILIPPO SERGIO DALLA LANA
Production Accountant	CARLA ZACCHIA LEGALL

Payroll	ROMANO CANNAVACCILO
Cashier	CARLO LA MELIA
Art Director	SUSANNA CODOGNATO
Assistant Art Director	MASSIMO PAULETTO
Set Dressers	FLAVIO BERTINI MARINO INGRASSIA
Standby Props	DANIEL BACCIU
Standby Props Assistant	ERMANN0 KERSTICH
Standby Carpenter	ALBERTO TOMMASINI
Standby Painter	GISELLA INGRASSIA
Costume Supervisor	ANNA LOMBARDI
Costume Assistants	KATIE SCARPA CRISTIANA BERTINI SILVANA GALOTA OMBRA RENZINI
Seamstress	KARINA ANDREA BOMRAD SAEZ
Key Hair & Make-Up Artist	NUALA CONWAY
Make-Up Artists	SAMANTHA PELUSO JOAN GIACOMIN PIERO MARSIGLIO
Hair Stylists	MAURILIO LAZZARO CONSUELO VITTURI CARLA RUFFERT CARLA CARISI
2nd Assistant Director	CONSUELO BIDORINI
3rd Assistant Director	JURI BIASIATO
Floor Runners	VIOLA SECHI ALESSANDRO BARBATO
Extras Co-ordinators	DANIELA FOA CORA GIANOLLA
Gaffer	ELVIS PASQUAL
Best Boy	HANOI DE LA PAZ
Electricians	ANGELO RUSSO MICHELE TURCHETTO FEDERICO CONTE MAURO ZIROLDI
Electricians Assistants	GIOVANNI DE GAETANO PAOLO MARCHIORI MATTEO CAOCCI
Rigging Gaffer	PAOLO SARTORI
Rigging Crew Electricians	ANDREA CONCHETTO STEFANO BUOSI GIUSEPPE CESTARO ALESSANDRO BIDINELLI BRUNO ANDREAZZI
Rigger Grips	REGIS BENEDETTELLI MATTIA LUVISETTO

	ENRICO FABRIS ALBERTO DEPPIERI
'B' Camera Focus Puller	ALBERTO TORRECILLA
'B' Camera Clapper Loader	FABIO FRANCINI DIEGO VALLINI
Camera Assistants	PIERGIORGIO GRANDE MATTEO BOLZONELLO
Video Assist	DAVIDE CECCATO
Sound Assistant	DIEGO PIOTTO
Key Grip	WERNER BACCIU
Additional Grips	ANTONIO VIOLA TOMMASO BARATTO
Transport Co-ordinators	MARCO (Bobò) ZANON MATTEO GOTTARDIS
Unit Nurse	ANDREINA PAVON
Dancers	AGOSTINO TABOGA DARIO TAMIAZZO
Choreographer	STEFANO PAGIN
Costumes supplied by	ANNAMODE 68 COSTUMI D'ARTE SRL NICOLAO ATELIER SARTORIA FARANI TIRELLI COSTUMI
Shoes supplied by	POMPEI 2000 SRL
Technical Equipment	R & NT SRL
Construction	PROGETTO NOVA di Mario Bettini
Period boats supplied by	ARZANA
Catering	"Il Pastaro" di BRUNO SECCO LA DOGARESSA
Transport Provided by	CATIL SERVIZI BLUE SRL CONSORZIO MOTOSCAFI VENEZIA MASSIMO MARCHETTI
Security	ONESECURE SRL
Safety Procedure	FRAMINIA SRL
Insurance	CINESICURTA' SRL
Special Thanks to COMUNE DI CAVALLINO E TREPORTI for Punta Sabbioni Beach, Venice	
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MARRAKESH UNIT	

Production Company	ZAK PRODUCTIONS
Production Supervisor	ZAKARIA ALAOUI
Production Manager	HAMID ZOUGHI
Production Co-ordinator	NEZHA KAJJA
Production Secretary	BOUCHRA BENTAYEB
Production Runner	KHALID MOUSADAK
Production Accountant	ABDOU AIT ABDELLAH
Assistant Account	HAMID BELMAJDOUB
Location Manager	ADIL ABDELOUAHAB
Assistant Location Managers	HICHAM MOUKHLISS NABIL BOUSHIB
1 st Assistant Director	JAMAL BELMAJDOUB
2 nd Assistant Director	KARIM KAHKHANI
Casting Assistant	MOURAD BAROUCH
Video Assist	EL MOUKHTAR ABOUKAL
Best Boy	ISMAIL MOULOUA
Electricians	ALAMI SAHOUL MOHAMED BRAHIM BOUAA
Grips	MUSTAPHA IDRISSI TAMAOUI HICHAM
Boom Operator	NOUREDDINE ZAOUI
Props Buyer	ARMINE RHARDA
Set Dresser	AMIN RHARDA
Assistant Set Dresser	ABDELLAH BOUGTIFA
Painter	ABDELLATIF BILOUCH
Plasterer	OMAR MOUHARIB
Prop Hands	AHMED BOUGTIFA AZIZ MHAND
Costume Supervisor	ZINEB EI IDRISSI
Dressers	FAICAL TAMIRI YOUSSEF MIMOUNI ABDERRAHIM BENKHAYI LATIFA JOUMANE
Make-Up Assistants	AICHA AMEZIANE YOUSSEFF AGOURAY
Hair Assistant	ZINEB BENDOULA
For 2 Entertain	
Head of Independents	JONATHAN BLYTH
Managing Director	STUART SNAITH
Legal Services	LINDA DUNCAN
Financial Services	DAVID ROBERTS
Chief Executive	RICHARD GREEN

For BBC Films	
Production Executive	JANE HAWLEY
Development Producer	JAMIE LAURENSEN
Legal & Business Affairs	GERALDINE ATLEE
Production & Delivery Co-ordinator	MATTHEW VIZARD
For UK Film Council	
Head of Premiere Fund	SALLY CAPLAN
Head of Business Affairs	WILL EVANS
Head of Production Finance	VINCE HOLDEN
Head of Production	FIONA MORHAM
For Ecosse Films	
Development Executive	MATT DELARGY
Financial & Commercial Director	MARK WOOLLEY
Financial Controller	JEANINE EAST
Business Affairs Assistant	NICOLA STEAN
Associate Producer	JOANNA ANDERSON
For HanWay Films	
Director of Sales	THORSTEN SCHUMACHER
Director of Marketing	JONATHAN LYNCH-STANTON
Director of Business Affairs	JAN SPIELHOFF
Business & Legal Affairs	RICHARD MANSELL
Sales Co-Ordinator	ROUZIE HASSANOVA
Development Executive	MATTHEW BAKER
Camera Equipment	PANAVISION
Originated on Motion Picture Film	KODAK
Lighting Equipment	AFM LIGHTING
Bank Financing Provided by	BANK OF IRELAND
Legal Advisors to Bank of Ireland	REED SMITH RICHARDS BUTLER
Bond Company	FILM FINANCES
Auditors	SHIPLEYS LLP STEVE JOBERNS
Production Lawyers	HARBOTTLE & LEWIS LLP MEDWYN JONES
Insurance Brokers	TOTALLY ENTERTAINMENT
Titles Design	MATT CURTIS, AP
Negative Checks and Script	CAPELLO MEDIA SOLUTIONS
Publicity	PREMIER PR
Laboratory	DELUXE LONDON
Laboratory Contact	CLIVE NOAKES
Dailies Telecine	MIDNIGHT TRANSFER
Editing Equipment Hire	LONDON EDITING MACHINES
Cutting Rooms	REVOLUTION POST LTD
Post Production Script	SAPEX SCRIPTS

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No animals were harmed during the making of this film.

Produced by



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