



Presents

a CrossDay and Apart Films' production

In association with Marwood Pictures and Speranza13 Media

SUMMER IN FEBRUARY

Directed by Christopher Meneau
Based on Jonathan Smith's Novel

Select Theatrical release begins January 17, 2014
Available on VOD, iTunes, and other on demand platforms on January 7, 2014

Run Time: 101 Minutes
Rating: Not rated

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SYNOPSIS

A sweeping romance set at a bohemian artist colony on the picturesque coasts of pre-war England, *Summer In February* is based on the true story of painter Sir Alfred Munnings (Dominic Cooper, *MAMMA MIA!*) and his blue-blood best friend Gilbert (Dan Stevens, "Downton Abbey"). Born into a working-class family, Munnings rises to become one of the premiere British artists of his time, winning the affection of aristocratic beauty Florence Carter-Wood (Emily Browning, *Sleeping Beauty*). But when Gilbert falls for Florence as well, a love triangle emerges with tragic consequences.

PERSONAL INTRODUCTION BY JONATHAN SMITH

In the early 1990s I heard for the first time – over a pint in a pub – about Alfred Munnings, Florence Carter-Wood and Gilbert Evans and the extraordinary things that happened in Cornwall in 1912-1913. I already knew just a little about the art of A.J. Munnings, the greatest painter of horses since Stubbs, who later became a controversial President of the Royal Academy, but I knew nothing of his hidden private life.

And could what I had just been told really be true? Did Florence do that? Did she? Why? Could AJ have done that? Why did Gilbert? Why did she? Why didn't he? How on earth?... But surely? Within minutes of hearing an anecdotal version of those staggering events in a Cornish cove I was hooked. My hands trembled. I knew I had stumbled on one of the greatest untold – and most unusual – love stories.

When I was also told that Gilbert Evans's son, David, lived close to me and that he had some of his father's diaries covering those years, I was off and running. I was on the scent. Indeed, within minutes of opening one of Gilbert's diaries I had the title: *Summer In February*. My heart kicked on. And the more I found out the more enthralled I became. It was all true. And each fact I uncovered about Florence Carter-Wood merely made me ask more compelling and more disturbing questions. But were there any answers or explanations? Yes, it was an unforgettable story of two great friends and a beautiful, enigmatic girl, but it was to prove so much more tantalizing than those over-worked words suggest.

I spent three years doing research for my novel, going down to Lamorna Cove, stalking the scene, imagining I was one of the three central characters, locating the exact spots where each encounter happened, walking every coastal path, looking up at stormy cliffs, clambering over rocks and visiting graves. I learnt, of course, about the Lamorna group of artists and their wildly bohemian way of life. I found out about Laura and Harold Knight, two distinguished artists and two wonderful friends of the central trio. I found out about Dolly, the East End model who posed naked on the rocks. But, over-riding all this, I became obsessed with 'AJ', the larger-than-life painter, with Gilbert, the soldier, and with Florence Carter-Wood from Kensington, who wanted to escape from her upper-middle class background. These were real people. They lived and they loved and they died. I was drawn to all three of them, whose fates were so closely bound to each other. Whatever their mystery and secrets, however unaccountable their behavior may at moments now seem, I wanted to do them justice.

In 1995, from the day the novel was published, readers – and reviewers – said 'This has to be a film.' I did not write the novel with a film in mind, but I could see that it was not only compelling and dramatic but also stunningly visual. Yes, of course it had to be a film! Easier said than done, of course, and over the next ten years there were a few false dawns, with the usual hopes raised and the usual hopes dashed.

Then, in 2006 – and this has often proved to be the case with *Summer In February* – something very personal happened. Indeed, this project has been held together and driven by such

developments. Jeremy Cowdrey, who I had taught at Tonbridge School in the 1970s, told me he wanted to make a film of it. Indeed he intended to. And what's more he would raise the money. It may sound over-confident now, but I knew that whatever challenges he encountered on the road, Jeremy would pull it off.

This personal bond and commitment was deepened and strengthened by the involvement of Dan Stevens. I directed Dan Stevens in three plays when he was a pupil of mine in the 1990s. He was already an exceptional actor as a boy, and since then has become one of the brightest and best stars of his generation. Dan Stevens not only plays Gilbert Evans in the film but has been creatively involved from the very outset.

With these core relationships in place, in July 2011 it all took off. Jeremy Cowdrey joined with the highly experienced producers Pippa Cross and Janette Day. In a totally focused and urgent way, the three producers 'went for it'. They decided to shoot between January and March 2012.

From September 2011 they worked night and day to bring together a creative and technical team of the highest quality. And, just after dawn on Wednesday March 7th, 2012, in the courtyard of the Royal Academy in Piccadilly, we finished the last take of *Summer In February*. It was 'a wrap'. Dominic Cooper, Dan Stevens and Emily Browning, the three leads (and three brilliant talents) were there, in costume, made up and ready to go, as they had been on most early mornings since January 15th, the day we began the shoot in Cornwall. For them, indeed for all the actors and crew, often up soon after 5am and on location in all weathers by 7, it had been a tough schedule, two months of intense and exciting effort. And, for those of us lucky enough to be there, it was wonderful fun.

I'll never forget it all: the skill and tenacity of the director, Christopher Menaul; the stunning work of Andrew Dunn, the director of photography; the artistic vision of the designer, Sophie Becher; Cordelia Hardy, the warm and tireless first assistant director; the supremely gifted cast and crew, the sight and the smell of the horses, the high spirited extras in Penzance and Deptford and Pall Mall, the talented painters, the biting winds and the sharp winter light, Nick Ede's superb costumes, the back-up staff for whom nothing was too much, the palpable team spirit on set, the impressively high morale whatever the pressures, the laughs and then somehow the energy left for late night fun. Bringing the film to life, and bringing it to a wide audience, has been as unforgettable as finding the story in the first place.

-Jonathan Smith

BRINGING *SUMMER IN FEBRUARY* TO THE SCREEN

Although the project had been several years in its journey from novel, published in 1995, to shooting script, its progress from green light to principal photography was remarkably rapid. Producers Pippa Cross and Janette Day had read an early draft of the script, but it was not until the summer of 2011 that they returned to the project. In September, they realised that, if they were to complete the film during the next 'window' in Dan Stevens' 'Downton Abbey' production schedule, they would need to start immediately.

Fellow producer Jeremy Cowdrey agrees that initially, it was something of a scramble. "We saw Dan's agent, who said we could only have him in January and then, after the third series of 'Downton Abbey', they couldn't guarantee him. Dan was associated so much with it. He's been involved all along. I just felt it would not be right to do it without him. So I asked Janette and Pippa, would it be an unrealistic gamble to go for January? They thought it was tricky but doable."

"It was a pretty swift effort," recalls Cross, "but perfect in the end, of course. We couldn't have shot almost any of what we shot in Cornwall, where the story is set, if we had waited until the weather was more guaranteed. The obvious time to go to Cornwall is when the sun is shining and it's a bit warmer, but then it's also very busy. The great joy about being there in January and February was that we had it all to ourselves and we shot the hell out of it."

Director Christopher Menaul found the timing perfect: "I had just finished a couple of projects, so I was absolutely free and wanted to work. It was a terrific script. It needed a little bit of work, which we did with Jonathan and it had fantastic potential. We were filming in Cornwall by the middle of January and into the first part of February and we were just phenomenally lucky. We just had one bad day when we were on the beach and it was raining and cold, but apart from that, we had fantastic weather. I don't think we could have done it later in the year, because not only would you have had the problem of dog walkers, trippers and sunbathers, and all of the rest of it, you would have also had the problem of the narrow lanes and just trying to get anywhere.

"When we were filming outside, we had very reduced shooting hours, but I used two cameras all the time down there and we shot a lot of material in quite a short time. Although it looks sumptuous, it doesn't look chocolate-box, which is another advantage of shooting it in the winter. Whenever you have good days, it has this sort of edge to it that you wouldn't get in the summer. Emily was remarkable. She had to work a number of times in our generated rain – and you know what movie rain is like. It's just like a monsoon, except it's cold and she had come straight from a warm Christmas in Melbourne!"

Filming in Cornwall proved an unforgettable experience for cast and crew. Lamorna, where the leading characters lived and painted, is as atmospheric as ever, though a little more crowded now. The cast stayed at the modern hotel which has evolved from the original Jory's Hotel where the tragic story of AJ, Florence and Gilbert is played out. Just down the hill the Wink pub

is still serving Lamorna's regulars. While it was not possible to film in the modern Lamorna, the production found its own Lamorna nearby, which offered all of the elements and charms of the original, in a more accessible location.

The sea and the stunning coastline are essential ingredients in the film and were never far from the thoughts of cast and crew. As Shaun Dingwall remarked, "you literally feel as though you are on the end of the country. It's bizarre. There aren't very many other people around. You look to your left and see sea and you turn around and the again sea is right there. The wind is howling away and the Atlantic is bashing against the rocks. It's awe-inspiring. You can understand why these people thought this was the most beautiful place to go out and paint. Everyone talks about the light."

Two of the most visually striking scenes, filmed on the beaches at Porthcurno and Holywell, brought contrasting land and seascapes to the unfolding drama. Porthcurno, a windswept tidal beach beneath the famous Minack open-air theatre, provides the atmospheric setting for AJ's night-time barbecue party, while the panoramic Holywell vista of shining sand and jagged rocks is a perfect background to a pair of exuberant full-tilt horseback sequences. As producer Janette Day recalls, "it is a hugely long, beautiful beach. We shot there at dawn and it was really stunning. It was minus five degrees, and the sand was frozen but the sea was obviously warmer than the sand, so there was steam on the sea, which was extraordinary. They were beautiful scenes and huge. They give real scale to the film."

Setting up the elaborate, large-scale recreation of the Buryan point-to-point horse races caused the production some headaches when the unexpected appearance of the ubiquitous polythene sheets covering the surrounding fields meant that the original location had to be replaced at very short notice. The substitute, however, was even better. Pippa Cross remembers: "as often on this shoot, we got lucky, because we relocated from the inland St Buryan onto a headland which reconnected the whole races experience to the sea, which was wonderful. In the same way that our Lamorna isn't quite in Lamorna, our Buryan wasn't quite at Buryan, but it looked great. That was a big day. We had 100-odd extras and supporting artists, and friends and family of the film were all dressed in as-warm-as-possible period costumes. The local hunt turned out for us with a bunch of horses and riders who then all proceeded, slightly to the bemusement of the horses, to jump the same one fence again and again!"

Leaving Cornwall, the production moved first to Oxfordshire where, in the lee of the Chiltern Hills, Munnings' iconic painting of Florence on horseback, 'The Morning Ride', was to be filmed in a wooded glade on the Shirburn estate. As the scheduled day approached, there were frequent anxious 'phone messages: "It's covered with snow!" But, by the time cast and crew arrived, prepared for the worst, it was, as Pippa Cross describes it, "a glorious, sunny day and it really did look like high summer. The location was very cleverly picked so that the trees appear to be filled in and green. There is a lot of ivy around there and it gave that feeling of being a deciduous forest, almost in springtime. It just looked fantastic. The light slanted in and nobody froze to death. As so often, we were lucky. When we really needed the sun to shine, almost every day, it did."

To London next and the wedding, celebrated in the Baroque splendour of St Paul's Church, Deptford and followed by the reception in the heart of London's West End, at the Athenaeum Club, off Pall Mall, where the horse-drawn carriages and crowds of Edwardian-dressed extras drew their own throng of curious Londoners and tourists.

The final locations for the movie put AJ and Florence's story into a lasting context. The Royal Academy's Summer Exhibition of 1912 displayed the future RA president, Munnings' iconic painting 'The Morning Ride', featuring Florence on AJ's horse Merrilegs. The gallery's interior was recreated at York House, in Twickenham, where production designer Sophie Becher followed Edwardian fashion by hanging the pictures close together on dark-painted walls. It then only remained for the exterior of the Royal Academy of Arts to be filmed and, after some lengthy negotiation, made more complicated by the huge success of the incumbent David Hockney exhibition, permission was given to the production to film for two hours in the stately courtyard of Burlington House, off Piccadilly. As Christopher Menaul recalls, "It was a few days outside the main shooting period but it seemed a really appropriate scene to wrap on and we got a free trip around the Hockney exhibition afterwards. Odd though on our last day of shooting to finish at twenty to nine in the morning!"

CAST BIOGRAPHIES

Dominic Cooper (A.J. Munnings)

Dominic Cooper graduated from LAMDA in 2000 and made his stage debut the following year in *Mother Clap's Molly House* at the National Theatre, where he went on to play the leading role of Will Parry in the epic trilogy *His Dark Materials*. The London-born actor was launched into wider public consciousness by his significant role in the acclaimed stage and screen versions of Alan Bennett's play *The History Boys* in which he portrayed the cocky teen Dakin. He performed the role in the West End and on Broadway and toured with the Olivier and Tony Award-winning play to Australasia and Hong Kong. He has worked in TV, including the BBC/PBS mini-series "Sense and Sensibility" (which also featured Dan Stevens and Hattie Morahan), theatre and radio. His films include, in addition to *The History Boys*, *Mamma Mia!*, *The Duchess*, *An Education*, *Tamara Drewe*, *The Devil's Double*, *Captain America: The First Avenger*, *My Week with Marilyn* and *Abe Lincoln: Vampire Hunter*.

Emily Browning (Florence Carter-Wood)

Emily Browning was born in Melbourne, Australia and became an actress at the age of eight. Her early career included the Hallmark Channel movie "Echo of Thunder" and several Australian TV series and films, receiving a number of awards and nominations for her work. Her feature films included *The Man Who Sued God*, opposite Billy Connolly and Judy Davis, *Darkness Falls*, *Ghost Ship* and *Ned Kelly*, with Heath Ledger. Her international breakthrough came at the age of 14, when she was cast as Violet Baudelaire opposite Jim Carrey, Jude Law and Meryl Streep in *Lemony Snicket's – A Series of Unfortunate Events* for Paramount and DreamWorks, winning her second acting award from the Australian Film Institute. In 2008, she played the lead opposite Elizabeth Banks in the horror film *The Uninvited*, before playing Babydoll in Zack Snyder's action fantasy movie, *Sucker Punch*, for Warner Bros. Her starring role in Julia Leigh's erotic drama *Sleeping Beauty* saw her praised by the international critics at the 2011 Cannes Film Festival, where the film was in Official Selection.

Dan Stevens (Gilbert Evans / Producer)

Currently Stevens is about to start shooting *Night At The Museum III*, directed by Shawn Levy for 20th Century Fox.

Upcoming theatrical releases include the independent feature *The Cobbler*, directed by Thomas McCarthy; *The Guest* directed by Adam Wingard for Snoot Entertainment, which will premiere at Sundance, and *A Walk Among Tombstones*, directed by Scott Frank for Cross Creek Pictures. Previously, Stevens appeared *The Fifth Estate*, directed by Bill Condon for Dreamworks; *Vamps*, directed by Amy Heckerling and German-language feature *Hilde*, directed by Kai Wessel.

In Television, Stevens recently appeared in "Downton Abbey" Seasons 1, 2 & 3 ; "Sense & Sensibility" (BBC); "Maxwell" (BBC); "Marple" (Granada); "Dracula" (Granada/BBC); "The Line Of Beauty" (BBC); "Frankenstein" (Hallmark).

Theatre credits include *The Heiress*, directed by Moises Kaufman on Broadway; *Arcadia* in the West End, directed by David Leveaux; *Every Good Boy Deserves Favour*, directed by Felix Barrett and Tom Morris at The National Theatre, London; *The Vortex* at The Apollo and *Hay Fever* at The Haymarket, both directed by Peter Hall.

Stevens was also part of the Judging Panel for the Man Booker Prize 2012, has contributed a regular column to The Sunday Telegraph and is the Editor-at-Large for online literary quarterly The Junket. He resides in New York.

Hattie Morahan (Laura Knight)

Hattie Morahan is the daughter of television and stage director Christopher Morahan ("The Jewel In The Crown") and popular TV actress Anna Carteret ("Juliet Bravo"). A Cambridge English graduate, she spent much of her time at the university acting in and directing plays and was soon invited to join the Royal Shakespeare Company. She has continued her stage career, including several leading roles at the National Theatre, where she won an Ian Charleson Award for her performance as Nina in *The Seagull*. On television, her credits include "Bodies", "Sense and Sensibility", "Lark Rise To Candleford", and, most recently, the hit BBC sitcom "Outnumbered" and the ITV fantasy drama series "Eternal Law". Her films include Chris Weitz's film of Philip Pullman's *The Golden Compass*, and Roger Donaldson's real-life crime thriller *The Bank Job*, starring Jason Statham. Her portrayal of Nora in Ibsen's *The Doll's House* for the Young Vic has just earned her a Best Actress award at this year's Evening Standard Theatre Awards in London.

Shaun Dingwall (Harold Knight)

Shaun Dingwall followed his early ambition to become a photographer, before changing course and enrolling in London's Central School of Speech and Drama. He has had a wide-ranging theatre career, in the West End, at the Royal Court and the Bristol Old Vic amongst others, but he is best-known to British audiences from his regular appearances in a series of notable television dramas, including "Charles II: The Power and the Passion", "The Long Firm", "In a Land of Plenty", "Crime and Punishment", "Touching Evil" and "Mark of Cain" and three series of Lynda La Plante's police drama "Above Suspicion". His film career includes the role of William Hurt's younger self in Chris Menges' *Second Best*, *Villa Des Roses*, opposite Julie Delpy, Cannes favourite *Tomorrow La Scala!*, *Colour Me Kubrick*, *The Young Victoria* and, most recently, horror film *The Forgotten* and thriller *Scar Tissue*.

Mia Austen (Dolly)

Mia Austen makes her film debut as the free-spirited and popular Cockney artist's model, a favourite of Laura Knight. Trained at the Mountview Academy of Theatre Arts, she has appeared in a number of short films, and a variety of stage roles, taking her to such leading theatres as Shakespeare's Globe, the Theatre Royal Bath, The Old Vic, the Theatre Royal Haymarket and on tour in the UK and the Far East with the Peter Hall Company.

Max Deacon (Joey Carter-Wood)

Max Deacon made his film debut in 2008, in Baillie Walsh's *"Flashbacks of a Fool"*, starring Daniel Craig and followed this with a recurring role in the BBC's long-running prime-time drama serial, "Casualty". His next television appearance was in Peter Kosminsky's mini-series "The Promise", returning to the big screen in *I, Anna*, starring Charlotte Rampling, Gabriel Byrne and Hayley Atwell. He recently completed the biopic of controversial psychiatrist Wilhelm Reich, played by Klaus Maria Brandauer and Kevin Reynolds' *Hatfields and McCoys*, the Emmy award winning mini-series about warring families, starring Kevin Costner, Bill Paxton and Tom Berenger.

Michael Maloney (Colonel Paynter)

Michael Maloney has had a long and successful acting career, encompassing theatre, television, film, radio and documentary voice work. Theatre highlights include frequent leading roles with the Royal Shakespeare Company, Romeo and Prince Hal amongst them, and with the National Theatre, including Milo Tindle in *Sleuth*. His distinguished television career has featured a variety of genres, from high drama to popular soap operas and he first came to public attention on the big screen as the Dauphin in Kenneth Branagh's "Henry V" and Mark in Anthony Minghella's "Truly, Madly, Deeply". His subsequent film roles included key roles in two *Hamlet* films – Branagh's and Franco Zeffirelli's – and, more recently, Richard Eyre's *Notes On A Scandal*, Alejandro Gonzales Iñárritu's *"Babel"*, Jean Marc Valée's *The Young Victoria* and Phyllida Lloyd's *The Iron Lady*. His most recent project is Vicky Jewson's thriller *Born of War*.

Nicholas Farrell (Mr. Carter-Wood)

Nicholas Farrell studied at the Bristol Old Vic theatre school and he made an early big-screen appearance in the Oscar-winning *Chariots of Fire*. His numerous television credits include such popular favourites as "Lovejoy", "Foyle's War", "Spooks", "Midsomer Murders", "Drop the Dead Donkey", "Poirot", "Torchwood", "Casualty", "Collision" and "New Tricks". He has appeared in a number of Royal Shakespeare Company productions and his latest outing on the West End stage, in the double bill of *South Downs* and *The Browning Version*, opposite Anna Chancellor, has received glowing reviews. He has played notable Shakespearean roles on film, in Kenneth Branagh's *Hamlet*, Oliver Parker's *Othello* and Trevor Nunn's *Twelfth Night* and his other film credits include *Pearl Harbor*, *Bloody Sunday*, *Charlotte Grey*, *Amazing Grace* and *The Iron Lady*, in which he played Margaret Thatcher's ill-fated advisor Airey Neave.

Camille O'Sullivan (Gypsy Woman)

Camille O'Sullivan was born of a French mother and an Irish father and is an artist, a qualified architect, a self-taught singer and cabaret performer, and an actress. She has sold out her musical seasons in London, Edinburgh, New York and Australia, including the Sydney Opera House and supported musician Jools Holland on his recent UK tour, which began at the Royal

Albert Hall. As an actress, she has performed in the West End in the award-winning *La Clique* and in Dublin in *One Night Stand*, *Tonight Lola Blau* and *Sweeney Todd* and in the films *Over The Edge*, *November Afternoon* and *Mrs. Henderson Presents*.

CREW BIOGRAPHIES

Christopher Menaul (Director)

Christopher Menaul is the director of a wide range of award-winning television series and films on both sides of the Atlantic. Iconic television work includes the original series of "Prime Suspect", starring Helen Mirren, which won 4 BAFTAs, International Emmy-winner "A Dangerous Man – T.E. Lawrence after Arabia", starring Ralph Fiennes, and two Royal Television Society Award winners, "Precious Bane", starring Janet McTeer and John McEnery and "Nice Work", with Warren Clarke and Hayden Gwynne. His other television work includes "Homicide – Life On The Street", HBO's Golden Globe-nominated "Fatherland", starring Rutger Hauer and Miranda Richardson, Showtime's "The Passion of Ayn Rand", with Emmy-winning Helen Mirren, "Belonging", with BAFTA nominee Brenda Blethyn, the BAFTA, RTS and Broadcast winner "See No Evil: The Moors Murders", starring Maxine Peake as Myra Hindley and, most recently, Lynda la Plante's "Above Suspicion", starring Kelly Riley and Ciarán Hinds (and Shaun Dingwall) and the Afghanistan war drama "Combat Hospital". His first feature film, *Feast of July* for Merchant Ivory/Buena Vista, starred Embeth Davidtz and Ben Chaplin and his second, released in 2011, was the romantic comedy *First Night*, starring Richard E. Grant.

Pippa Cross and Janette Day (Producers – CrossDay Productions)

Pippa Cross and Janette Day have worked together for 20 years, running Granada Film, and since 2003, independent company CrossDay Productions. Their films have gained numerous nominations for major awards and won two Academy Awards, 8 BAFTAs, the Golden Bear at the Berlinale and the audience award at Sundance. Production highlights include *My Left Foot* and *The Field*, the much loved *Jack and Sarah*, Ewan McGregor's portrayal of Nick Leeson in *Rogue Trader*, BIFA award-winner *The House of Mirth*, BAFTA award-winning *Longitude* for C4, Paul Greengrass's groundbreaking *Bloody Sunday*, *Vanity Fair* starring Reese Witherspoon, and recent commercial hit *Chalet Girl*. Pippa served as a Board member of the UK Film Council for its final two years of operation and is on the advisory committee of the British Independent Film Awards.

Jeremy Cowdrey (Producer - Apart Films' Productions)

Jeremy Cowdrey was a stockbroker for 20 years with James Capel and then Cazenove, where he was a partner of the firm. Having worked on the development of *Summer In February* as a film for some time, he and his Apart Films joined forces with CrossDay Productions to bring the project to fruition.

St. John O'Rorke (Editor)

St John O'Rorke received a Primetime Emmy nomination for his editing of Trevor Nunn's production of *Porgy and Bess* in 1993 and a BAFTA TV nomination for *Prime Suspect 6* in 2003. He has enjoyed a long and wide-ranging career in television, editing such programs as the BBC's BAFTA-nominated "Bomber Harris" and the classic plays "The Winslow Boy" "Othello", "A Doll's House", "Hedda Gabler", "The Changeling" and "Measure For Measure", all for the BBC. He also edited the multi-award-winning police series "Between The Lines", the legendary comedy series "the Fast Show", the award-winning "Stuart: A Life Backwards" and collaborated frequently with directors Antonia Bird and Christopher Menaul. His recent TV work includes the mini-series "Collision", "The Sinking of the Laconia" and "Injustice", an episode of the new series of "Wallander" and the Jim Cartwright TV movie "King of the Teds". His films include Antonia Bird's *Face*, Francesca Joseph's *Tomorrow La Scala!*, Anthony Fabian's *Skin* and Christopher Menaul's *First Night*.

CREDITS

CAST

A.J. Munnings DOMINIC COOPER
Florence Carter-Wood EMILY BROWNING
Gilbert Evans DAN STEVENS
Laura Knight HATTIE MORAHAN
Harold Knight SHAUN DINGWALL
Dolly MIA AUSTEN
Joey Carter-Wood MAX DEACON
Col. Paynter MICHAEL MALONEY
Mr. Carter-Wood NICHOLAS FARRELL
Gypsy Woman CAMILLE O’SULLIVAN
Birdwatchers JANE CUSSONS
..... DAPHNE NEVILLE
Frank TOM WARD THOMAS
Bertie JOSHUA JAMES
Walter OLLIE SMITH
Jory ROGER ASHTON GRIFFITHS
Singer IONA COBURN
Butler RICHARD DE LISLE
Fiddler SETH LAKEMAN
Vicar RICHARD SYMS

CREDITS

Directed by CHRISTOPHER MENAUL
Screenplay by JONATHAN SMITH
Based on the Novel by JONATHAN SMITH
Produced by JEREMY COWDREY
..... JANETTE DAY
..... PIPPA CROSS
..... DAN STEVENS
Executive Producers..... BRUNO WU
..... STEPHEN HENDERSON
Composer..... BENJAMIN WALLFISCH
Director of Photography..... ANDREW DUNN, BSC
Production Designer..... SOPHIE BECHER
Editors..... CHRIS GILL
..... ST. JOHN O’RORKE
Costume Designer..... NIC EDE

Hair & Make-Up Dept. Head.....	SUZANNE STOKES-MUNTON
Casting Directors.....	ROS AND JOHN HUBBARD
Sound Recordist.....	MARTIN TREV
1st Assistant Director.....	CORDELIA HARDY
2nd Assistant Director.....	LEE TAILOR
3rd Assistant Director.....	BARNEY HUGHES
Crowd AD Cornwall.....	ROSANNA ELLIOTT
Crowd AD London	JEFF TAYLOR
ADs (dailies)	NICK SIMMONDS
.....	REECE HOWARD
.....	JAMES REID
.....	LUC GAVIGAN
Floor Runner Cornwall	ABIGAIL STEWART
Floor Runner London	TRISTAN BATTERSBY
Line Producer	RACHEL NEALE
Line Producer's Assistant	WILL HAYNES
Producers' Assistant.....	REBECCA PENDARVES
Production Coordinator	NATHALIE TANNER
Production Secretary	ANNA WILTON
London Contact	AOIFE CREHAN
Production Runner	SAMUEL JONES
Production Assistant	FRANCESCA FALCHI-PEREIRA
Production Accountant	CRAIG BARWICK
Assistant Accountant	JANE TROWER
Line Producer in Development	CHARLOTTE ASHBY
Camera Operator	GERRY VASBENTER
A Camera 1 st	AC MILES PROUDFOOT
A Camera 2 nd	AC DAVID CHURCHYARD
B Camera 1 st	AC SEAN CONNOR
B Camera 2 nd	AC CLAIRE PIE
Best Boy Loader	MAX GLICKMAN
Video Assistant	BEN FOAT
Camera Trainee – Cornwall	BEN HALFORD
Camera Trainee – London	DOMINIQUE CHEUNG
Camera Dailies	TIM WOOSTER
.....	ROD MARLEY
.....	DEAN MORRISH
.....	MARK MILSOME
.....	HARRY BOWERS
.....	ALISON LAI
Supervising Art Director	DANIEL TAYLOR
Set Decorator	STELLA FOX
Art Director	JAMES MORRALL
Production Buyer	HANNAH EVANS

Prop Master	PAUL CARTER
Standby Art Director	RACHEL AULTON
Assistant Art Directors	JOHN MERRY
.....	HENRY WOOLWAY
Art Department Runner	CHARLOTTE BUCHAN
Art Department Runner – London	JANE BRODIE
Art Department Trainee (Dailies)	MARIAH HUTCHINSON
Dressing Prop	PETER WOOD
Dressing Prop – Cornwall	CHRIS FELSTEAD
Dressing Prop – London	IAN COOPER
Standby Props	NEIL MCALLISTER
.....	CHRIS ALLEN
Storeman	MIKE RAWLINGS
Stand By Rigger	LAWRENCE CARTER
Stand By Carpenter	LEE HOSKEN
Artists	JANET SHEARER
.....	RUSSELL OXLEY
Art Advisor	DOON RAM
Script Supervisor	SARAH HAYWARD
Casting Assistant	MARTIN WARE
Sound Recordist	MARTIN TREVIS
Boom Operator	GEORGE TREVIS
2nd Boom Operator	DURAN DARKINS
Gaffer	ANDY LONG
Best Boy	MARK HANLON
Electricians	WAILOON CHUNG
.....	MARTIN WELLAND
Generator Operator	CATHAL CAMPBELL
Electrician (Dailies)	EUGENE GROBLER
.....	ANDY PURDY
Rigging Gaffer	IAN FRANKLIN
Rigging Electricians	ADAM LEE
.....	GARY PARNHAM
.....	IWAN WILLIAMS
.....	BEN WILSON
.....	DAVE GLOSSOP
A Camera Grip	SIMON THORPE
B Camera Grip	DAVID WELLS
Grip Trainee – Cornwall	CHRIS CAPON
Grip Trainee – London	JACK FORAN
Grip (Dailies)	DAVID MAUND
.....	COLIN STRACHAN
Crane Technicians	DARREN PIERCY
.....	HARRY ELVIN

Costume SupervisorsALLISON WYLDECK
GILLIAN MURPHY
 Costume StandbysVANDRA HOWARD
WYN VAUGHAN-HUMPHREYS
 Costume AssistantCHLOE REYNOLDS
 Costume Standby (Dailies)JULIE KENDRICK
 Set Costumer (Dailies)ESTHER HIMER
 Costume AssistantJESSICA LAWLESS
 Make Up ArtistKELLY WASLING
 Make Up Artistes (Dailies)GILLIE THOMAS
REBECCA COLE
SARAH KELLY
AMANDA WARBURTON
 Location Manager – PrepCARN BURTON
 Location Manager – CornwallGILES JOHNSON
 Location Manager – LondonNICK MARSHALL
 Unit Manager – CornwallMONTY HILL
 Unit Manager – LondonJAMES ALEXANDER
 Asst Location Manager –Cornwall MATT MIRRINGTON
 Location Assistant – CornwallELLA BISHOP
 Asst Location Manager – LondonCHRIS HANKEY
 Location Scout – CornwallHELENE LENZNER
 Locations Scouts (Dailies)LEE TASKIS
POPPY GORDON CLARK
 SFX SupervisorBOB HOLLOW
 Senior SFX TechnicianSIMON DAVEY
 SFX TechnicianKINGLSEY FRYER
 Transport CaptainBRIAN SCOTT
 Unit Driver – CornwallLUKE FERRIS
 Unit Drivers – LondonDAVID LLOYD
PETER TAYLOR
 Drivers (Dailies)STEVE CLARKE
MARK CUTLER
 Rushes RunnerANDREW HEARD
 Facilities CaptainCHRIS JOHN
 Camera Car DriverMIKE PRITCHARD
 Facilities DriverJASON MORGAN
 Construction ManagerPAUL BOWRING
 HOD Carpenter GEOFF STAINTHORP forWORKSHOP DESIGN COMPANY LTD
 Carpenter – CornwallALAN MAULL
 Painters – CornwallALISON MAULL
JONATHAN HOLBROOK
AMANDA WADDINGTON
 HOD Painter – LondonJODY RAYNES

Stand InsCHARLIE HIBBERT
MOLLY WEAVER
 ChoreographerKATHLEEN MENAUL
 Hunt MasterBOB ELLIOTT
 HorsesR&S DENTS
 DogsGILL RADDINGS STUNT DOGS
 Aquatic AnimalsBLUE REEF LEISURE LTD
 CateringFAYRE DO'S
 Extras Agency – CornwallDEBBIE BURDON
 Extras Agency – LondonRAY KNIGHT CASTING
 Health and Safety AdvisorMICK HURRELL @ JHA SAFETY
 Unit MedicsCRAIG DANIELS
ALEX KIRBY
GAVIN HEWSON
 Rig SafetyDOUG KEMP
 EPK Production KAMILLA KRISTIANE HODOL forNON POP PRODUCTIONS
LAURENCE RICHARDS
ED HICK
JIMMY KEEPING
MARSDEN MURISON
JAMES HARRIS
 EPK Executive ProducerMARK JENKIN
 Stills PhotographersMURRAY CLOSE
STEVE TANNER
IAN KINGSNORTH
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 VFX SupervisorSIMON FRAME
 VFX ArtistesPHIL ATTFIELD
NEIL CUNNINGHAM
 TitlesMATT CURTIS
 Digital IntermediateTECHNICOLOR CREATIVE
SERVICES LONDON
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 DI EditorJAMIE LEONARD
 DI ProducerKIM HONEYMAN
 Digital Scanning and RecordingDAN DOLAN
TOM MITCHELL
 Digital RestorationANDREW HARVEY

.....WILL HAWKES
DI ConsultantMATT ADAMS
DI Lab ContactJOHN ENSBY
Rushes ColouristSTEVE O'LEARY
Rushes Producer JAHANZEB HAYAT
Supervising Sound EditorCOLIN CHAPMAN
Sound Effects EditorROSS ADAMS
ADR EditorADELE FLETCHER
Foley EditorKEITH TINMAN
Sound Re-recording MixersGRAHAM DANIEL
.....ADAM DANIEL
ADR MixersNICK BALDOCK
.....MARK LAFBERY
.....JUDAH GETZ
.....TIM KELLEY
ADR Crowd MixerBEN CARR
Foley MixerPIETRO DALMASSO
Dolby Sound ConsultantROB HUCKLE
Foley ArtistesJASON SWANSCOTT
.....CLARE MAHONEY
Sound Post ProductionSONIC TRAX PPS LTD
Sound re-recorded atPOINT I POST
ADR StudiosART4NOISE
.....MAYFLOWER STUDIOS
.....KINETIC POST, DETROIT
.....TECHNICOLOR, PARAMOUNT
Foley StudioEVERYTHING AUDIO LTD
Loop GroupARTEMEDIA LOOPS LTD
Music produced byBENJAMIN WALLFISCH
Piano SolosYUJA WANG
Violin SolosJACK LIEBECK
Cello SolosRAPHAEL WALLFISCH
.....CAROLINE DALE
Fiddle solos arranged and performedSETH LAKEMAN
Additional orchestrationBEN FOSKETT
Score performed byTHE CHAMBER ORCHESTRA OF LONDON
Orchestra LeaderJANICE GRAHAM
Conducted byBENJAMIN WALLFISCH
Orchestra contractorGARETH GRIFFITHS
Score recorded and mixed byJAKE JACKSON
Scoring Co-producerALEXANDER VAN INGEN
Assistant engineerCHRIS BARRETT
Mix assistantADAM MILLER
Music PreparationGLOBAL MUSIC SERVICES, LTD

Score recorded atAIR STUDIOS, LONDON
Piano recorded atAVATAR STUDIOS, NEW YORK
Music mixed atSQUADRON SOUND
Soundtrack available onDeutsche Grammophon
Production LegalNATALIE USHER
.....REBECCA PICK
.....OLI SHIPTON for LEE AND THOMPSON
AccountingNIGEL BURKE
.....STEPHEN BRISTOW
.....SINEAD MCHUGH
.....HANE HIBBERTS for RSM TENON
Banking ServicesDAVID CAMPBELL
.....HOLLIE MALCOLM for COUTTS & CO
InsuranceJOHN O’SULLIVAN
ALEX INGRAM forMEDIA INSURANCE BROKERS LTD
PayrollSARGENT DISC
Neg ChecksDEBBIE BANBURY
Copyright and File ClearanceDENNIS ANGELL
Collection Agent MARTIN MEERSTADT forFREEWAY
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Film StockFUJIFILM UK
LaboratoryTECHNICOLOR
Cameras, Grip, Lenses, CranesPANAVISION
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Gyros / RickshawOPTICAL SUPPORT
Facilities VehiclesANDY DIXON FACILITIES
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FramesFORRESTER FRAMES
GraphicsDATA REPROGRAPHICS
.....THE PRINTED WORD
Armory ServicesBAPTY LTD
Skate TutorSKATEFRESH MANAGE
Voice CoachesUPSON EDWARDS
“Summer in February” was published byLittle, Brown in 1995

MUSIC

AFTER THE BALL

Composed by Charles K Harris

SIRENS LULLABY

Music - Benjamin Wallfisch

Lyrics - Joanna Wallfisch

Performed by Eleanor Bowers Jolley

The Chamber Orchestra of London

Published by Du Vinage Publishing Ltd

IN PERFECT STARLIGHT

Music – Benjamin Wallfisch

Lyrics – Joanna Wallfisch

Performed by Simon Wallfisch

Published by Du Vinage Publishing Ltd

POETRY

“The Raven” by Edgar Allan Poe

“Hiawatha” by Henry Wadsworth Longfellow

“Friends” by William Ernest Henley