

Ealing Studios Presents  
In association with Prescience and Limelight  
A Lionhead Productions Film  
In association with Fragile Films

Maggie Smith  
Timothy Spall  
Carice Van Houten  
Alex Etel  
Pauline Collins  
Harriet Walter  
Eliza Hope Bennett  
Kwayedsa Kureya  
With Hugh Bonneville  
And Dominic West

# FROM TIME TO TIME

Written and Directed by **Julian Fellowes**

Producer **Liz Trubridge**

Produced by **Julian Fellowes, Paul Kingsley**

Based on the Novel "The Chimneys of Green Knowe" by **Lucy M. Boston**

Executive Producers **James Spring, Barnaby Thompson, Paul Brett, Ian Robinson, Tim Smith, Michael Henry**

Director Of Photography **Alan Almond B.S.C**

Film Editor **John Wilson A.C.E**

Production Designer **Luciana Arrighi**

Costume Designer **Jane Robinson**

Music by **Ilan Eshkeri**

Make Up Designer **Elaine Carew**

Hair and Makeup Designer **Karen Bryan Dawson**

Line Producer **Linda Bruce**

## **Synopsis**

In times of war two centuries apart, two distinct worlds are linked by a single family and the house in which they live.

It is 1944 and thirteen year-old Tolly Oldknow (Alex Etel) is sent to spend Christmas with his grandmother (Maggie Smith), whilst his mother searches for news of his father in wartime London. In the old house, he becomes a witness to events during the Napoleonic wars and finds himself slowly drawn into participating in the drama.

Invisible to most people in the past, yet able to move amongst them, he begins to unravel the mystery which has bewildered his family for two centuries. The solution to the puzzle leads him into his greatest adventure yet...

## **Production Story**

### **The Genesis of the Film**

“I’ve wanted to make this film since I was a child because I have been in love with the Green Knowe books from when I was first given them by an aunt at a very young age,” explains writer/director/producer Julian Fellowes on the enduring charm of these books. ‘From Time to Time’ is based on the second in the Green Knowe series entitled The Chimneys of Green Knowe and it was to this particular book that Fellowes turned when he came to writing his script.

Perhaps the most well-known of the books is the first in the series, The Children of Green Knowe, however, for Fellowes, “Chimneys is the best and the one with the cleanest narrative, in that you have the Regency story within the main story, and I have always thought it would make a great film.” To this end, Fellowes tried to develop the project several years ago, but it was only after winning an Oscar for his writing of ‘Gosford Park’ that he was able more easily to raise the finance and start moving forward with the film.

In the meanwhile, producer Liz Trubridge had also read the book and thoroughly enjoyed it, so she approached novelist Lucy M. Boston’s estate in order to secure the rights. Diana Boston (Lucy’s daughter-in-law) now runs the estate and lives in the house on which Green Knowe is based. Says Trubridge: “I went to see the house and Diana told me it was Julian’s favourite children’s book, so I wrote to Julian, we met, and he explained that he had already written a script and we worked on it together from then on. The project wanted to be made. Julian was so willing and had wanted to make it for so long. It just seemed like it was the right time.”

Trubridge continues: “The rights had just become available again and Diana was looking to renew them, and she very kindly let us have a go. We took the script to Ealing Studios and they came on board straight away.”

Production started on the film in October 2008 and the film was shot at locations around London, Athelhampton House in Dorset and at Ealing Studios for six weeks.

## **From Book to Film**

Fellowes explains: "Adapting is always a curious thing. I may find one film in any given book, but others would find different films, and sometimes, if the book is enormous, it's a question of which film are we going to make? In this instance it's not a tremendously long book, so in that sense, the adaptation was cleaner. But what I have really altered is that in the book, the grandmother/grandson relationship, or great-grandmother in the original, is in a way rather bland; they get on very well, everything is fine and she tells him this story. That doesn't really work in a film, as they have to have their own life."

He continues: "So now there is a dynamic between grandmother and grandson in that she doesn't like his mother and she doesn't really know him. That's also a useful tool for a film maker because it means that Tolly comes to the house as an outsider which means he and the audience learn about the house together. Also, this slight dissonance creates electricity between Mrs. Oldknow and Tolly which works very well."

For Liz Trubridge, it was important that the story was adapted in such a way, that the film would appeal to adults and children alike. She explains: "Julian and I felt very strongly that this should be a real family film in the truest sense of the words, in that parents and grandparents would take children, but that they would get as much from it as their kids did. This is another of Julian's strengths - he writes on so many levels there is something there across the board for everybody to enjoy."

## **The Story**

"One of the odd things about the story is that all the events within it are separated by time, but happen in the same geographical place. Since I was a child, I've been intrigued by the strange concept that whenever you live in a house there will be many, many people who have lived and died there before you." (Julian Fellowes)

In this way, Fellowes was able to set the two tales alongside one another, whilst giving the film a flowing narrative. He explains: "Really it's like two stories – two films that are plaited together. One is set in the Regency and the other in the Second World War. I hope an audience will find similar elements of acceptance and lack of prejudice in the stories from both periods. In 1809, we have Jacob, an escaped black American slave boy who joins an English family and, in 1944, another boy, Tolly, comes to stay with his grandmother who dislikes her daughter-in-law. So there are parallels reflected in each era – unthinking prejudice in both stories – which are resolved."

Timothy Spall, who plays Boggis in the film, was enormously interested in the multi-layered aspect of the narrative: "It's a beautifully told story about more than one thing. It's a ghost story, a mystery and a very entertaining family film. But

it's also a journey about coming to terms with loss from war – the loss of a father for Tolly and the loss of a son for Mrs. Oldknow – but then being able to carry on seeing that person, or being with them and feeling them. It's glorious.”

Carice van Houten, who plays Maria, agrees: “I thought the script was perfect. It's written so well that it's easy to play it. It works, it's sweet and it's a tear-jerking story. At the first read-through I had tears in my eyes. I've never experienced that before at a read-through, but it's very touching, especially the story between Tolly and Mrs. Oldknow.”

For producer Liz Trubridge, the eras within which the film is set threw up an interesting dichotomy: “Both stories are set in times of war, the Second World War and the Napoleonic War and the film shows how people in the countryside in 1809 really were untouched by the war. Except for the fact that Captain Oldknow has to go off and leave Maria on her own, life really went on pretty much as normal, whereas in 1944 everybody was greatly impacted and I think that contrast is very striking.”

## **The Cast and Characters**

“We were incredibly lucky – we went for our wish list and got them.” (Liz Trubridge, producer)

Trubridge was delighted by Fellowes' choice of Maggie Smith to play Mrs. Oldknow. As she explains: “Julian wrote the part for Maggie, because it was very important for us that the character wasn't twee. Maggie has the perfect combination of a steeliness which also melts. She just breaks your heart in the end, as she and Tolly learn to love each other. Maggie was the absolute perfect casting for it and it was fantastic for us when she wanted to do it.”

Fellowes adds: “Maggie has been faithful to the project since she first read the script and of course that was crucial, not just for getting interest and raising money but because we needed a tremendously strong character to play Mrs. Oldknow. In a sense she's the tent pole that supports both periods – and the house – and Maggie has this extraordinary quality of being extremely moving when she wants to be, yet she's never sentimental. I find that both very powerful and very useful. I was absolutely delighted that she wanted to do it and with what she's done.”

Alex Etel, who plays Tolly, was excited, though nervous at first to perform with his on-screen grandmother: “Maggie has been really nice to me and shown me stuff that I've never seen before because she's been in the business a lot longer. So she knows where to stand, what kind of emphasis you have to put on words, so I could always ask her how to say things – she's always been there to help me. Also, she's really funny and always making jokes.”

Tolly is an interesting character because although he's an Oldknow his mother is a Mancunian and he's been brought up outside the house, in a very different

environment. As a result of this, he comes into the house with a plan of his own. Explains Fellowes: “The children in this story are not side characters, they are principal figures in the story and Tolly, particularly, arrives with his own agenda. He is not cowed by his grandmother. He fights his corner because he feels that his grandmother doesn’t like his mother, which she doesn’t, and he feels that it would be disloyal of him not to stick up for his mother. So, in a sense, he is pulling his weight as an equal as soon as he arrives. I think it is interesting for young people to see characters of their own age who are not always being led around by the hand.”

Fellowes continues: “Alex has a curiously adult quality as an actor. He has a sort of emotional imagination. Sometimes, it’s hard for child actors to go into an emotional situation when they haven’t felt it, so it’s very helpful when you have children who understand that stuff.” Adds Alex Etel: “Tolly is a very isolated, depressed boy. He doesn’t like socializing with people, he’s not very open to everybody and his dad’s gone off to war. He’s got a lot on his mind and he’s just trying to make it through.”

To add to his difficulties and confusion, Tolly is the only character that really goes into both periods. For Etel: “It’s quite hard, thinking ‘which period am I in?’ To keep your head round whether you’re in 1944 or 1809.” He continues: “I’m in about 96 per cent of the scenes in the film. When I first went in to meet Julian I realized that it was going to be a lot of work and a real challenge for me, but obviously, every actor’s got to have a challenge, otherwise you won’t get anywhere..”

Liz Trubridge had seen Alex in ‘Cranford’ and “thought he was fantastic and Douglas Rae who had produced ‘The Water Horse’ told Julian that he had to see him. We couldn’t meet for a while, but when we finally caught up with him it was instantaneous – it had to be Alex. He’s got such a stillness and the camera loves him. He gives so many emotions across his face for a 14-year- old, he’s extraordinary.”

Pauline Collins, who plays Mrs. Tweedie, adds: “He’s a real old soul. Alex has a very strong centre and I think he acts with truth and that’s all that you can ask. You don’t have a sense when you’re working with him of working with a child. You’re working with an actor.”

Timothy Spall, who plays Boggis, explains: “Boggis’s family has been part of the furniture for many generations. He’s very stoical, a typical country yeoman who slowly explains to Tolly certain mysteries of the house and he talks about the people as if they’re still there. He’s very much a person who I think understands and is in tune with what Tolly’s experiencing, even though he doesn’t experience it himself.”

He continues: “When you work with writer/directors they know the script back to front. Julian has a very easy and organised way of letting you know how he thinks it should be. He’s not dictatorial and everything he’s said makes sense and also he’s open to adding or changing various things. He’s not holding onto it

like his baby, so with him, it's about collaboration. Also, he's an actor, so he knows when he thinks it's right or not. This is a tremendous script, it's beautifully written. There's not one character that's introduced that doesn't have a full three-dimensional life. You get to know each character, even if they only appear very briefly."

Carice van Houten plays Maria Oldknow whom she describes as "not a very easy, warm-hearted person. In fact she always seems to be quite busy with herself."

For Liz Trubridge, "Maria was a very difficult part to cast because on the page it could be easily said that she is a rather selfish woman, a very unsympathetic character, living this very privileged, pampered life and not being very kind to her blind daughter. Carice has such humour and warmth and in the scenes when the house is on fire and she's worried about all her possessions, she's managed to turn in something gorgeous – it's so cleverly done."

Dominic West, who plays Caxton, agrees that Maria is a difficult role, but one that van Houten has made into her own and also somehow sympathetic: "Maria is a sexy, bored housewife who is probably a little too young for the responsibilities of the house and so craves a bit of fun and youthful enjoyment and also company and affection, which she eventually finds in the arms of Caxton. Her husband's away all the time and very strict, and as an audience we like him a lot, but I can see Maria's predicament as being one that she's justified in trying to break out of. She's an amazing actress."

Liz Trubridge was unsure whether they would be able to persuade Dominic West to play Caxton, because, as she explains, "Caxton on the page says very little, so it looks like quite a small part. But luckily Dominic saw that his presence is felt throughout the script, this dark presence, which he does brilliantly and he's just there looking and observing and being rather Machiavellian. Wherever we have been able to, when Dominic has been on the set, we've grabbed moments of him lurking in corridors because that's what he does, watches and lurks and hatches terrible plans. Dominic West agrees: "He doesn't say much but he is overtly threatening. I have in mind Oliver Reed as Bill Sykes in 'Oliver' – he's a black crow who hangs over them. He's a really nasty piece of work."

Caxton is particularly nasty to Jacob, played by newcomer Kwayedza Kureya. The butler sees Jacob as someone threatening a system that Caxton likes and currently controls. For Kureya, his character Jacob "is probably the hero of the story in a way, because he's been brought to the house to look after Susan and be her companion. She's been trapped, and Jacob frees her because he helps her to do things that she could not manage before."

Eliza Bennett who plays Susan agrees: "Susan is trapped in the fact that her mother doesn't know how to deal with her blindness. Her father truly loves her, but is away a lot and her brother is jealous that their father loves her more. She's trapped in a house where nobody knows how to deal with her condition. Her father brings Jacob home, to be her eyes, and she goes from being a trapped

character to having a lot of freedom. Jacob releases her and she's able to run and climb trees and, more to the point, to think for herself – all things she hadn't been able to do before.”

Fellowes adds: “The key factor of Susan is that she's blind. It's about freedom – Jacob's an ex-slave who's got away and he's now free and he is brought to help this blind girl become free. He releases her, really. Captain Oldknow spots him and knows that this is the way to bring his daughter a proper life, instead of making her dependent on nurses and nannies, and so in that sense he brings his freedom to her and they are then free together.” He continues: “It's about empowering yourself – Jacob is empowered by Captain Oldknow and he in turn empowers Susan – so their relationship is core to the film.”

### **The Look of the Film**

Julian Fellowes explains: “I had a fantastic team on this. Really, what we were trying to achieve was a contrast between the Regency, where there's quite a lot of money, servants and wonderful clothes, all in brilliant colours, with marvellous lighting – all tremendously romantic, in permanent summer – with Christmas 1944. There you have the war when it's winter and there isn't much money and everything's rather faded and muted. Normally within a film, you establish a palette and work within that, but in this film we're working with two contrasting palettes. It's been interesting for me, but of course it was a challenge, because in a way the production team was designing two films. Alan Almond, our director of photography, has reflected that in the way they have photographed the whole thing. I'm thrilled with what they have come up with, I think it's terrific.”

Producer Liz Trubridge adds: “Alan Almond has done the most beautiful job for us. He's not scared of letting actors walk into the shadow and for this story that's absolutely right. It's exquisite lighting.”

Production designer Luciana Arrighi was hugely inspired by her visit to the Manor at Hemingford Grey in Cambridgeshire. She explains: “I had not read the books, so I immediately did so, after which we visited the original Green Knowe house, where Lucy M. Boston lived. The house is enchanting and a great inspiration for us. It's Norman, with a Georgian façade, and it had a wing which burned down, just as in the book. Lucy M. Boston has written of the objects in the house and you see them when you visit. For me, that was wonderful, as we've been able to incorporate many of them into the film. For those that have read the books, they will notice there are lots of little touches that I've brought into the sets. We saw the original gramophone and in the film it's there in the music room. There's a rocking horse, Russian dolls, birdcages – all things that Lucy Boston wove into her stories. They are all incorporated and I hope it all adds a little magic.”

Arrighi continues: “For me the interesting thing was that the film goes back and forth between two eras. We decided on two looks; the bleak, cold, wartime look, in contrast to the Regency, which was full of vibrant colours in the costumes and sets. To me, that's a very interesting part of the filming process - to keep

experimenting with these looks. For example, the kitchen we have in 1809 is bustling, full of wonderful china, shining copper pots on the shelves, great baskets of foods coming in – it's abundance galore and there are great dinner parties for twenty people being prepared every night. Then you come to 1944 and you know they've just been shopping and they're bringing out the Camp coffee, the ration books are being ticked off and the kitchen is bleak. Even so, in one little corner there's a little stove and there is a little warm corner where the housekeeper has got her magazines and radio. So it's a very different life."

Costume designer Jane Robinson was enticed by the challenges of the script: "It's a beautiful script and a designer's dream because you have the total contrast of the 1944 period with the 1809 period and Julian had some very strong ideas about the colours and tone and how to contrast the 1944 sequences, which would be gloomy, compared to the Regency period, which he wanted to be very lush and lavish and glamorous."

She continues, on the Regency period: "Because the whole story is about the wealth of the family and the jewels, you couldn't really dress Maria in a simple muslin dress and then have her wear big diamonds, rubies and emeralds, so we decided to notch it up and use some very strong colour for her, rather than what everybody is used to seeing from this period."

An element of the Regency story is the theft of Maria's fortune in jewels and Robinson very artfully met the challenge of designing realistic jewels. She explains: "Julian's biggest concern was that we needed a large volume of jewels, but that they needed to look real and not, as Julian would say, as if Maria got them out of a Christmas cracker. I did manage to find a few really good pieces, but for the main necklace of the story I found a painting of Empress Josephine wearing a huge ruby, diamond and pearl necklace and we had that copied and that's the feature necklace and it's huge and hopefully outstanding."

In terms of the Second World War story, Robinson says, "we wanted to make 1944 a little more subdued, a little sadder. A lady is losing her house, her son is missing in the war, she doesn't really much care for her daughter-in-law. It was muted and quiet and it makes a marvellous contrast with the household in the earlier period. In addition, Julian did not want Maggie to look frail; he wanted her to look lovely. She has always been an elegant and aristocratic lady and we thought she'd have had some excellent clothes from the pre-war years."

## Locations

The house is a character in itself, and to this end, it was important to find the best possible location in which to shoot. Therefore, three main houses in addition to Ealing Studios were used, in order to depict various aspects of Green Knowe.

The main house where filming took place was Athelhampton House in Dorset. All the exteriors of Green Knowe are shot there, in addition to the Library and the Great Hall.

The house was built in the late fifteenth century by Sir William Martyn and it remained in his family for four generations, at which time it was passed on to four daughters, none of whom lived at the house. The four shares of the house were finally re-united in 1848, and in 1891 the house was purchased by Alfred Cart de Lafontaine who restored the house back to its former beauty. The house is now owned and run by the Cooke family, in particular Patrick and his wife Andrea, who have opened the beautiful house and extensive gardens to the public.

Julian Fellowes believes that the reason the house is so perfect, especially for this story, is because it was not touched for several hundred years while it remained as four shares. He explains: "If it had remained a gentleman's house at the centre of the estate for a single family it would have been modernized in every period, and because the demands of what a drawing room or dining room should be, it would have been changed to meet the differing requirements of each generation. Obviously, with some houses that's very charming, and it's how they evolve. But in this instance it wasn't touched until the end of the nineteenth century so here is this incredibly romantic fifteenth century house in its completely original form. These are the rooms that the subjects of the Plantagenet kings walked in. That in itself is extraordinary." He continues: "I'm sure it has its own ghosts. It's wonderfully creepy, but in a good way, with slightly cramped passages and a sense of dark, ancient nooks and crannies where strange things might take place."

Luciana Arrighi adds: "I wanted it to feel, visually, that there's always something just round the corner – I felt that whilst shooting at Athelhampton in any case. Athelhampton is wonderful. It's perfect for us, because not only is it a wonderful Elizabethan house, but it looks as if it lacks one wing and so we've put the Georgian wing on it as in the story. Inside, it's a wonderful house, too and we could dress it as we wished."

Douglas Booth, who plays Sefton, found inspiration through the building: "Athelhampton is really beautiful and going into each room you can really get into your character because you can feel how people lived there. There's so much history in the house and it makes it very interesting."

However, although it was perfect as the 'hero' house for the film, it was necessary to find various other locations, as Liz Trubridge explains:

“Athelhampton was perfect, but inevitably, there are some rooms and some corridors which were small and narrow, and due to some of the complexities of technical filming, we had to find a composite house, partly at Ockwells Manor in Maidenhead and also at Nonsuch Mansion in Cheam.”

Built in the mid fifteenth century, Ockwells Manor served as numerous passages, the 1944 dining room and Tolly’s bedroom in the film. It is privately owned.

Julian Fellowes explains the history of Nonsuch Manor in Cheam: “Henry VIII built the enormous Nonsuch Palace and it gradually fell into disrepair until finally Charles II gave it to one of his mistresses who sold it to builders for materials. The whole palace has therefore almost vanished. But quite nearby, still within the grounds, and built with some of the stone from the original Tudor palace, is this Regency house. It was actually built by a merchant. So there is this quite romantic but now absolutely desolate house, where once the rich laughed away the summer nights, which is now empty and falling to pieces. What we were able to do, however, was to photograph an exterior section to use as the wing that was added to Athelhampton.” In addition, the Service Wing of the Mansion has been restored and opened to the public, so all the kitchen sequences were shot there as well as the Regency dining room.

Finally, due to the complexities of trying to film people crawling through chimneys, there were a number of chimney sets built at Ealing Studios.

## About the Book

By Diana Boston

The Chimneys of Green Knowe was published in 1958 (when Lucy M. Boston was 66 years old) and four years after the publication of The Children of Green Knowe, the first in the Green Knowe series. She lived at The Manor at Hemingford Grey from 1939 until her death in 1990. She was on her own, her marriage having failed in 1935. There she created a beautiful garden and, all through the war, gave gramophone record recitals twice a week to officers and men from nearby RAF bases. She also made exquisite patchworks.

She had written a couple of ghost stories and then at the beginning of the 1950s started to think about writing in earnest, mostly for financial reasons, and partly to people the house with a family. The Green Knowe books are based on the house and garden and were illustrated by her son Peter (my late husband) on whom she based Tolly. Lucy wrote about what was here and Peter drew or painted what was here. This makes it very special for visitors to the house and garden who have the chance to walk into the books. It is sometimes difficult for them to separate fact from fantasy!

Lucy also wove into the books some of the history of the house. In 1730 it was doubled in size but the new extension burnt down in 1798 - hence the story of the fire in 'The Chimneys'. When writing this book she spent a couple of days at a school for blind children, talking to them.

After her death in 1990 Peter and I kept the house and opened it to the public. I wrote to Julian Fellowes (probably in 2004) as I was told by a mutual friend that he wanted to make a film based on one of the books. I had also gathered from an article in one of the newspapers that the Green Knowe books had been favourites of his when he was a child. It turned out that the book he particularly wanted to adapt was The Chimneys. At the time the options weren't available. Then, in January 2006, Liz Trubridge contacted me, having read The Chimneys, wanting to know the availability of the options. They had just become available again, so I suggested she should get in touch with Julian Fellowes...and here we are.

I am absolutely thrilled with his adaptation, I think it is a wonderful film which will be enjoyed by all ages.

## **About the Cast**

### **Maggie Smith – Mrs. Oldknow**

Maggie Smith graduated from comedy and revue to major tragic roles, becoming one of our greatest actresses.

She made her first appearance on stage with Oxford University Drama Society (OUDS) in 1952 but her professional debut was in New York in 'New Faces 1956 Revue' as a comedienne. She joined the Old Vic Company in 1959, appearing in 'As You Like It', 'Richard III', 'The Merry Wives of Windsor', and 'What Every Woman Knows'. She played Daisy in 'Rhinoceros' at The Strand in 1960 and received The Evening Standard's Best Actress Award of 1962 for her roles as Doreen in 'The Private Ear' and Belinda in 'The Public Eye' at the Globe Theatre.

She joined The National Theatre in 1963 and was seen at Chichester the same year playing Desdemona, opposite Laurence Olivier's 'Othello'. She played Clea in 'Black Comedy' and the title part in 'Miss Julie', for The National in 1965 – the double bill transferred to Chichester, where in 1969, she was also seen as Margery Pinchwife in 'The Country Wife'. Again at The National, she played Mrs. Sullen in 'The Beaux Stratagem' (having already appeared in the part with The National Theatre Company in Los Angeles) and the title role in 'Hedda Gabler' in 1970. She received her second Variety Club's Best Actress Award for her portrayal of Mrs. Millamant in 'The Way of the World' at Stratford, Ontario in 1976.

Maggie Smith is undoubtedly best known for her fine portrayal of Jean Brodie in 'The Prime of Miss Jean Brodie', which gained her an Oscar in 1969, and the Society of Film and TV Arts Best Actress Award of 1970. A second Oscar followed in 1977 for her part in Neil Simon's 'California Suite' (1978) while, back in the theatre, she was seen in 'Night and Day' in London and on Broadway, 1979/80, followed by the 1980 Stratford, Ontario, season, directed by Robin Phillips when she played Beatrice in 'Much Ado About Nothing', Madam Arkadina in 'The Seagull' and the title role in the world premiere of Edna O'Brien's 'Virginia'. She repeated her success in London in 'Virginia' at The Theatre Royal, Haymarket, again directed by Robin Phillips, for which she again received The Evening Standard Drama Award for Best Actress.

She was nominated for BAFTA's Best Actress Award for her performance in the title role of the 1983 Granada TV play 'Mrs Silly' and appeared in the film of Alan Bennett's 'A Private Function', in which she co-starred with Michael Palin.

In 1985 Smith played a leading role in Merchant Ivory's production of 'A Room With a View'. She also appeared in 'Interpreters' at The Queen's Theatre with Edward Fox. The following year she played Jocasta in Cocteau's 'Infernal Machine', at The Lyric, Hammersmith.

In 1987 she appeared in 'Coming in to Land' at The National Theatre and filmed 'The Lonely Passion of Judith Hearne' for HandMade Films. Smith also appeared in 'Lettice and Lovage' at The Globe Theatre, which transferred to Broadway.

In January 1991 she appeared in 'Hook' for Tri-Star and 'Sister Act' and then in November she starred in 'Memento Mori' for the BBC. Early in 1992 and also for the BBC she starred in 'Suddenly Last Summer' and later that year performed in 'The Secret Garden' for Warner Bros.

In 1993, after completing a West End run playing Lady Bracknell in 'The Importance of Being Earnest', Smith went straight into filming 'Sister Act II' for Disney, and then starred in Edward Albee's 'Three Tall Women' at the Wyndham's Theatre in the West End, followed by the role of Queen Elizabeth in Ian McKellen's 'Richard III' directed by Richard Loncraine. In 1996, she was in 'The First Wives Club' film for Paramount and the feature film 'Washington Square' for Disney. She also performed in one of Alan Bennett's 'Talking Heads' playlets at the Comedy Theatre, London in 1996.

Smith's most recent films include Robert Altman's Oscar-winning 'Gosford Park' and the role of Minerva McGonagall in the 'Harry Potter' franchise.

In the 1970 New Year's Honours List she received the CBE followed by the DBE in 1990. Smith was awarded the Hamburg Shakespeare Prize in 1991, is a Fellow of the British Film Institute, was awarded a Silver BAFTA in 1993, is an Hon. DLitt of Cambridge University, and St. Andrews, and is a patron of the Jane Austen Society. She lives in West Sussex.

### **Timothy Spall – Boggis**

Timothy Spall's most recent film credits include Tom Hooper's 'Damned United', Philip Ridley's 'Heartless', Ed Harris' 'Appaloosa', Tim Burton's 'Sweeney Todd', and Gillian Armstrong's 'Death Defying Acts'. He has also played the role of Peter Pettigrew throughout the films in the Harry Potter franchise.

A long time collaborator with director Mike Leigh, Spall earned BAFTA nominations for his performances in 'Topsy-Turvy' and 'Secrets & Lies' as well as starring in Leigh's 'Life is Sweet' and 'All or Nothing', for which he was nominated for a British Independent and a European Film Award. His many other film credits include Ed Zwick's 'The Last Samurai', Richard Loncraine's 'My House in Umbria', Doug McGrath's 'Nicholas Nickleby', Cameron Crowe's 'Vanilla Sky', Peter Cattaneo's 'Lucky Break', Tony Jaffe's 'Rock Star', Patrice Chéreau's 'Intimacy', Kenneth Branagh's 'Love's Labour's Lost' and 'Hamlet', Bernardo Bertolucci's 'The Sheltering Sky', Clint Eastwood's 'White Hunter, Black Heart', Agnieszka Holland's 'To Kill a Priest' and Frank Roddam's cult classic 'Quadruphenia'.

Spall began his career on the stage, spending two years with the Royal Shakespeare Company and working with directors such as Trevor Nunn and Michael Bogdanov. He has starred in a number of plays, including Stephen Daldry's Royal Court production of 'This is a Chair', Robert Lepage's Royal National Theatre production of 'A Midsummer Night's Dream' and Mike Leigh's Hampstead Theatre production of 'Smelling a Rat', amongst others.

On television, he received BAFTA TV nominations for his work in Danny Boyle's 'Vacuuming Completely Nude in Paradise', Stephen Poliakoff's 'Shooting the Past' and the miniseries 'Our Mutual Friend'. Further television credits include 'Oliver Twist', Nick Renton's 'A Room with a View', Adrian Shergold's 'Pierpoint' and 'Mysterious Creatures', amongst many others.

Spall was awarded an OBE in the Queen's Millennium Honours List.

### **Carice van Houten – Maria Oldknow**

Van Houten's most recent films include Bryan Singer's 'Valkyrie', opposite Tom Cruise, Miguel Sapochnik's 'Repossession Mambo' with Jude Law, Ridley Scott's 'Body of Lies' opposite Leonardo DiCaprio and Agnes Merlet's 'Dorothy Mills'.

Further films include Joram Lürssen's 'Love is All', for which she was awarded the Rembrandt Award as Best Actress and Paul Verhoeven's 'Black Book', for which she also won a Rembrandt Award, in addition to Best Foreign Actress at the Osaka Film Festival, Golden Calf Best Actress at the Netherlands Film Festival and nominations for the Saturn Award for Best Actress, the European Film Award for Best Actress and Most Promising Actress at the Chicago Film Critics' Awards.

She has also starred in numerous other films in her native Holland, including Vincent Bal's 'Minoes', for which she won the Children's Jury Award for Best Actress at the Artek International Children's Film Festival, a Golden Calf for Best Actress at the Netherlands Film Festival and the Camério Best Actress at the Carroussel International du Film as well as Martin Koolhoven's 'Suzy Q', for which she won a Golden Calf for Best Actress at the Netherlands Film Festival.

Van Houten has won a number of awards for her work on stage, and recently played the title role of The Duchess of Parma, in addition to productions for Theatercompagnie under director Theu Boermans and several Kleinkunst-academie productions.

She has also appeared in various productions on Dutch television and won the Dutch Best Audio Book Narrator Award for her reading of 'The Diary of Anne Frank'.

Van Houten appeared in Vanity Fair's Hollywood Edition (March 2008), photographed by Wayne Maser and was last year named "Woman of the Year" by New York Magazine.

### **Alex Etel – Tolly Oldknow**

14-year-old Etel played the leading roles in both Jay Russell's 'The Water Horse' and in his debut film Danny Boyle's 'Millions'.

On television, he starred in Steve Hudson's BBC production of 'Cranford Chronicles'.

### **Pauline Collins – Mrs. Tweedie**

Best known on film in the title role of Lewis Gilbert's 'Shirley Valentine', Pauline Collins won numerous Best Actress awards for her performance including the BAFTA, the Evening Standard British Film Award and Oscar and Golden Globe Award nominations.

Other film credits include Ian Sharp's 'Mrs. Caldicott's Cabbage War', Bruce Beresford's 'Paradise Road', Michael Verhoeven's 'My Mother Courage' and Roland Joffé's 'City of Joy'.

Collins' extensive work on stage includes director Simon Callow's 'Shirley Valentine', both in the West End and on Broadway, in addition to his production of 'Shade' at the Vaudeville, Michael Rudman's 'Going Straight', Alan Strachan's West End productions of 'Woman in Mind' and 'Confusions', Peter Egan's 'Rattle of a Simple Man', Michael Blakemore's Royal National Theatre production of 'Engaged' and Bob Chetwyn's 'The Importance of Being Earnest', amongst numerous others.

On television, Collins has been seen in Jeremy Webb's 'What We Did On Our Holidays', Justin Chadwick's BBC production of 'Bleak House', 'Dr. Who', in which she played Queen Victoria, Simon Curtis' 'Man and Boy', Michael Whyte's 'The Ambassador', Steven Frears' 'Wodehouse Playhouse', Marc Miller's 'Thomas and Sarah', Piers Haggard's 'No Honestly' and Bill Hayes' 'Upstairs, Downstairs' for which she was BAFTA-nominated.

### **Dominic West – Caxton**

Best known for his television work in HBO's five-season show 'The Wire' and Channel 4's 'The Devil's Whore', in which he played Oliver Cromwell, West's most recent film credits include Lexi Alexander's 'The Punisher II', Zack Snyder's '300' and Peter Webber's 'Hannibal Rising'.

Amongst his numerous other film credits are Joseph Ruben's 'The Forgotten', Mike Newell's 'Mona Lisa Smile', Stephen Herek's 'Rockstar', George Lucas', 'Star Wars Episode One: The Phantom Menace', Ferdinand Fairfax's 'True Blue', James Ivory's 'Surviving Picasso' and Richard Loncraine's 'Richard III'.

His theatre performances include The Old Vic productions of director Sir Peter Hall's 'Waste' and 'The Seagull' for which he won the Ian Charleson Award, Peter Gill's Royal National Theatre Production of 'The Voysey Inheritance' and Trevor Nunn's Duke of York's Theatre production of 'Rock 'n' Roll', amongst many others.

West's other television credits include Stephen Whittaker's ITV production of 'Nicholas Nickleby', Douglas Mackinnon & Robin Sheppard's BBC production of 'Out of Hours' and Arthur Allan Seidleman's Hallmark production of 'A Christmas Carol'.

### **Hugh Bonneville – Captain Oldknow**

Hugh Bonneville was a member of the National Youth Theatre, studied Theology at Cambridge and made his professional debut at the Open Air Theatre, Regent's Park in 1986, bashing a cymbal in 'A Midsummer Night's Dream', while understudying Ralph Fiennes. He subsequently spent several seasons with the National Theatre and two years at the RSC where his work, which included playing Laertes to Kenneth Branagh's Hamlet, brought him a nomination for The Ian Charleson Award. Other theatre work also includes 'Habeas Corpus' at the Donmar, directed by Sam Mendes and seasons at Colchester, Leicester Haymarket and Chichester. He also appeared in 'My Night With Reg' at the Criterion & Playhouse, 'Us and Them' at the Hampstead Theatre and Kevin Spacey's 'Cloaca' at the Old Vic.

In recent years Bonneville has become a familiar face to television audiences, with leading roles in 'The Cazalets', 'Take a Girl Like You', 'Armadillo', 'Daniel Deronda' and 'The Commander'. He appeared in the Emmy award-winning 'The Gathering Storm' and played the poet Philip Larkin in 'Love Again'. More recent credits range from comedies like 'The Robinsons', 'The Vicar of Dibley' and 'Freezing', to hard-hitting dramas such as 'Tsunami: The Aftermath' and 'Five Days'. In 2007, Hugh received critical acclaim for his solo performance as Mr Pooter in BBC4's 'Diary of a Nobody' and in 2008 he appeared in 'Miss Austen Regrets', 'Filth: The Mary Whitehouse Story', 'Bonekickers' and 'Lost In Austen'. Reprising the role he created in 'Five Days', Hugh recently appeared in 'Hunter' on BBC1, to be followed by the role of Gordon Hamm in 'Legally Mad', a new series for NBC, written by David E. Kelley, creator of 'Ally McBeal' and 'Boston Legal'.

Bonneville made his feature film debut in 'Mary Shelley's Frankenstein' in 1993, directed by Kenneth Branagh. He has since appeared in a dozen films, including

'Mansfield Park', 'Asylum', 'Scenes of a Sexual Nature', 'Man To Man' and Richard Eyre's 'Stage Beauty'. He won the New Talent Award at the Berlin Film Festival and a BAFTA nomination as Best Supporting Actor, for his portrayal of the young John Bayley in 'Iris'. Bonneville is perhaps best known as Bernie, the dozy stockbroker, in Richard Curtis' 'Notting Hill', directed by Roger Michell. Forthcoming film releases include 'Hippie Hippie Shake', 'Shanghai', 'Knife Edge', '1939' and 'French Film', for which Hugh recently won Best Actor at the Monte Carlo Film Festival.

In the mid 1990s, Bonneville co-produced 'Beautiful Thing' at the Duke of York's Theatre and wrote 'Half Time' with Christopher Luscombe, which he also directed.

He is a patron of the medical charity Merlin and lives in West Sussex with his wife and son.

### **Eliza Bennett – Susan**

17-year-old Bennett has most recently starred on film in Iain Softley's 'Inkheart'. Her other film credits include Josef Rusnak's 'The Contractor' and 'Victims', Kirk Jones' 'Nanny McPhee' and Martha Coolidge's 'The Prince and Me'.

Her theatre work includes Jemima in 'Chitty Chitty Bang Bang' at the London Palladium and on television Bennett has appeared in John Harrison's 'Supernova', 'Marple: By the Pricking of my Thumbs' and Nickleodeon's 'The Crunch'.

### **Kwayedza Kureya – Jacob**

'From Time to Time' marks Kureya's film acting debut.

He first came to the public's attention last year when he reached the semi-finals of the talent show 'I'll Do Anything', which searched for an unknown child to play the title role in a West End production of 'Oliver'.

Kureya has done as much acting, singing and dancing at school as he possibly can and was a member of TheatreTrain.

## **Douglas Booth – Sefton**

'From Time to Time' is Douglas Booth's film debut.

Booth was accepted into the National Youth Theatre in 2006 and also has a place on the double drama class at Junior Guildhall.

With the Youth Theatre attached to Sevenoaks Playhouse, Booth has appeared in 'Rebellion', 'After Midnight, Before Dawn', 'Pride and Prejudice' and 'Headstrong' and, with the Sackville Children's Choir, he has performed in 'The Wind in the Willows', 'The Magician's Nephew', 'The Lion, The Witch and the Wardrobe' and 'Peter Pan'.

## **About the Crew**

### **Julian Fellowes – Writer/Director**

Julian Fellowes was catapulted into Hollywood's A-list of writers when he received the Oscar for Best Original Screenplay in 2002 for 'Gosford Park', which was his first produced film. His work was also honoured by the Writer's Guild of America, The New York Film Critics' Circle and the National Society of Film Critics for Best Screenplay and Fellowes was named ShoWest 2002's Screenwriter of the Year. The film was directed by Robert Altman, and starred Emily Watson, Maggie Smith, Helen Mirren, Kristin Scott Thomas and Ryan Phillippe, and received a total of 7 Oscar nominations, including Best Picture.

Fellowes made his directorial debut with Fox Searchlight's critically-acclaimed 'Separate Lies' (2005), based on the novel by Nigel Balchin and starring Tom Wilkinson, Emily Watson and Rupert Everett, for which he received the Best Directorial Debut award from the National Board of Review. His other recent credits include the screenplay for Focus Features' release 'Vanity Fair' (2004), directed by Mira Nair and starring Reese Witherspoon and Jonathan Rhys Meyers; and the comedy 'Piccadilly Jim' (2004), based on P.G. Wodehouse's novel and starring Sam Rockwell, Brenda Blethyn, Allison Janney, and Tom Wilkinson.

His latest screenplay is 'The Young Victoria' (starring Emily Blunt), a biographical drama about the legendary English Queen, produced by Graham King and Martin Scorsese's Initial Entertainment.

Other upcoming screenplays for Fellowes include the thriller 'The Tourist', as well as 'Emma and Nelson', a period drama about Emma Hamilton, the mistress of the famous admiral Lord Nelson.

In addition to writing three major films in a row, Fellowes also authored the novel Snobs, an international best-seller, which was published in the United States in 2005 by St. Martin's Press. His first children's book, The Curious Adventures of the Abandoned Toys (Henry Holt Books for Young Readers) is a delightful story about Doc, the once plush stuffed bear with the mended ear who meets new friends and has new adventures when he winds up in a city dump, and is sure to become a modern classic.

His latest novel Past Imperfect (published by Weidenfeld & Nicolson), the entertaining and clever story of a dying man's quest to find the heir to his £500 million fortune, was published last October. The paperback was recently included in the Sunday Times best-seller list.

Not limiting his talents to film and publishing, Fellowes has also written the "book" for the Tony-nominated stage production of 'Mary Poppins', based on both P.L. Travers's cherished stories and the classic 1964 Walt Disney film. A co-production between Disney and Cameron Mackintosh, 'Mary Poppins' is directed

by award-winning director Richard Eyre, with co-direction and choreography by Matthew Bourne. It opened in London's West End in 2004 to rave reviews after a short run in Bristol, and ran for three years. The musical opened on Broadway at the New Amsterdam Theatre on November 16<sup>th</sup> 2006, and its North American national tour was launched at Chicago's Cadillac Palace Theatre on March 25<sup>th</sup>, 2009.

Fellowes, an actor, writer, lecturer and producer, was educated at Ampleforth College in Yorkshire and Magdalene College, Cambridge. On leaving university, he studied at the Webber Douglas Academy of Dramatic Art. He completed his training in repertory theatre at Northampton and Harrogate before making his West End début in 'A Touch of Spring' by Sam Taylor at the Comedy Theatre.

In London, he has played The Criterion, The Gielgud and The Vaudeville as well as appearing in 'Futurists' by Dusty Hughes at the Royal National Theatre. Best known for his portrayal of the incorrigible Lord Kilwillie in the BBC's popular Sunday night series, 'Monarch of the Glen', he was also featured in 'Aristocrats' as the 2<sup>nd</sup> Duke of Richmond for the BBC. Other credits include 'Our Friends in the North', 'For the Greater Good', 'Dirty Tricks' and 'Sharpe's Regiment'. In the cinema, he was seen in 'Shadowlands' with Anthony Hopkins, 'Damage' with Jeremy Irons, 'Place Vendôme' with Catherine Deneuve and 'Tomorrow Never Dies' with Pierce Brosnan.

Fellowes began his screenwriting career in 1994, with his successful adaptation of 'Little Lord Fauntleroy' (from Frances Hodgson Burnett's classic novel of the same name). The BBC miniseries, directed by Andrew Morgan, was honoured with an International Emmy Award as well as a Banff Festival Award. Fellowes subsequently adapted and produced for the BBC 'The Prince and the Pauper' (from Mark Twain's classic story), which was directed by Andrew Morgan and nominated for a BAFTA Award. Fellowes has also lectured in a variety of settings from Naples, Florida to Venice, Italy.

Fellowes is married to Emma, née Kitchener and they reside in Dorset.

### **Liz Trubridge – Producer**

For television, Liz most recently produced Frank McGuinness' BBC film 'A Short Stay in Switzerland' directed by Simon Curtis and starring Julie Walters and Harriet Walter. She has also developed and produced director John Woods' 'Sex, Chips & Rock 'n' Roll' which starred Phil Daniels and Joseph McFadden and was written by Debbie Horsfield, with whom she previously collaborated when she developed and produced two series of the writer's 'The Riff Raff Element', directed by Simon Cellan Jones, which was nominated for a BAFTA for Best Series.

Trubridge also produced the short film 'Pas de Trois' which was financed by private investors from business and the media wishing to raise the profile of the short film genre.

Having started her career in the BBC drama department, Trubridge gained her experience as a Production Manager, a Location Manager and a First Assistant Director on numerous projects from 'Doctor Who' to 'The Devil's Disciple' with Patrick Stewart and as a Script Editor on Frank McGuinness' and 'The All of It' .

Trubridge is currently in development on a number of film and television projects with Frank McGuinness, Simon Farquar and Andrew Martin. She has acquired the rights to six Penny Vincenzi books and set up Pivotal Pictures to produce film and television adaptations. Sharman Macdonald is writing the first feature version of Penny Vincenzi's 'Windfall'.

### **Alan Almond B.S.C. – Director of Photography**

Alan Almond's most recent films include Paul Weiland's 'Made of Honor', Mark Mahon's 'Strength and Honour', Udayan Prasad's 'Gabriel and Me' and Ed Bye's 'Kevin and Perry'.

Further film credits include Adrian Edmondson's 'Guest House Paradiso', Luke Watson's 'Greenwich Mean Time', Simon Shore's 'Get Real' for which he won the Jury Prize for Best Cinematography at the Dinard Film Festival and Udayan Prasad's 'My Son the Fanatic' and 'Brothers in Trouble'.

On television, Almond has worked on the BBC's recent drama 'Little Dorrit', two episodes of 'Agatha Christie: Poirot', Nicholas Renton's 'A Room with a View' and 'Jericho', 'Foyle's War', 'The Forsyte Saga' and David Richard's BBC production of 'The Taming of the Shrew' amongst numerous others.

He has also worked on several documentaries for Channel 4 and ZDF and numerous commercials.

### **Luciana Arrighi – Production Designer**

Oscar-winning Production Designer Luciana Arrighi's most recent film credits include Thaddeus O'Sullivan's 'Churchill', Oliver Parker's 'Fade to Black' and 'The Importance of Being Earnest', Istvan Szabo's 'Being Julia' and Neil LaBute's 'Possession'.

A long-time collaborator with Merchant Ivory, Arrighi won an Oscar for her work on 'Howards End' for which she was also BAFTA-nominated and also worked on 'The Remains of the Day', for which she was Oscar-nominated, and 'Surviving Picasso'. Further films include her Oscar-nominated work on Andy Tennant's 'Anna and the King', for which she was also nominated for an Art Directors Guild

Award, Michael Hoffman's 'A Midsummer Night's Dream', Peter Kassovitz's 'Jakob the Liar', Gillian Armstrong's 'Oscar and Lucinda', 'Mrs. Soffel' and 'My Brilliant Career', Ang Lee's 'Sense and Sensibility' for which she was BAFTA-nominated and collaborations on John Schlesinger's 'The Innocent', 'Madame Sousatzka' and 'Sunday Bloody Sunday', amongst numerous other films.

Arrighi has also production-designed an opera, 'Peter Grimes' for John Schlesinger in Milan and Los Angeles and worked as a costume designer on numerous productions around the world including John Schlesinger's 'Un Ballo in Maschera', Peter Wood's 'Othello', Elijah Moshinsky's 'Tannhäuser', 'I Vespri Siciliani', 'Il Trovatore' and 'The Makropoulos Case'.

For the theatre, she has worked as a Production Designer on John Schlesinger's 'I and Albert' in the West End as well as Rex Cramphorn's 'Visions' and Richard Wherrett's 'A Precious Woman' and she has worked as Costume Designer on Peter Wood's 'School For Scandal' at the Royal National Theatre, Elijah Moshinsky's 'Ring Around The Moon' and Jim Sharman's 'Cyrano de Bergerac'.

Arrighi's television credits include Anthony Paige's 'My Zinc Bed', an Emmy nomination for her work on Richard Loncraine's 'My House in Umbria' and a BAFTA win for his 'The Gathering Storm'.

### **John Wilson A.C.E. – Editor**

John Wilson is one of Britain's leading film editors. He has been responsible for some of the most highly acclaimed British features of the last 25 years. After art school in Portsmouth, where he qualified as a graphic designer, John began his film career at the Central Office of Information where, at 25, he became one of Britain's youngest film editors.

Cutting his teeth on documentaries, it was while at the COI that he met Peter Greenaway – a long and fruitful collaboration which saw John editing all of Greenaway's prolific output of music documentaries and arts programmes for television, as well as five feature films over the next eight years, beginning with 'The Draughtsman's Contract' (1981) and culminating in the highly acclaimed 'The Cook, the Thief, his Wife and her Lover' (1989).

John's career then broadened into a raft of critically acclaimed feature films and television dramas including the massively successful 'Billy Elliot' (2000) which gained 13 BAFTA and three Oscar nominations including a BAFTA and an American-Eddie nomination for Best Film Editing. Following this US nomination, John was invited to join American Cinema Editors (A.C.E.): he is one of the few British film editors to enjoy membership of this prestigious society.

In 2006, John edited the film version of Alan Bennett's multi-award winning play 'The History Boys', directed by Nicholas Hytner for Fox Searchlight, BBC Films and DNA.

He recently put the finishing touches to 'Good', the long awaited screen adaptation of C.P. Taylor's highly successful play. Directed by Vicente Amorim and starring Viggo Mortensen as John Halder, the film will be released next year.

### **Jane Robinson – Costume Designer**

Oscar-nominated for her work on Charles Sturridge's 'A Handful of Dust', amongst Jane Robinson's numerous films are Thaddeus O'Sullivan's 'Ordinary Decent Criminal', Martha Coolidge's 'Out to Sea', 'Angie' and 'Rambling Rose', Glen Gordon Caron's 'Picture Perfect', Howard Franklin's 'Larger Than Life', Ron Underwood's 'Speechless', Luis Llosa's 'The Specialist', Tony Richardson's 'Blue Sky', Paul Schrader's 'The Comfort of Strangers' and Dick Lowry's 'Murder With Mirrors'.

Robinson's extensive work in theatre includes West End productions of Kevin Billington's 'Veterans Day', Harold Pinter's 'Circe and Bravo', Bob Ackerman's 'Torch Song Trilogy' and Charles Sturridge's 'The Seagull'.

Her most recent television credits include Anthony Page's 'My Zinc Bed', John Crowley's 'Celebration', Ferdinand Fairfax's 'Egypt', Robert Dornhelm's 'Spartacus', Dick Lowry's 'Attila the Hun', Bill Pullman's 'The Virginian' and Goldie Hawn's 'Hope'.

Amongst Robinson's other television credits are her Emmy-winning work on both Charles Jarrott's 'Poor Little Rich Girl' and Marvin J. Chomsky's 'Anastasia', her Emmy-nominated work on Anthony Pullen Shaw's 'Mrs. 'Arris Goes to Paris', her BAFTA award-winning and Emmy-nominated work on 'Brideshead Revisited' and her Emmy-winning and BAFTA-nominated work on James Cellan-Jones' 'Jennie – Lady Randolph Churchill'.

### **Ilan Eshkeri – Composer**

Ilan is a British film composer known for his scores to 'Stardust', 'Layer Cake', 'Hannibal Rising' and Most Recently 'The Young Victoria' as well as his collaborations with Annie Lennox, Take That and David Gilmour.

Born in London into a musical family, Ilan grew up playing violin and later took up guitar and played in bands. He studied music and English literature at Leeds University, and after worked with one of film music's greats; Michael Kamen learning first-hand the techniques of film composition.

Ilan's first box office success was 'Layer Cake' directed by Matthew Vaughn and starring Daniel Craig, which earned Ilan a nomination for 'Discovery of the Year' at the world soundtrack awards. Ilan's relationship with Vaughn, continued when he composed the award-winning score for 'Stardust', starring Robert De Niro, and Michelle Pfeiffer and Claire Danes.

Ilan is currently scoring Oscar winning producer Christian Colson's 'Centurion'. He just completed Warner Bros.'s 'Ninja Assassin' directed by James McTiegue and produced by Joel Silver and the Wachowski brothers, as well as Oscar winner Julian Fellowes' 'From Time To Time'. He recently scored 'The Young Victoria', Jean-Marc Vallee's dramatisation about Queen Victoria's early reign, starring Emily Blunt, The score has earned critical acclaim especially in classical circles because of it's use of well known music which was woven into the score.

Ilan's style demonstrates his love of orchestral music and classic film scores as well as contemporary music; his music prioritises authenticity, utilising real instruments and the integrity of live performances. Working with real musicians, whether acoustic or electronic is at the core of Ilan's convictions and he holds close affiliations with many of the world's greatest musicians, working in partnership with them during the creative process. In his view, if music is the soul of a movie then capturing an emotional performance is key to its success.

Ilan has also collaborated with various songwriters; he worked with Annie Lennox re-arranging some of her best known songs to critical acclaim, such as 'Sweet Dreams' and 'Here Comes the Rain Again' for orchestra and band. He has been on tour supporting David Gilmour and programmed strings on Gilmour's hit solo album 'On An Island.' Ilan also co-wrote the hit single 'Rule The World' with Take That and Most recently wrote Sinead O'conor's Single 'Only You' for The Young Victoria

## **Ealing Studios**

Ealing Studios is an independent British studio that produces feature films and television for worldwide distribution and exploitation, and provides facilities to the media and production industry.

Ealing Studios is the oldest continually operating film studio in the world, and in over 105 years has produced films ranging from the first screen version of Hamlet in 1912, through the 1940's and 1950's classics, The Ladykillers, The Lavender Hill Mob, Passport to Pimlico, Kind hearts and Coronets, and more recently, The Importance of Being Earnest, Valiant, St Trinian's, Easy Virtue, and a new adaptation of Dorian Gray.

In 2007, Ealing Studios launched Ealing Studios International, the sales arm of the studios. Ealing Studios International is an integral part of the studio framework, providing input and support from the earliest stages of development, though production and distribution of its films.