



Searchlight Pictures Presents
In Association with Film4 and TSG Entertainment
A Blueprint Pictures Production

ALL OF US STRANGERS

Starring
Andrew Scott
Paul Mescal
With **Jamie Bell**
And **Claire Foy**

Written and Directed by **Andrew Haigh**
Based on the novel by **Taichi Yamada**
Produced by **Graham Broadbent, Peter Czernin, Sarah Harvey**
Executive Produced by **Diarmuid Mckeown, Ben Knight, Ollie Madden, Daniel Battsek, Farhana Bhula**
Co-Produced by **Jeremy Campbell, Emma Mager**
Cinematography by **Jamie D. Ramsay, SASC**
Production Design by **Sarah Finlay**
Costume Design by **Sarah Blenkinsop**
Hair and Make-up by **Zoe Clare Brown**
Casting by **Kahleen Crawford**
Edited by **Jonathan Alberts, ACE**
Music by **Emilie Levienaise-Farrouch**

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Running Time: 105 minutes

Rated: R

ALL OF US STRANGERS

One night in his near-empty tower block in contemporary London, Adam (Andrew Scott) has a chance encounter with a mysterious neighbor Harry (Paul Mescal), which punctures the rhythm of his everyday life. As a relationship develops between them, Adam is preoccupied with memories of the past and finds himself drawn back to the suburban town where he grew up, and the childhood home where his parents (Claire Foy and Jamie Bell), appear to be living, just as they were on the day they died, 30 years before.

Searchlight Pictures presents, in Association with Film4 and TSG Entertainment, a Blueprint Pictures Production, **ALL OF US STRANGERS**, produced by Graham Broadbent, Pete Czernin, Sarah Harvey. Written and Directed by Andrew Haigh, based on the novel Strangers by Taichi Yamada, the film stars Andrew Scott, Paul Mescal, with Jamie Bell and Claire Foy. Cinematography is by Jamie D. Ramsay, SASC, with production design by Sarah Finlay, costume design by Sarah Blenkinsop, hair and make-up by Zoe Clare Brown. The editor is Jonathan Alberts, ACE, with the music by Emilie Levienaise-Farrouch.

About the Production

ALL OF US STRANGERS is the latest film from esteemed British filmmaker **Andrew Haigh** (*Lean on Pete*, *45 Years*, *Weekend*). The hauntingly poignant and hypnotic story of loss and love (and everything in between), is inspired by the novel *Strangers* by venerable Japanese author Taichi Yamada. First penned in 1987 and translated into English in 2003, Haigh's adapted screenplay gives it a contemporary and personal touch.

In June of 2017, **Graham Broadbent** and **Sarah Harvey** of Blueprint first pitched their creative vision for the film to Yamada and his family. Says Harvey, "It was important for all of us to invest in the emotional core of the story, perhaps more so than the traditional ghost elements of the story."

Following this, Blueprint proceeded to look for the perfect writer/director to adapt the material. They immediately sent the book to Haigh, with whom they had wanted to work with for some time. They felt he had the right sensibility – he had shown a great aptitude for nuanced character work in his films *Weekend* and *45 Years*, as well as TV's 'The North Water'.

"Sarah and I tried to match talent to material to see if we could find some thread," says Broadbent. "Andrew had never done anything in this area before, but he responded to the book and I was beautifully surprised, because I'd wanted to make a film with him for ages."

Recalls Haigh, "What I loved about the novel was its central conceit: what if you met your parents again long after they were gone, only now they're the same age as you? It seemed such an emotional way to explore the nature of family. That became my starting point."

By late 2017 – and with Yamada's blessing – he along with Blueprint pitched the project to **Daniel Battsek** and **Ollie Madden** at Film4, who came on board and funded the development.

Haigh placed the story in a world more recognizable to his own.

"Adapting the book was a long and sometimes painful process," Haigh admits. "I wanted to pick away at my own past as Adam does in the film. I was interested in exploring the complexities of both familial and romantic love, but also the distinct experience of a specific generation of gay people growing up in the 80s. I wanted to move away from the traditional ghost story of the novel and find something more psychological, almost metaphysical."

Haigh has masterfully stuck to his word, transcending the tropes of a 'ghost story'.

"We really needed an auteur who had a clarity of vision to adapt the story," says Broadbent. "He had a very clear vision of what he was trying to say, the themes that he was exploring, and that doesn't always happen."

Yamada and his family were incredibly respectful of Haigh's vision, which changed the central character of the story to a gay man, and when they ultimately read the script, they gave their blessing to make the film.

The project then attracted the remarkable acting quartet that is **Andrew Scott** (*Spectre*, 'Fleabag'), **Paul Mescal** (*Aftersun*, 'Normal People'), **Jamie Bell** (*Billy Elliot*, *Film Stars Don't Die in Liverpool*), **Claire Foy** (*Women Talking*, 'The Crown').

“I was immediately blown away by the script,” says **Scott**, who plays the lead role of Adam. “It’s incredibly personal to him [Haigh], but like great writers, he makes you feel like it’s personal to everybody, and I felt very attached to it.”

“It’s such a lovely concept,” continues **Bell**, who plays ‘Dad’. “There’s been other films that have dealt with the afterlife, or tricking audiences into thinking that people are alive when they’re not. Very successful versions of that have mostly been in an intense genre space. We don’t really see these movies in a dramatic space.”

Scott adds, “Andrew is one of those very rare people – he’s very likeable and a wonderful person, but also incredibly gifted at his job. We all found him to be very open and amenable. He’s really confident, and he knows what he wants, but he does that without ego. And he’s great fun.”

Scott’s co-star **Mescal**, who plays Harry, has long-admired Haigh. “He knows everything about the characters that he’s written. If we came to him with ideas, he’ll entertain them because he knows that what we do as actors is important, and I love that,” he explains. “I love how unsentimental he is with his style of direction, but he manages to hold onto the truth, which allows it to feel honest and moving.”

As **Foy**, who plays ‘Mum’, puts it, “he is so unassuming. The least aggressive director you could ever find.”

Broadbent concludes, “We’ve had the advantage of bringing Haigh’s extraordinary, beautiful filmmaking to a story that has dramatic, romantic and metaphysical bones – and who has a better point of view on that than him?”

The Characters

ADAM

There’s a textured, indelible sense of pathos that runs through **ALL OF US STRANGERS**, and the vast majority of the film’s complexities sits firmly on the shoulders of the protagonist Adam, played with a stunning conviction by **Andrew Scott**.

Adam is a forty-something gay screenwriter living in a new build apartment block in London. He’s an orphan. He’s single, lonely. He carries around the burden of grief from a traumatic episode in his youth that saw both parents killed in a car crash. A ‘clich’*é*, he claims.

“Adam is a very solitary figure,” says Scott. “He’s described by his mother as a very gentle and compassionate person. It’s been a tough role to play, in the sense that you have to go to very vulnerable places. But that’s a kind of privilege, in a way.”

Producer Harvey explains that it was a no-brainer casting Scott in the lead role. “Andrew was our number one choice, so it was a dream that we got him. There are very few people who can carry off a lot of these internal emotions, and he was perfect for that.”

Adds Haigh, “Andrew Scott was in my mind from the start. I have admired him as an actor for a long time. And while it is not the case with every queer role, it was important for

me that our lead shared the same sexuality as the character. There are many nuances I was searching for in the film's exploration of queerness, and I needed someone who could understand that on a profound level."

A part as multi-faceted as Adam is always going to be something of a challenge for any performer. Continues Haigh, "I think Andrew very much enjoyed the process, but I don't think it was easy. He had to access the child in him as well as the adult. How Andrew oscillated between the two was a wondrous thing to watch."

"I've known Andrew for a very long time and I love him very much," says his on-screen mother Foy. "I already said to Andrew Haigh that there's going to be absolutely no problem with me having a very deep relationship with Andrew – I already feel that for him."

HARRY

Harry lives in the same apartment block as Adam, and after propositioning his neighbor one drunken evening, the two eventually become romantically involved. Their intensely passionate and transformative love affair has a transcendent power for them both.

The role of Harry belongs to one of the most in-demand actors working today, the recent Academy Award® nominated Irish actor **Paul Mescal**. As producer Harvey says, "We were just very lucky to get him at the right time."

"I think their loneliness mirrors each other," Mescal says of his character's relationship with Adam. "He feels like a little boy, to me – like somebody who should be a lot happier than he is, and the world tells him that he should be, but he's not. He hides behind being sex positive and sex forward, and being fun, and he has a somewhat casual but problematic relationship with drugs and alcohol – he's trapped," he continues. "I recognize him in little bits of myself and friends and young men in the world."

Mescal is undoubtedly a gifted actor and, much like the quartet of actors in this film, he has plenty to work with that stretches his talents and ability. With the story being driven by its strength of character, Haigh knew he could depend on Mescal.

"Paul's just a great, very naturalistic actor, I've liked him for a long time," says Haigh. "He has a really interesting mix of sensitivity and strength, and that's a fascinating combination to me. There's something about him that draws you to him, and that's what you need Harry to be: you need Adam to feel like he's being drawn to Harry."

While on-screen chemistry between two exceptionally talented actors can be unpredictable and an intangible force, Haigh explains how he ensured the characters built up that relationship to enrich what we see on screen. "We went to a gig, we hung out, we talked about our lives. The chemistry was there from the start, and my role was simply to harness it."

Scott too was thankful for the casting of Mescal, affirming Haigh's belief that their off-screen trust for one another helped enrich their performances.

"Paul is incredibly gifted, and I would have found this a very different situation with someone else. He's very instinctive and sensitive, he cares an awful lot," says Scott. "We had to do quite a lot of intimate scenes together, and it's very important that you have someone

you can laugh with, and someone who's got your back. There's a lot of sadness to this story, but he's got an ability to play lightness, which not a lot of actors have."

MUM & DAD

Much of the film's emotional punch comes from the tender, heart-wrenching, and healing bond between Adam and his parents, when he returns to his childhood home and spends time with them. His deceased parents, who are alive, and the same age they were when they died. It's a unique and endearing sense of absurdity, yet one that almost instantly feels normal.

Much of the hardest work came in the casting process. Finding actors who you believe could be the parents to another actor, actually of a similar age, both physically and spiritually entwined, was challenging.

"I needed to find actors that looked and made sense as Andrew's parents, perhaps as my own parents too," Haigh says. "It was about thinking of them together as a family."

With **Jamie Bell** and **Claire Foy** playing 'Dad' and 'Mum', Haigh found the right duo to bring normalcy to an unusual setting. Says Bell, "Andrew [Haigh] came behind the cameras during the shoot a couple times, I think it was on the first day, and he said to me and Claire, 'This just feels so weird. It feels like you're his parents.' And it did, but it never felt odd."

Bell had little hesitation in accepting the role. He says, "The script is so well-written, it really moved me."

He also explains that tapping into the emotional side of the narrative was made easier to accomplish when you have a filmmaker with such a personal connection and perspective to the material.

"With subject material like this – already so sensitive and emotional – having that very personal element from the top down was all too enticing," Bell continues. "The role is gorgeous."

Bell's on-screen partner Foy also explains that though it may appear slightly weird on paper, it actually felt, even more weirdly, just normal.

"I never found it a struggle," she explains. "I knew that I was playing her as how Adam remembered her. Really weirdly, we felt like a family. Really bizarre."

"I just believed that they were my parents, and I think sometimes that sort of audacity in filmmaking is lacking," adds Scott. "We're asking the audience to do a little bit of work and to go there imaginatively."

Bell loved working alongside Foy, and also admired the choice in having the mother be more uncomfortable than the father when it came to learning of her son's sexuality – which is the less common approach in storytelling.

"My God, I love Claire," Bell smiles. "Our part of the film is so specific to the bigger narrative, and she's such a skilled actor. She has a complicated role: she is less accepting of who Adam is, of who he's become, and that was one thing that I found really interesting and refreshing. You could imagine that the father would be the one to be uncomfortable with the

idea that his son is gay. It adds this layer of complexity to ‘Mum’s character that Claire’s handled beautifully.”

Adam coming out to his parents, finally, is one of the key narrative forces within this tale, and is handled with an adept, delicate touch that makes for some of the film’s most moving sequences – down to the subtlety of the writing, but also the strength of the performances.

“When you work with fantastic people you never have to worry,” says Bell. “It just feels so great to work on something where you’re just enthralled by the actors working opposite you.”

Creating the World(s)

“I could see all the good things, in life I’ve never had”

- Patsy Cline

If I Could See the World (Through the Eyes of a Child)

Though **ALL OF US STRANGERS** is set in a singular time frame and era, the sequences when Adam returns to his childhood home to see his parents take place in a 1980s version of our world, as though stepping into a dream, a hazy, nostalgia-induced memory. To enforce the notion of realism and play up Haigh’s personal connection to the story, some of these scenes were shot in his actual childhood home.

“When I thought of a childhood home, it was my own, and as we were preparing to shoot, I went back to the area I grew up, just outside of Croydon,” Haigh explains. I hadn’t been there for forty years, not since I moved away when I was ten. Perhaps foolishly, I decided it might be a good idea to try and film in the house where we used to live. ”

While there are inevitable changes to the house Haigh once knew (not least due to a few changes of ownership), the director admits that dressing the new set didn’t require as much work as he envisaged.

“The guy that lives in the house now hadn’t decorated it for thirty years. So much of it was still the same. It was like stepping into a half-remembered memory. It was the strangest of feelings.”

According to Scott, Haigh appeared unnervingly calm while on location at his old abode. “It’s an incredibly brave thing to do, because of course it’s going to trigger lots of personal feelings,” he recognizes. “But he never makes it about himself, he makes you feel like it’s your story.”

Bell also felt there was an added sensitivity working in his director’s own childhood home, and a certain respect that was required from all involved. He says, “It’s kind of hallowed turf, in a way. We’ve all been very respectful in terms of what this means for him.”

When it came to the set, the integral work done by the production team – which includes production designer **Sarah Finlay** (*45 Years*), costume designer **Sarah Blenkinsop**

(*The Lobster*), and Hair & Makeup Designer **Zoe Clare Brown** (*Star Wars: Episode VII*) – helped enforce a true sense of authenticity.

“When I went into Adam’s childhood bedroom, there were so many things in there that I had in my own childhood bedroom. I was taking pictures of them and sending them to my siblings going, ‘oh my God, do you remember this?’ It’s very beautifully reproduced and well-researched,” Scott recalls.

Foy also recognized many things from her own youth during the making of **ALL OF US STRANGERS**.

“There must have only been one shop,” she jokes. “There were so many things that I was like, ‘we had those sheets. We had that lampshade. I think we had that rug. ‘It was very surreal and it made me think a lot about what my children are going to say about our homes in forty years ‘time.’”

Hair & Makeup designer Zoe Clare Brown’s task was to make both Foy and Bell appear as though they stepped straight out of the 1980’s. “But Andrew [Haigh] didn’t want to go overtly 80s in a clichéd way,” she says. “He wanted to reign it in.”

For Brown, Haigh’s meticulous eye and care made it a fulfilling collaboration. She adds, “In the way that he was emotionally and personally connected, it made me want to be part of it – because it was such a personal journey for him.”

“Standing on his own, why did he bother? Should have slept alone”

– Blur

Death of a Party

The romantic parallel journey of **ALL OF US STRANGERS** takes place in a more familiar, contemporary London. Scenes there range from the towering, modern apartment block where both Adam and Paul live, to the nightclub, which hosts an impactful and beautifully rendered portion of the film, shot on location at the iconic queer London institution: the Vauxhall Tavern.

The isolation of the former set where Adam lives adds not only to the themes of loneliness that are prevalent, but to an otherworldly feeling which plays up to the supernatural element of the story. Producers Harvey and Broadbent do admit, however, that securing a building wasn’t the most straightforward of tasks.

“It was really tricky to find the tower block,” Harvey explains. “It’s such a key part of the story as it really symbolizes the character’s isolation, and feeling very disconnected from the world, so we all had a real vision in mind.”

Production ultimately opted to build a set instead, which came with additional positives, as Broadbent explains. “The decision was made to build the tower block in a studio, and that gave us increased flexibility: you can move the walls, you can move the cameras, you can move around. We spent a lot of time in that apartment.”

In the olden days, production might have put green screens outside that apartment, to drop in an outside environment plausible as the view – but the crew had a new technique for this: a myriad of extraordinary TV screens.

He continues, “We filmed what the view would actually be from the apartment to put it onto these five hundred LED screens, and it meant whichever way you shot within the apartment, the outside view was plausible and interesting. It was rolling footage because it had to move, it couldn’t be static. It allowed us to create very real environments from a stage.”

Though this technology added a sense of realism, Haigh also needed the tower block set to inform the somewhat eery tonality.

“I wanted the environment in which Adam lives to reflect his state of mind,” Haigh explains, “a manifestation of his aloneness.”

“It almost feels apocalyptic,” Mescal adds. “It mirrors the isolation of the world to a certain extent: you’ve got these corporate towers, and these cities that are rapidly eroding, and you feel like little ants in this massive tower. If you’re not inclined to go out and mix with the world, you can very easily find a place that isolates you. That’s what the tower represents, it feels cold and soulless. And in the face of all that, these two characters still manage to find a connection which I think is really uplifting.”

The off-realism feeling, the ever-so-slightly otherworldly atmosphere, was something that was also informed by production designer Sarah Finlay, as she cites a rather renowned artist that gave her some inspiration.

“There was a Francis Bacon exhibition in London and the paintings were really strong, timeless, and there’s something about floating in time and space, about a lot of those images which ties in really well with this script,” she says.

Away from the 27th floor of this tower block, and back on lower ground, the production team were thrilled that the nightclub sequences were filmed at the Vauxhall Tavern venue. An institution in the gay community, it allowed the actors and filmmakers to utilize the building’s natural spirit, entrenched in local history and culture, to make for one of the film’s memorable sequences as Adam and Harry head out into the world, together.

Navigating the Profound

“Little things I should have said or done, I never took the time”

– The Pet Shop Boys

Always On My Mind

The distinctive tonality of **ALL OF US STRANGERS** at times takes on a sort of ethereal quality. It is also grounded by the way in which it tackles the human experience. Its many layers and textures carry a profound, emotional undercurrent.

Haigh creates a tone rich with nostalgia and yearning, a powerful emotional pull for Adam.

“Adam is yearning to see his parents again, aching to be known by them,” says Haigh. “Perhaps finding them again will bring comfort and closure after the terrible loss. But it’s no easy task, nostalgia can often hide a different truth, and his parents were a product of the time they lived. Adam must also confront his fragile sense of self, battered by growing up gay in the 80s and 90s. Two traumas perhaps, closely entwined, stopping him from finding peace.”

Says Haigh, “I wanted the film to have the texture of the past, which is one of the reasons we pushed to shoot on 35mm film. I wanted the film to feel, if not quite like a dream, then like the moment just before you fall asleep or the moment you wake from a dream, not quite sure what’s real. A more liminal space.”

Rather than play up to the supernatural elements, Haigh instead wanted to focus on the notion of memory and how it works.

“Memories define us; they define what we become, our character, both for good and bad. I dug deep into my memories of growing up. It was a painful but cathartic experiment.” He continues, “Adam gets to be a child again. I think everybody can relate to that idea of wanting to go back and redefine what your relationship is with your parents. I wanted it to be cathartic for Adam but a complicated catharsis. I want the audience to feel a similar thing.”

He adds, “In many ways, the film is about how you integrate emotional pain into your life. That pain will never vanish, it will always find a hiding place, but that doesn’t mean you can’t move forward.”

Bell admits that the shoot really moved him, and that it left a lasting impact on him as a parent. “Adam’s parents went out one night and they didn’t come home. Life is so unpredictable,” he says. “I just hope that that’s the thing that resonates with people, when kids are young it’s so precious and time really flies by so quickly. Such a clichéd thing to say, but it would be great if people went home and hugged their kids.”

Conversely, it was also the sense of normalcy that really appealed to Bell and helped him find a connection to the scenes.

“We’re not doing your usual tropes of a horror story or a ghost story,” he explains. “We are technically apparitions, but we are just living in the moment. We are not considering that this has a finite time on it. We’re not considerate of the rules on what it means to be dead. I don’t think we’re ever really discussing the logistics of what that means, necessarily, and that’s what I loved about it.”

Scott says, smiling, “It was a very emotional shoot. I really connect to a lot of it personally, being a gay person myself, and those experiences of hoping that your family will stay with you when you tell them who you are. I think that’s something not just gay people experience – everybody wants to feel connected to their family.”

“In some ways, it’s all about love and connection,” says producer Broadbent. “Familial love and romantic love. What would you want to tell your parents about your life if you could revisit them – or what would you tell them right now? And in romantic relationships, it’s the

push and pull of love, and how you explore that, and what we are to each other. Those are central strands in this film.”

“Watching Adam and Harry connect feels very authentic, real and passionate. They fancy each other,” Mescal explains. “They’re both fundamentally very good people. They both feel very isolated, and the film’s essentially about finding connection. But then I think it supersedes that, and they find true connection in a world that feels impersonal, or cold. It’s harder and harder to find the connections that we see Adam and Harry have in the film.”

He continues, “It’s very emotional. You’re dealing with two men who want to feel connected to the world and people around them, and are struggling with seizing that connection. And that’s a very easy thing to relate to, and empathize with those characters.”

Scott also examines the romantic narrative, and what brings these two lost souls into each other’s lives. “Harry is a very different character than Adam,” he says. “I think they’re both very vulnerable. I think it’s one of those things where they immediately see and then love each other. One of the challenges for Paul and I was how do you play chemistry without giving away too much biography? Because the characters have to maintain a sort of element of mystery. So we played it for love first, it’s a very beautiful thing to get to play on camera.”

Scott continues, “I like complicated emotion that you can’t quite put your finger on. It’s a bit like melancholy as an emotion, it’s both sad and oddly joyful at exactly the same time, and I love those kinds of emotions that seem to be battling each other, but work as a whole as well.”

“I’ve made enough films now to know that people respond to things differently, but what I want to do is provoke questions, provoke emotion,” says Haigh.

“All of us have been children, and most will lose our parents. Many of us will be parents ourselves and have kids who will grow into adults in the blink of an eye. Many of us will find and lose and hopefully find love again, even if it doesn’t last an eternity.” Haigh continues, “And all of us understand the complexity and importance of these relationships, and hopefully, when you leave the cinema, what you feel more than anything, is the power of love.”

Filmmaker Biographies

ANDREW HAIGH (*Written and Directed by*)

Andrew Haigh has written and directed three award-winning feature films: *Lean on Pete* (2017), *45 Years* (2015), and *Weekend* (2011). He was the executive producer and lead writer/director on the HBO show 'Looking' (2014 to 2016). His latest TV project was a five-part adaptation of 'The North Water' (2021) for BBC & AMC.

JAMIE D. RAMSAY, SASC (*Cinematography*)

Jamie D. Ramsay is a South African /British Director of photography. He is known for his cinematography on the breakthrough South African film *Moffie*, which he was nominated for a BIFA for best cinematography. Following *Moffie* he helmed the period drama *Mothering Sunday* and then re-connected with *Moffie's* Oliver Hermanus to make the academy award nominated *Living*. His cinematography on *Living* brought him a win at Camerimage film festival where he took home the Bronze frog.

Ramsay's visual style is known for being rich in color pallet and with sensitive movement. This is indicative in his taste in films as he gravitates towards rich character narratives, mostly in the drama genre.

He is currently based between Los Angeles and London.

ZOE CLARE BROWN (*Hair and Make-up*)

British Asian, born in England to mixed heritage parents, and brought up in Dorset, **Zoe Clare Brown** started her career at the age of 19 at the Royal Opera House in Covent Garden after applying for work experience there whilst studying at college to be a hairdresser. She spent the first 15 years of her career at the Royal Opera House and English National Opera, loving working in the world of wig styling, making and period hairdressing. It's a great passion and still continues to be throughout her career.

The last 20 years of her career has been in the Film and TV industry, working with incredible designers including Sarah Monzani, Jenny Shircore, Ivana Primorac and Tina Ernschaw. Brown learned so much with these designers and women who are at the top of their game within the film industry that they inspired her to try designing herself.

She has since designed, *Sometimes Always Never* with Bill Nighy, the 'Invasion' TV Series, and 'The Beautiful Game'.

JONATHAN ALBERTS, ACE (*Edited by*)

Jonathan Alberts is an alum of McGill University and the American Film Institute. His films include WRISTCUTTERS: A LOVE STORY, LIKE CRAZY, 45 YEARS, LEAN ON PETE and Alan Ball's UNCLE FRANK. His television credits include: HBO's HUNG, Netflix's THE OA and Apple+ BLACK BIRD. He has collaborated with Andrew Haigh on both HBO's LOOKING and BBC's THE NORTHWATER. ALL OF US STRANGERS is their third feature film together.

EMILIE LEVIENAISE-FARROUCH (*Music by*)

Emilie Levienaise-Farrouch is an Ivor Novello, BIFA nominated and HMMA winning composer and artist, living in London. Emilie has scored the BAFTA, Golden Globe and Oscar nominated feature, *Living*, starring Bill Nighy and Aimee Lou Wood, released with Sony Picture Classics.

Previous credits include *The Forgotten Battle*, which was the highest streaming film worldwide on Netflix during the weeks of its release, and *Censor*, released by MGM, with the score released on vinyl and digitally by Invada Records (*The Power of the Dog*, *Monos*, *Moonlight*).

Levienaise-Farrouch's other credits include *The Sheik and I* from American-Iranian director Caveh Zahedi; Sarah Gavron's BAFTA winning coming of age feature *Rocks*, and Harry Wootliff's BAFTA-nominated debut feature *Only You*, with the OST receiving over 4 million streams on Spotify. In 2023, she scored Nathaniel Martello White's *The Strays* for Netflix, which topped the platform charts worldwide.

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

As an artist, Levienaise-Farrouch has released three albums via the prestigious new classical imprint, 130701, and has performed at the Union Chapel, Barbican and the BBC Proms.

Cast Biographies

ANDREW SCOTT (*Adam*)

Andrew Scott is an acclaimed Irish actor who has starred in an array of projects across film, TV, and theatre. He received widespread acclaim for his portrayal of “Hot Priest” in Amazon’s FLEABAG.

He most recently finished production on the Showtime limited series, RIPLEY, in which he plays the titular character, “Tom Ripley”, opposite Dakota Fanning.

He may currently be seen in Lena Dunham’s CATHERINE CALLED BIRDY opposite Bella Ramsey, Joe Alwyn, and Isis Hainsworth for Amazon. Other recent projects include the Amazon/BBC One limited series, PURSUIT OF LOVE, opposite Lily James, Emily Beecham, and Emily Mortimer, and Bart Sher’s HBO drama, OSLO, opposite Ruth Wilson.

Other recent work includes DENIAL, starring alongside Rachel Weisz and Timothy Spall; SPECTRE from the James Bond franchise; ALICE THROUGH THE LOOKING GLASS with Johnny Depp; KING LEAR with Anthony Hopkins; Ken Loach’s JIMMY’S HALL; and an acclaimed role in the hit British film, PRIDE, for which he received the British Independent Film Award for Best Actor in a Supporting Role. He also played the role of Lieutenant Leslie in Sam Mendes’s 1917.

Scott is perhaps best known on television for his role as ‘Moriarty’ in the international hit series, SHERLOCK, for which he was awarded the BAFTA award for Best Supporting Actor. Other television credits include MODERN LOVE, THE HOLLOW CROWN, THE TOWN, THE HOUR, JOHN ADAMS, BANDS OF THE BROTHERS, and BLACK MIRROR. He also starred on stage in the critically acclaimed revival of Noel Coward’s PRESENT LAUGHTER, directed by Matthew Warchus, at the Old Vic.

A celebrated stage actor, he has had roles in notable productions such as COCK and A GIRL IN A CAR WITH A MAN AT THE ROYAL COURT, both for which he received an Olivier Award. Most recently, he was nominated for the Olivier Award, the Evening Standard Award and won the Critics Circle Award for his acclaimed performance as Hamlet at the Almeida and its subsequent transfer to the West End.

Scott will next be seen starring in the one-man show VANYA, Simon Stephens’ adaptation of the Anton Chekhov play. Sam Yates will direct the production for the West End this fall.

PAUL MESCAL (*Harry*)

Academy Award Nominee **Paul Mescal** trained at The Lir Academy, Ireland’s National Academy of Dramatic Art. Mescal starred as the lead in AFTERSUN alongside Frankie Corio, the critically acclaimed debut feature film by Charlotte Wells. Mescal received his first Academy Award nomination for Best Actor and a BAFTA Film Award for Best Actor in 2023. The film also won multiple awards at the British Independent Film Awards and Mescal

was nominated for an Independent Spirit Award (Best lead Performance 2023), a Gotham Award (Outstanding Lead Performance 2022), a British Independent Film Award (Best Joint Lead Performance 2022), and a Critics Choice Award (Best Actor 2023).

Mescal starred as Stanley in *A STREETCAR NAMED DESIRE* at the Almeida Theatre (2022) and Phoenix Theatre (2023) and won The Lawrence Olivier Award for Best Actor (2023). His theatre credits include the title role of *THE GREAT GATSBY* at Dublin's prestigious Gate Theatre. In January 2020, Mescal played the title role in Martin McDonagh's critically-acclaimed *THE LIEUTENANT OF INISHMORE*, to outstanding reviews. His other credits include *THE RED SHOES*, *ASKING FOR IT*, *THE PLOUGH AND THE STARS*, *A PORTRAIT OF AN ARTIST AS A YOUNG MAN* and *A MIDSUMMER NIGHT'S DREAM*.

Mescal is also well known for playing the lead role of Connell in the adaptation of the Sally Rooney novel *NORMAL PEOPLE*, directed by Lenny Abrahamson. Paul won the 2021 BAFTA TV Award for Leading Actor for his role as Connell. He was also nominated at the 72nd Primetime Emmy Awards for Leading Actor in a Limited Series and the Critics' Choice Award 2021. In 2020, Mescal was named a Screen International Star of Tomorrow and one of The Hollywood Reporter's Next Gen Talent.

In film, Mescal starred in leading roles in A24's Psychological Drama *GOD'S CREATURES* alongside Emily Watson, in Benjamin Millepied's *CARMEN*, and featured in Maggie Gyllenhaal's acclaimed directorial debut *THE LOST DAUGHTER*.

Upcoming, Mescal will star in *FOE* alongside Saoirse Ronan directed by Garth Davis.

Mescal will film and star in the sequel to Ridley Scott's *GLADIATOR* and Chloé Zhao's *HAMNET* alongside Jessie Buckley. Additionally, a lead role in *HISTORY OF SOUND* with Josh O'Connor. He will star in Richard Linklater's film adaptation of *MERRILY WE ROLL ALONG* a 20 year project.

End Credits

ADAM	ANDREW SCOTT
HARRY	PAUL MESCAL
YOUNG ADAM	CARTER JOHN GROUT
DAD	JAMIE BELL
MUM	CLAIRE FOY
WAITRESS	AMI TREDREA
First Assistant Director	MARCO PETRUCCO
Unit Production Manager	AMAKA UGWUNKWO
Second Assistant Director	ARIZONA EASTWOOD
Supervising Art Director	BILL BROWN
Set Decorator	MARIAN MURRAY
Hair and Makeup Designer	ZOE CLARE BROWN
Production Sound Mixer	STEVIE HAYWARD
Script Supervisor	STU LAURIE
Supervising Location Manager	SUSIE BOOKER
Financial Controller	RICHARD JUNEMAN
Music Supervisor	CONNIE FARR

Post Production Supervisor	ALISTAIR HOPKINS
Associate Producer	TAKURO ISHIZAKA
First Assistant Camera	JASON WINGROVE
Clapper Loader	ROLAND PHILIPPS
Camera Trainee	ROBBIE MAYO
ScreenSkills Camera Trainee	DEARBHALIE COLLINS
Steadicam Operator	THOMAS ENGLISH
Video Playback Operator	NICK KENEALEY
ScreenSkills Video Trainee	JESSICA TIMBS
Standby Art Director	ANGUS CARTER
Assistant Art Directors	LUKE DEERING MAURIZIO DETOMASO
Senior Assistant Set Decorator	LAUREN DOSS
Assistant Set Decorator	MELANIE MAY
Graphic Designers	JESS ALEXANDER ANDY BOTTOMLEY ADIO FOK
Assistant Graphic Designer	FRANCIS SCOTT
Art Department Assistant	EMILY ROBERTS
Art Department Trainee	SARAH FLETCHER
Production Buyer	AMANDEEP RAHI
Petty Cash Buyer	ALICE FIELD RAYNER
Production Coordinator	HELEN OSBORNE
Assistant Production Coordinator	GEMMA PECORINI GOODALL

Production Secretary	ELODIE TAYLOR
Production Assistant	FREDDIE ROBARTS
Third Assistant Director	MICHAEL KING
Base Runner	GEORGE TAYLOR WARD
Set Runner	ELI BANFIELD
Runner / Stand In	OLIVER COWLISHAW
ScreenSkills AD Trainee	ISMAEL ABDULAH
Casting Associates	CARLA MORRIS ELIZA HELSOP
Production Accountant	PAUL HILLS
Assistant Accountant	GEORGE ROUNSFELL
Payroll Accountant	RHIANANA DUNCKLEY
ScreenSkills Accounts Trainee	AMELIA DEERING
Location Manager	PAT KARAM
Assistant Location Managers	MUSONDA CHOLA HANNAH SAPIRA
Assistant Unit Manager	BLAISE PORCHEZ
Location Assistant	CHRISTINE HUMPHREYS
HOD Facilities	KEVIN TAYLOR
Base Facilities	CHRIS BROWN
Techs Drivers	RYAN FULLER MIKE PITT PAUL BENDON
Assistant Costume Designer	OLIVIA ROSE HULME

Costume Supervisor	DIANA BARCLAY - WYAND
Costume Standby	KATIE REID
ScreenSkills Costume Trainee	MORGAN AVERY - CHISNELL
Hair and Makeup Supervisor	NIK BUCK
ScreenSkills Hair and Makeup Trainee	ALYSA DALY
First Assistant Sound	THOMAS MARWICK
Second Assistant Sound	JOSEPH GIDLEY
ScreenSkills Sound Trainee	HUGO LAGNADO
Prop Master	JOE LINFIELD
Props Storeman	LOUIS WILSON BOB THORNE
Dressing Propman	LOYD INKSON DAVE BLACKER GREG PAGE
Standby Props	JOSHUA SMITH DAN VALENTINE
Gaffer	WARREN EWEN
Best Boy	MICHAEL MACKINTOSH
Shooting Electricians	DOMINIC MOULE LEWIS BURTON ALEX BOND
Desk Operator	ALEX MURPHY
Rigging Gaffer	PAUL STEWART
Rigging Best Boy	MARK HUTTON
Rigging Electricians	GARY HAYLER MARK STIBBS PAUL KELLY CARL HUTTON

HOD Electrical Rigger	SIMON CULLEN	
Supervising Electrical Rigger	JAKE STEWART	
Electrical Riggers	CRAIG COGGAN JORDAN PURCELL MARK COCKREN	
Key Grip	KEVIN FRASER	
Grips	TONY BENJAMIN BENJAMIN EDWARDS	
Standby Rigger	MARCUS DOHERTY	
Standby Carpenter	MARTIN BROWN	
Stunt Coordinator	JONATHAN COHEN	
	Stunts	
STEVEN WHITLEY	KEVIN KNIGHT	ALEX BRACQ
SFX Supervisor	SCOTT MACINTYRE	
SFX Technician	MARTIN JONES	
Set Construction	SUPERSETS	
Construction Manager	STEVE PATTERSON	
Chargehand	RUSSELL WALLACE	
Project Manager	RHIANE AURIELLE	

Carpenters	JOHN MILAN JESSE MACKIN SCOTT MONAHAN SCOTT WALLACE MICHAEL HURST MICHAEL DOORLY JOE BROWN STEVE ALLEN JACK BROOKS JAY GARNER PAUL ROSS ALEX GREEN ADRIAN TIMMONS ROWLAND SCOTT SMITH ANTON LECKY JOHN HUNT MICHAEL CAMPBELL BRYANN FLYNN DANNY CRAWFORD
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Unit Publicist	JAYNE TROTMAN
Stills Photographer	CHRIS HARRIS
EPK	HELEN VIDLER
Intimacy Coordinator	LUCY FENNELL
Stand Ins	IZZY KELLY CHARLIE FISKE
Action Vehicles	TLO

Extras Casting	CASTING COLLECTIVE JAM 2000 RACHEL'S PEOPLE GUYS AND DOLLS ON SET EXTRAS
Transport Captain	XEN XENOPHONTOS
Unit Drivers	JULIAN BUN DAVID SIMS JASON YARDLEY
Minibus Drivers	MICHAEL LEE BRAD WISLON
COVID Supervisor	ANGUS NORTHOVER
COVID Coordinator	LIN WONG
COVID Floor Supervisor	XANTHE NIMMO
COVID Runner	OLIVIA HOPE MACKRELL
Health and Safety Advisor	MICK HURRELL, JHA SAFE T LIMITED
Unit Medics	E AND T MEDICAL QUEREN SILVA ADAM MOORE
Security	MAIN UNIT LOCATION SERVICES LTD
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Additional First Assistant Editor	BENJAMIN SAYERS
Dailies Assistant Editor	CHLOË KILBY
Second Assistant Editor	PHILIP BRERETON

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Re-Recording Mixer	PER BOSTRÖM
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Dialogue Editor	JORGE ALARCÓN
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Foley Artist	JULIEN NAUDIN
Foley Recordist	PATRICK GHISLAIN
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Audio Producer	MARIE VALENTINO
Mix Facility	SHEPPERTON STUDIOS
Mix Technicians	JASPER THORN MAISIE GOODREID
Post Production Coordinator	MICHAEL HOPKINS
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Plate Unit	THOMAS REVINGTON
Visual Effects	UNION
Creative Director	SIMON HUGHES
Visual Effects Producer	PAUL O'HARA
Visual Effects Line Producers	EVELYN MINANGO SEÁN POWER

Visual Effects Production Coordinator	NATASHA McATEER
Visual Effects Production Assistant	MARIE DUVAL
Visual Effects Executive Producer	TIM CAPLAN
Studio Operations Manager	SHOBHA PANDYA
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2D Lead	JANE PATON
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DMP/Environment Artist	
Matchmove Supervisor	ARRON TURNBULL
Matchmove Artist	MARTA ERRERA
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Roto/Prep Lead	MICHAEL VODDEN
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Senior Legal & Business Affairs Executive	DONNCHADH MCNICHOLL
Finance Manager	MADDIE O'KEEFE
Head of Distribution & Sales	STEFANIE FAHRION
Score Recorded by	MAT BARTRAM
Orchestrated by	NOA MARGALIT
Violin	ELOISA-FLEUR THOM ELLIE CONSTA
Cello	MAX RUISI CLAIRE O'CONNELL
Piano	EMILIE LEVIENAISE-FARROUCH
Score Mixed by	GRAEME STEWART
Composer Assistant	NOA MARGALIT
Score Coordination	MANNERS McDADE
Music Editors	NEIL STEMPT FRANCESCO LE METRE
Music Coordinator	GEORGIAMAE BROMLEY

SHE WHO DARES (BIG BAND ORIGINAL)

Performed by Colman Brothers
Written by Andrew Colman and Matthew Colman
Published by Cacophony Ltd.
Courtesy of Colman Brothers

JOHNNY COME HOME

Performed by Fine Young Cannibals
Written by Roland Gift and David Steele
Published by Universal Music Publishing Ltd.
Licensed courtesy of London Records

JOHNNY COME HOME

Performed by Fine Young Cannibals
Written by Roland Gift and David Steele
Published by Universal Music Publishing Ltd.
Licensed courtesy of London Records

BUILD

Performed by The Housemartins
Written by Ian Cullimore and Paul Heaton
Published by Universal/Island Music Ltd.,
Universal Music Publishing Ltd.
Courtesy of EMI
Under licence from Universal Music Operations Ltd.

I WANT A DOG (2018 REMASTER)

Performed by Pet Shop Boys
Written by Neil Tennant and Christopher Lowe
© Published by Cage Music Ltd
Administered by Kobalt Music Publishing Limited
Licensed courtesy of Warner Music UK Ltd.

DEATH OF A PARTY (12" DEATH) / DEATH OF A PARTY

Performed by Blur
Written by Damon Albarn, Graham Coxon,
Steven Alexander James and David Alexander Rowntree
Published by Sony Music Publishing and Warner Chappell Music Ltd
Licensed courtesy of Warner Music UK Ltd.

IF I COULD SEE THE WORLD (THROUGH THE EYES OF A CHILD)

Performed by Patsy Cline
Written by Richard Pope, Collen Satterwhite and Sammy Masters
Published by Universal Music Publishing Ltd. on behalf of Universal Songs Of PolyGram Int., Inc.
Licensed Courtesy of Sony Music Publishing

THE POWER OF LOVE

Performed by Frankie Goes To Hollywood
Written by Peter Gill, Holly Johnson, Brian Nash and Mark O'Toole
Published by Universal Music Publishing Ltd. on behalf of Perfect Songs Ltd.
Courtesy of UMR
Under licence from Universal Music Operations Ltd.

IS THIS LOVE?

Performed by Alison Moyet
Written by Alison Moyet and Jean Guiot
Published by Mega Music Ltd courtesy of Downtown Music Services and Hipgnosis Songs Fund Limited, administered by peermusic (UK) Ltd.
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I DON'T WANT TO SET THE WORLD ON FIRE

Performed by The Ink Spots
Written by Edward Seiler, Eddie Durham, Sol Marcus and Bennie Benjamin
Published by Ocheri Music Publishing Corp
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PROMISED LAND

Performed by Joe Smooth
Written by Joseph Welbon
Published by Piccadilly Music Corp. / Kassner Associated Publishers Ltd
Courtesy of Armada Music B.V.

ALWAYS ON MY MIND

Performed by Pet Shop Boys
Written by John Jr Christopher, Mark James and Wayne Thompson
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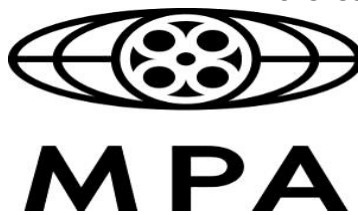
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ANDY MORWOOD

KAZUKO ISHIZAKA

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