



BRIGHT STAR

**Written and directed by
Jane Campion**

**Produced by
Jan Chapman
Caroline Hewitt**

**Starring
Abbie Cornish, Ben Whishaw
Paul Schneider, Kerry Fox**

A UK/Australian Co-Production
Run time: 119 mins

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*Bright Star, would I were steadfast as thou art -
Not in lone splendour hung aloft the night,
And watching, with eternal lids apart,
Like Nature's patient sleepless Eremite,
The moving waters at their priestlike task
Of pure ablution round earth's human shores,
Or gazing on the new soft-fallen mask
Of snow upon the mountains and the moors-
No-yet still steadfast, still unchangeable,
Pillow'd upon my fair love's ripening breast,
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
And so live ever-or else swoon to death.*

John Keats -1819

Synopses

Logline

Bright Star, a portrait of love and loss.

One Paragraph Synopsis

John Keats, the romantic poet, wrote the love poem "Bright Star" for his 18 year-old next door neighbour Fanny Brawne. This is the story of their first love.

Short Synopsis

London 1818: a secret love affair begins between 23 year old English poet, John Keats, and the girl next door, Fanny Brawne, an outspoken student of fashion.

This unlikely pair started at odds; he thinking her a stylish minx, she unimpressed by literature in general.

It was the illness of Keats's younger brother that drew them together. Keats was touched by Fanny's efforts to help and agreed to teach her poetry.

By the time Fanny's alarmed mother and Keats's best friend Brown realised their attachment, the relationship had an unstoppable momentum. Intensely and helplessly absorbed in each other, the young lovers were swept into powerful new sensations, "I have the feeling as if I were dissolving", Keats wrote to her. Together they rode a wave of romantic obsession that deepened as their troubles mounted. Only Keats's illness proved insurmountable.

Director's Notes

The film is in itself a kind of ballad, like Keats's 'Eve of St Agnes' – it is a story about the love affair of Fanny Brawne and John Keats. The story progresses in verses charting their increasing involvement and attachment as well as their deepening difficulties.

The storytelling's restraint mimics Fanny's own life restraint, the passive waiting fate of any young woman of her time: the life amongst the family, her obsession with sewing, the restrictions on her activities and her chaperoned outings. Against all these restraints, her determined passion for John Keats expressed through the notes she left under his pillow or by presenting herself at his window when he was sick, seem all the more remarkable.

The most important quality of this story was to get across the intimacy of the characters to the viewer. Rehearsal was very important for this as it helped the actors to establish a subtle Being. Both Ben Whishaw and Abbie Cornish have a particular delicious charisma which, through the rehearsal period, they gave their characters claim to. The more real they are, the more the mystery of their unique personalities is allowed to fascinate us, capturing our imagination and our hearts.

I see the world of Keats and Fanny as light filled, literally leaking light, and even though the film ends with Keats's death, the lamp lit by his poetic genius and unique spirit cannot be extinguished. It is *Bright Star's* ambition to sensitize the audience, to light the lamp.

- Jane Campion, writer and director

Production Story

Romantic poet, John Keats's love for Fanny Brawne inspired some of the most beautiful love letters ever written. The eldest daughter of the Brawne family, Fanny was initially considered by Keats as a 'minx.' But whilst living next door to her in Hampstead, north London, between 1819 and 1820, he enjoyed a stupendous burst of creativity, producing three of his most beautiful works of poetry: 'Ode on a Grecian Urn,' 'Ode on Melancholy' and 'Ode to a Nightingale.'

The pair became unofficially engaged in October 1819, but their wedding day would never arrive. Stricken by tuberculosis, Keats was advised to convalesce in a warmer climate, and left Britain for Italy in 1820. He never saw Fanny again and died in Rome in February 1821 at the young age of 25, unrecognised as the celebrated poet he would later become. His final poem was called simply: 'To Fanny'.

Brawne mourned Keats as if they had been married, wearing a widow's black dress for three years and spending hours in her room re-reading his letters or wandering alone on Hampstead Heath. In 1833 she married and later had two children, but she never took off the ring Keats had given her. She also kept over three dozen of Keats's love letters to her. Many were mere notes, others lengthy chronicles of his devotion. These letters have become celebrated as among the most beautiful ever written.

The film's title, *Bright Star*, comes from a love poem for Brawne which Keats wrote in the flyleaf of his copy of the works of Shakespeare. The project had been a dream of director Jane Campion's for several years. "I was reading a biography of Keats," she says. "I got to the part where he met Fanny and I fell in love with their story. I was drawn to the pain and beauty and innocence of their love affair. I was incredibly moved by Andrew Motion's book. They were so young; it was a true life Romeo and Juliet story well-documented but one I had not known. I found myself weeping at the end of it. The story is so tragic and tender. The book also connected me to his poetry; I realised he was writing about his life and what he was going through. At that point I couldn't really imagine what kind of film you could make. I'm not really a fan of the biopic. I felt like I needed a specific angle."

Campion decided to tell Keats's story through the lesser-known eyes of Fanny. We meet Keats, discover his poetry and lose him, as she does, over a two year period. The story is informed from a variety of sources including Keats's letters and poems and Andrew Motion's moving and fulsome biography of Keats.

Keats's poetry provided the inspiration for the structure of the story as Campion explains. "Some of Keats's poems are in the form of odes and some are in ballads and I started to think about the story of Fanny and Keats as a ballad, a sort of story poem."

The film stays as true to history as possible. I needed to invent the story between the facts. I was very conscious of remaining modest and true to the spirit of these two extraordinary beings. Keats was easy, his personality, his playfulness that I read in his letters felt very familiar. But as Keats destroyed his letters from Fanny I had less to guide me for her character. For example, Fanny sometimes showed remarkable restraint. On returning home after saying a final farewell to Keats when

he left for Rome, she simply wrote in her diary "Mr Keats left Hampstead." Yet Keats also quoted Fanny in a letter to his friend Brown in the days preceding his departure as repeatedly asking, "Is there another Life? Shall I awake and find this all a dream? There must be. We cannot be created for this sort of suffering." Then there was the summer of extraordinarily passionate love letters, which to receive must have been overpowering, so it was amidst these contrasts between passionate outpouring, grieving and extraordinary restraint that helped set the world in which they faced their fate."

Campion's long-time collaborator Jan Chapman (*The Piano*, *Lantana*) produced the film and consulted with Campion on the development of the screenplay after early backers Pathé came on board. "I had really fallen in love with Keats's poetry in my last year at high school. He was a sensualist about nature; you can feel the experience of it in his poems. There's also a really palpable sense of young love, of the transience of that and of the desire to capture a moment and never let it go. I responded immediately to Jane's interest in the love story being told from Fanny's point of view."

"The film is a true co-production in that it wasn't forced in any way. Screen Australia joined Pathe as investors followed by BBC Films, the UK Film Council's New Cinema Fund, the New South Wales Film and Television Office and Hopscotch International." Deciding to shoot in the UK, Chapman brought on board English producer, Caroline Hewitt (*Mr Bean's Holiday*, *The Hitchhiker's Guide To The Galaxy*). Hewitt knew the team socially after producing Jane's sister Anna Campion's *Loaded*.

Hewitt was delighted to be involved. "It was a beautifully written script, poetic but with a modern cadence which makes it hugely accessible. It was almost a shock to read something so good, it was one of the best scripts I've ever read. Although it's a period film, it is very modern, immediate and pertinent and completely universal, about first love and creativity."

For Hewitt the script was given texture by the relationship between Keats, Fanny and Keats's friend Brown, with whom he lived and worked. "One of the most interesting things in it for me was the effect that love has on the creative person. Are you distracted or does it enhance it? This was the central core of the whole thing, his relationship with Fanny and his relationship with Brown and the way the territory of Keats is fought over. The idea of having propriety over someone else's creativity is very interesting. Brown sees Fanny as a flibbertigibbet, but she has a very deep capacity for understanding what Keats is about and who he is. And that takes it beyond a straightforward love story."

To Hewitt, their differing attitudes to love were also key. "Brown shows a broader crasser and casual idea about what love could be, while Keats has a spiritual, passionate and deep love. They each represent a different state of masculinity."

Campion's vision does not feel like typical corseted UK fare. "Jane's script is totally immediate," explains Hewitt. "You're not removed emotionally by the historical nature of this. The film is unfussy - minimal but beautiful."

Bright Star's two leads, Abbie Cornish and Ben Whishaw, also helped clear out any stuffiness that might be expected with a story starting in 1818. "Period films can feel stuffy and you need actors to feel real," says Campion. "Abbie can make things feel so immediate. And Ben's also very real."

Chapman agrees the casting has also been crucial. "We wanted to have the freedom to cast the actors of our choice and we happened to choose leads from each country. Abbie and Ben are quite exceptional. They completely surpassed our wildest dreams in bringing the two characters to life."

"I remember first meeting Ben Whishaw outside the audition room. I looked at this young man, this creature, beautiful like a cat, not real almost. When he spoke, he sounded like Keats, not posh, slightly London or northern. In the audition he was completely brave, open emotionally, febrile yet strong and very sensual and intimate with the actress reading for Fanny. Later in rehearsal I found his presence addictive. Ben is not chatty but deeply honest and trusting. When Ben and Abbie finally first met before rehearsals, I remember Abbie saying something like, "G'day mate." As underplayed as those first words were, it was a special match. I watched the appreciation, intrigue and respect between them grow daily," continues Campion.

"We were very lucky with Ben as Keats," adds Chapman. "He somehow encapsulates the innocence of a young man but with a great deal of wisdom. Keats was very determined to express whatever his art was – which was poetry in this case – it could have been as a musician these days. Although, Keats trained to be a doctor, he was determined to be a poet."

Ben Whishaw was 'ecstatic' to be cast in the central role. "I found the script really moving and I was in tears by the end of it. That's what I always look for, an emotional response to something. I didn't know anything about him [Keats], but something in it hit me. When I went for the audition I had a possessive feeling about it, this is mine, I understand this person."

For Whishaw the role also brought a sense of responsibility. "The more I read about him, the more I realised there was centuries devoted to literature about this man and so many people had their own notion of who he was. You want to be able to honour that in some way and realise this man in a way that is true for them, but you also have to be true to your own vision and Jane's vision of him, which is probably the most important thing. Jane sees him as somebody with a larger capacity than most of us to be open to the divine: a kind of angel. I think he was very complicated and probably a genius."

Campion found herself using her daughter as inspiration for the character of Fanny. "Writing Fanny was difficult as I don't think of myself as witty. My daughter Alice who is 13, however, is very passionate and quick speaking, so whenever I got to a point when I thought 'what would Fanny do about this?', I thought what would Alice do about it, and that really helped me out. She was a kind of muse for me. Then along came Abbie. She's a singular minded person and would definitely have the courage to do what Fanny did; to go against what society thought was suitable and to pick a partner who was almost inevitably going to cause her extraordinary pain. Abbie can make anything sound present and real. I don't know how she does it. She's got this knack of turning words on a page into something that's real in the world. I was never

sure how she was going to go with any particular thing, but she certainly had Fanny under her skin. I was not only surprised and moved by the depth of her performance, but also by how funny and light, even silly she can be."

Chapman worked as executive producer on Cornish's breakout film *Somersault* in 2004, and believed the Australian actress could master an English accent. "I was excited by the idea of Abbie being cast as Fanny," says Chapman. "She's completely direct and real, but there's a kind of looseness, freedom and vivacity to her which suits the character. Abbie has an incredibly direct gaze but she can also express youthful, uncontrolled feelings really well. Fanny goes from being a light-hearted girl, whom Keats describes as a minx, to someone with great gravitas."

Cornish was attracted to the project by the strength of the script and the characters. "I fell in love with the script as soon as I read it. It bounced off the page into my imagination and just came to life. She's such a gorgeous character. She's just starting to discover love and find herself through love. Keats opens her to life and I thought that was really beautiful. It's such a beautiful love story."

She adds, "I was also very interested by the journey Fanny goes on in these two years: falling in love, getting engaged and having the person she loves die. When you've played a character that's actually existed there is a huge responsibility to play it as honestly and as truthfully as possible. You research their life and then you try to transport that through your acting, but you also have to trust your instinct and what feels right and I think it's incredibly important to follow that."

Kerry Fox, who starred in Campion's *An Angel at my Table* joined the cast as Fanny's mother Mrs Brawne. "This character was very important to me. Having a daughter myself I was very aware of the part played by Mrs Brawne in the story. Her relationship with Fanny was so complicated. She was Fanny's comforter but also responsible for her future, that clearly could not include a penniless poet. Mrs Brawnes' sympathy for the lovers and good sense were at war with each other until she finally relented, moved by the love she witnessed between them. Kerry's natural compassion and the innocence she conveyed was crucial to the role and also an important other tone in the film." Campion said.

American actor Paul Schneider was cast as Keats's friend Mr Brown. "I saw Paul in *The Assassination of Jesse James by the Coward Robert Ford*, he's an incredible actor. He's very bold and experimental and is always looking for a way to ground things and make them real. As Brown he brings a real contrast to Fanny and Keats who are a lot more sensitive and delicate."

Two young actors, Thomas Brodie Sangster and Edie Martin were cast as Fanny's younger brother and sister, Samuel and Margaret. "The film is an intimate drama, it's power is in the subtlety and nuances of what goes on in a household," says Chapman. "Fanny is very committed to her family but the younger brother and sister provide yet another difficulty for Fanny and Keats as they are always there watching. It wasn't easy for them to be on their own. We were very impressed with Thomas, he's a gifted young actor and quite experienced. Edie hadn't acted at all. Nina Gold, our casting agent, knew Edie and put her on tape along with over a hundred girls. Later Edie was chosen from a day-long workshop with thirty contenders. Jane has

an uncanny ability to make children comfortable and to encourage them to be natural and truthful."

Campion chose for her DOP, 32-year-old Greig Fraser, with whom she'd previously worked on *The Water Diary*, a short film made for the UN. Greig came to Jane's attention when she saw his work on an award winning short *Cracker Bag*. "I was very impressed with the tone and tenderness of his lighting and camera work and then working with Greig was a revelation; he was as tireless as me, maybe more tireless in pursuing the best locations and serving the film as well as possible."

Her composer is 25-year-old Mark Bradshaw. "We're making this film about a genius who died at 25, so you've got to take a risk with young people," Campion says. "Mark Bradshaw is really young, but he composed some music for my 50th birthday and it was great, a mixture of very original sounds. He worked on my short film, *The Water Diary* and he totally understood what I wanted. As Keats wrote his greatest poetry at 23, it seemed to be a film that was asking me to believe in young people and I think he's done a fantastic job."

Filming took place during April and May in 2008 entirely on location in Bedfordshire, England except for one day's shooting in Rome. The Hyde House estate near Luton was used as the main location, the two houses on the property were able to stand in for the Hampstead homes: Wentworth House, the house Brown shared with the Brawnes and Elm Cottage, where the Brawnes first lived. "It's been amazing to shoot in one location, for nearly all of the nine weeks. This estate has two houses on it, as we needed for the story, plus incredible natural gardens that could partially simulate the heath," Chapman says. "It was quite a miraculous find."

Campion adds, "We did a lot of research, but there's not a lot of 1820's left even in England. Fortunately the story only revolves around a couple of houses and the fantastic heath land all around them. Hyde House was the first location we looked at. We went upstairs on the recce and there was an old photograph of the family walking out of the local pub, and in the background I could see the pub was called Bright Star. I thought this is literally a sign. The great thing about shooting in one location is that you can see it changing through the seasons and you can anticipate things like the bluebell walk, and the leaves coming on the trees and the field of daffodils which gives it a real charm. I hope some of it's in the film!"

The production and costume designer Janet Patterson has worked on numerous films with Campion. "We've known each other all our working lives," says Campion. "I love her take on things and the way she sees a world. I wanted the gentleness and sensitivity of the story just to be. The thing I loved about the Regency period was the furniture and how bare things were. There was a natural simplicity. Keats's own house was so bare I can't believe anybody used to live there."

Campion also didn't want the camera work to be distracting with clever angles or strange shots. She wanted a classical approach. "I watched some Bresson films and admired how beautifully simple they were and how they allowed the viewer to make their own mind up about what they're seeing. I felt with a story as touching and moving as ours, it was important not to have the audience feel manipulated."

"There's a lot of intimacy in the story, but in a restrained way," adds Chapman.

"You imagine Fanny being able to hear Keats next door, through her bedroom wall. The intimacy is echoed in the cinematography and design, but that doesn't mean you get a lack of visual sensuality. Jane and Greig decided early on to have simple frames and not to move the camera a lot and Janet has echoed that in her design."

Keats's poetry is, of course, included, but Campion made sure it was in an accessible way. "I was determined to get as much of his poetry in as we could" she says. "A lot of people feel alienated from poetry because they feel they don't understand it. But Keats is a great explainer of poetry and I wanted to use that in the story. Poetry is a drug really, it goes into your head and it sticks."

CAST

Fanny Brawne - Abbie Cornish

Abbie Cornish grew up on a farm in the Hunter Valley region outside Sydney, Australia. Her first acting job came at the age of 15 in an episode for the Australian Broadcasting commission series *Childrens Hospital*.

Abbie then starred in *Wildside* (1997), a gritty Australian police drama series, for which she won the Young Actor's AFI Award at the Australian Film Institute for her performance. Abbie was next seen in Samantha Lang's feature film *The Monkey's Mask* (2000). From 2000 to 2004 Abbie worked on several television shows and films including *Life Support*, *One Perfect Day* (2004) and *Marking Time* (2003)- for which she received her second AFI Nomination.

Abbie's international breakthrough role was as 'Heidi' in Cate Shortland's *Somersault* (2004) - her first collaboration with *Bright Star* producer Jan Chapman. Abbie won the Australian Film Institute, the Inside Film Award and the FCCA Award for Best Actress for her stunning performance. 2006 saw Abbie pull off yet another masterful performance in Neil Armfield's *Candy*, for which she again received both AFI and IF Award Nominations and won the FCCA Award for Best Actress.

Abbie's other credits include Ridley Scott's *A Good Year* (2006), *Elizabeth: The Golden Age* (2007) and *Stop-Loss* (2008), the second feature film from American director Kimberly Peirce.

John Keats - Ben Whishaw

Ben Whishaw came to the fore early in his career playing the title role in Dom Rotheroe's *My Brother Tom*, for which he was named Most Promising Newcomer at the British Independent Film Awards 2001. He then went on to train at the Royal Academy of Dramatic Art, graduating in 2003. Ben has appeared in Roger Michell's adaptation of Ian McEwan's novel *Enduring Love* and Matthew Vaughn's *Layer Cake* before taking the lead role in Tom Tykwer's *Perfume: A Story of a Murderer*, for which he was nominated Best Actor at the European Film Awards and for the BAFTA Orange Rising Star Award in 2007.

In 2005 Ben starred as Rolling Stones singer Keith Richards, in the biopic *Stoned*, before going on to interpret the venerable Bob Dylan in Todd Haynes' award-winning *I'm Not There*. Ben, together with his co-stars, won a 2008 Independent Spirit Award for this role. More recent credits include *Brideshead Revisited* directed by Julian Jarrold and Tom Twkwer's *The International*. He will next be seen on screen in Julie Taymor's *The Tempest*.

Ben's theatre work includes the stage adaptation of Phillip Pullman's "His Dark Materials", the title role in Trevor Nunn's electric 'youth' version of "Hamlet", for which he received an Olivier award nomination, and Katie Michell's 2006 version of "The Seagull" at the National Theatre.

For TV, Ben starred in the popular comedy-drama "The Booze Cruise" for ITV and "Nathan Barley" from director Chris Morris. Most recently he starred in the tv series *Criminal Justice*.

Mr Brown - Paul Schneider

Paul Schneider will next be seen opposite John Krasinski and Maya Rudolph in Sam Mendes *Away We Go*. He has also appeared in *Lars and the Real Girl*, *The Assassination of Jesse James by the Coward Robert Ford*, *The Family Stone* and garnered critical notice for his work as Jesse in Cameron Crowe's *Elizabethtown*.

Paul co-wrote and starred in the critically acclaimed *All The Real Girls* directed by David Gordon Green. The film was awarded the Special Jury Prize at the 2002 Sundance Film Festival and Schneider was nominated for a Gotham Award for his performance.

His other film credits include *George Washington*, written and directed by David Gordon Green, *Security Colorado*, and *The Rough South of Larry Brown*. Paul directed his first feature film entitled *Pretty Bird* which starred Paul Giamatti and Billy Crudup and screened in competition in Sundance in 2008.

Mrs Brawne - Kerry Fox

Born in Wellington New Zealand Kerry came to prominence playing author Janet Frame in the movie *An Angel at My Table* directed by Jane Campion, which garnered her a Best Actress Award from the New Zealand Film and Television Awards.

Kerry has gone on to build a truly international career, working far and wide in quality independent films and on television. She received praise and a nomination at the Australian Film Institute Awards for her leading role in *Country Life*, starred in Danny Boyle's *Shallow Grave*, was nominated for the Canadian Academy Award (Genie Award) for her supporting role in *The Hanging Garden* and starred in Michael Winterbottom's *Welcome to Sarajevo*.

In 2001 she won the Silver Bear at the Berlin Film Festival for 'Best Actress' for her role as Claire in *Intimacy* (directed by Patrice Chereau). *Bright Star* is her second collaboration with Jane Campion (after *An Angel at My Table*) and also with producer Jan Chapman following her lead role in Gillian Armstrong's film *The Last Days of Chez Nous*.

CREW

Writer and Director - Jane Campion

Born in Wellington, New Zealand into a theatrical family, Campion graduated with a Bachelor of Arts in Anthropology from Victoria University of Wellington then pursued a Diploma of Fine Arts at Chelsea School of Arts in London, completing her studies at Sydney College of Arts where she majored in painting but made films. Subsequently, Campion completed three short films at the Australian Film, Television and Radio School in Sydney.

Campion's career owes much to Frenchman Pierre Rissient, a seasoned Cannes selector who discovered her three short films in the Australian Film Commission archives in 1986. He invited them along with her television feature *Two Friends*, to a special programme in Cannes and *Peel*, her first short film won the Palme D'Or.

In 1989 her first feature "*Sweetie*," was selected by Rissient, this time for main competition. Rissient later connected Campion and Chapman to CIBY 2000 who fully financed her second feature *The Piano* (1993). This film also premiered at Cannes and won the Palme D'Or for best film and best actress. *The Piano* won more than thirty awards including nine Oscar nominations and three Oscars.

Other films include: *An Angel At My Table*, originally intended for television but screened as a feature in 1990 at the Venice Film Festival where it won seven prizes including The Silver Lion; *A Portrait Of A Lady*; *Holy Smoke* and *In The Cut*.

Producer - Jan Chapman

Jan has produced some of Australia's most critically successful films - including AFI Best Film winner, *Lantana* and Academy Award® and BAFTA Best Film nominee, *The Piano*.

She studied at Sydney University before becoming involved in the Sydney Filmmakers Co-Op. This led to her becoming a producer in the Australian Broadcasting Corporation's drama department where she produced Jane Campion's first television feature *Two Friends* (1986). Since founding her own production company, Jan's credits include: *The Last Days of Chez Nous* (1992), *The Piano* (1993), *Love Serenade* (1996), *Holy Smoke* (1999), *Walk the Talk* (2000), *Lantana* (2001) and Jane Campion's new film *Bright Star*, due for release in 2009. She has also executive produced *Somersault* (2004) and *Suburban Mayhem* (2006) both of which were selected for Un Certain Regard at Cannes.

Her films have won many awards including co-recipient of the Palme d'or at Cannes (*The Piano*, 1993), 3 Academy Awards® (*The Piano*, 1994), Camera d'Or at Cannes (*Love Serenade* 1996), over 35 Australian Film Institute Awards, and have had numerous screenings and honours across the globe at the world's top film festivals including Venice, Toronto, Berlin and Cannes.

Jan received the Nova Award from the Producer's Guild of America for Most Promising Theatrical Motion Picture Producer in 1994. She has been honoured for her outstanding contribution to the Australian film industry as the recipient of many lifetime achievement awards including the Order of Australia in 2004.

Producer - Caroline Hewitt

Caroline Hewitt has produced a wide range of feature films. Her Executive Producer credits include BBC One's "Sweeney Todd" (2006) directed by David Moore and *Deathwatch* (2002), the feature film debut of Michael Bassett. Previously she worked with the young directors Ben Hopkins on *The Nine Lives of Tomas Katz* (2000) and Ben Ross on *The Young Poisoner's Handbook* (1995). She also produced the thriller *Loaded* (1994) directed by Anna Campion and *The Fifth Province* (1997) directed by Frank Stapleton.

Caroline's feature credits as co-producer include *Hitchhikers Guide to the Galaxy* (2005) directed by Garth Jennings; the adaptation of Evelyn Waugh's novel *Vile Bodies*, Stephen Fry's directorial debut *Bright Young Things* (2002), *The Old Man Who Read Love Stories* (2001) directed by Rolf de Heer, and Bille Auguste's *Les Misérables* (1998). She most recently produced *Mr Bean's Holiday* (2007), directed by Steve Bendelack.

Between 2000 and 2001 Caroline was Executive in Charge of Production for Film Four International, overseeing a range of productions including: *Buffalo Soldiers* directed by Gregor Jordan (2001), the Hindi language film *The Warrior* (2001) written and directed by Asif Kapadia, *Charlotte Gray* directed by Gillian Armstrong (2001), *It's All About Love* directed by Thomas Vinterberg, the comedy *Lucky Break* (2001) directed by Peter Cattaneo and *The Emperor's New Clothes* (2001) directed by Alan Taylor.

Executive Producer - Francois Ivernel

Francois Ivernel is a graduate of the prestigious Paris business school Hautes Etudes Commerciales (HEC). He joined the Finance Department of Chargeurs in 1986. Subsequently, Chargeurs acquired Pathé and, in 1994, Ivernel began his move into film production, becoming Managing Director of Pathé Image in 1998. He was appointed Managing Director of Pathé UK in June 2000. Since then, he has led the Pathé UK team to become a sustainable and profitable company with productions and acquisitions including *Girl With A Pearl Earring*, *Mrs. Henderson Presents*, *The Wind that Shakes the Barley*, *Volver*, BAFTA & Academy Award® winning *The Queen*, *The Duchess*, *Bright Star* and eight time Academy Award winning *Slumdog Millionaire*.

Since March 2007, Pathé's film production and distribution operations for both France and the UK have jointly been managed by Ivernel, who is in charge of films, and Marc Lacan, who is overseeing general management. Both Ivernel and Lacan are Executive Vice Presidents of Pathé, reporting directly to Chairman Jérôme Seydoux.

Executive Producer - Cameron McCracken

Managing Director of Pathe UK, Cameron McCracken is a member of the British Screen Advisory Council, the British Council Film Committee and a director of Screen Yorkshire.

Prior to his appointment at Pathe 8 years ago, Cameron was Director of Business Affairs at the pre-cursor of the UK Film Council - British Screen Finance Limited - from 1997 to 2000.

Cameron read Law at Balliol College, Oxford University and worked as a film lawyer for 9 years in London, Paris and Rome before establishing himself as an independent producer.

Cameron has co-produced or executive produced over 25 films including *Girl With a Pearl Earring* directed by Peter Weber, Stephen Frears' Academy Award® winner *The Queen* and Danny Boyle's eight time Academy Award® winner *Slumdog Millionaire*.

Executive Producer - Christine Langan

Christine Langan is Commissioning Editor, Producer and Executive Producer for BBC Films. As a member of the BBC Films board, she commissions and produces feature films.

Christine made her name at Granada producing the first three series of *Cold Feet*, the hugely successful comedy drama which has been screened in 33 countries and has won countless awards worldwide. She subsequently produced numerous projects for television, including Peter Morgan's BAFTA award-winning *The Deal*, and the critically-acclaimed *Dirty Filthy Love* starring Michael Sheen.

In 2005 Christine produced her debut feature *Pierpoint*, for which she was nominated for a BAFTA Carl Foreman Award. She then renewed her collaboration with Peter Morgan and Stephen Frears, producing *The Queen*, which won many awards including Best Actress and Best Screenplay at both the Venice Film Festival and the Golden Globes, Best Film and Best Actress at the BAFTAs, and an Academy Award® for Best Actress.

In September 2006, Christine took up a new role as Producer and Executive Producer at BBC Films, and in October 2007 she was appointed Commissioning Editor of the BBC Films board. She has continued her working relationship with Peter Morgan, first on *The Other Boleyn Girl*, and most recently on *The Damned Utd*, scheduled for release later this year. Other films she has executive produced include the critically-lauded *The Boy in the Striped Pyjamas*, and *The Duchess*.

Forthcoming projects include Andrea Arnold's *Fishtank*, John Crowley's *Is There Anybody There?* and Armando Iannucci's hotly anticipated feature debut *In The Loop*.

Executive Producer – David M. Thompson

David Thompson began his career at the BBC as a documentary maker. He began producing drama while working for the BBC's Everyman documentary series, where he produced the original *Shadowlands*, which won the British Academy Award for Best Drama and an International Emmy. Subsequent productions included the British Academy Award winning *Safe*, directed by Antonia Bird and Alan Clarke's *The Firm* and *Road*. He was appointed Head of BBC Films in May 1997, overseeing a slate of films for cinema and television.

Past BBC Films productions include the acclaimed *Mrs Brown* starring Judi Dench and Billy Connolly, Stephen Daldry's *Billy Elliot*, the Academy Award®-winning *Iris* directed by Richard Eyre, Stephen Frears' *Dirty Pretty Things*, Roger Michell's acclaimed *The Mother*, Ken Loach's award-winning *Sweet Sixteen*, Golden Globe winning *The Life and Death of Peter Sellers*, Danny Boyle's *Millions*; Stephen Frears' *Mrs Henderson Presents*, Woody Allen's *Match Point* and Michael Caton-Jones' powerful and moving drama *Shooting*.

More recently BBC Films made the Cannes prizewinner *Red Road*, Andrea Arnold's first feature, the Academy Award® nominated *Notes on a Scandal* directed by Richard Eyre, David Cronenberg's *Eastern Promises* and *Revolutionary Road* directed by Academy Award®-winning director Sam Mendes.

After 10 years as head of BBC Films, Thompson left to launch a new venture Origin Pictures. Origin produces both film and television and retains a strong relationship with the BBC through its first look deal. Thompson also continues to executive produce on projects developed during his time at the BBC. These projects include *In the Loop*, the first feature from British comic Armando Iannucci; *Bright Star* written and directed by Jane Campion and *The Edge of Darkness*, an adaptation of the BBC series, directed by Martin Campbell.

Director of Photography – Greig Fraser

Following a remarkable career as a stills photographer, Greig began working as a cinematographer with the highly acclaimed production company Exit Films. During his time there, Greig was responsible for defining the unique visual look behind many of Exit Films' award winning productions.

Moving into a freelance role during February 2002, Greig quickly took the opportunity to shoot as many diverse projects as he could. Using his strong stills background, and his broad narrative experiences, he shot Glendyn Ivin's highly acclaimed short film, *Crackerbag*, which won many awards including the Palme d'Or at the 2003 Cannes Film Festival. The film earned Greig a nomination for Best Cinematography at the 2003 AFI Awards.

Further work for short films include Nash Edgerton's *Fuel* and *Lucky*, Adrian Bosich's *Marco Solo*, Rhys Graham's *Love This Time* and for the following short features, Stuart McDonald's *Stranded* and Tony Krawitz's *Jewboy*. Greig's distinctive cinematography has established him as one of the most exciting cinematographers working today.

In 2005 Greig shot the feature film *Caterpillar Wish* for writer/director Sandra Sciberras; the short film *Learning to Fly* for director Jack Hutchings and *The Water Diary* for director Jane Campion as part of a United Nations project. In 2006 Greig shot the feature film *Out of the Blue* for director Robert Sarkies and producers Tim White and Steven O'Meagher, which premiered at the Toronto Film Festival; and the short film *Crossbow*, for writer/director David Michôd. Following this, Greig shot *The Lady Bug*, a short film directed by Jane Campion for the 60th Cannes Film Festival anniversary, as part of a cinema collective directed by previous Palme d'Or winners. Other recent credits include the short film *Netherland Dwarf* for

director David Michôd; *Spider* for director/actor Joel Edgerton and 2nd Unit Director of Photography for Baz Luhrmann's feature film *Australia*.

In 2008 Greig collaborated again with Jane Campion, shooting her highly anticipated feature film *Bright Star* in London. Following on from this, Greig shot Glendyn Ivin's first feature film, *Last Ride* and collaborated with Scott Hicks, shooting his feature *The Boys are Back*, starring Clive Owen,

Production and Costume Designer – Janet Patterson

Janet has been working with director Jane Campion for over 20 years on films that include *Two Friends*, *The Piano*, *Portrait of a Lady*, *Holy Smoke* and now *Bright Star*. She has also worked with Gillian Armstrong on *Oscar and Lucinda* (Costume Designer) and *The Last Days of Chez Nous* (Production and Costume Designer). Janet is a three time Academy Award® nominee for *The Piano* (Costume design), *Portrait of a Lady* (Costume Design) and *Oscar and Lucinda* (Costume Design). She won a BAFTA and the Australian Film Institute Award for her Costume Design on *The Piano*.

Editor - Alexandre de Franceschi A.S.E.

Spanish-born Alexandre de Franceschi is a French/Italian editor who has been living and working in Australia since 1986. He is notorious for his patience, speed of work and love of literature. *Bright Star* is his second film with Jane Campion. Their work on *In the Cut* cemented a solid relationship of mutual respect which has translated in the delicate editing of *Bright Star*. Other credits include Australian cult-film *Praise, Little Fish, The Painted Veil* and the soon to be released *Disgrace* based on the Booker prize-winning South African novel.

Composer – Mark Bradshaw

Mark Bradshaw previously collaborated with Jane Campion as composer and musician on her two short films *The Lady Bug* and *The Water Diary*. He has composed music for several other short films the recently was *The Mirage*, which he also produced. Mark has written for a wide variety of ensembles, including a cappella chorus, string quartet and string orchestra. He has quickly developed an original voice as a composer and performer through extensive touring with his string/electronic/voice ensemble, *Mark Bradshaw and The Like*. He graduated at the College of Fine Arts in Sydney and completed postgraduate study at the University of Sydney.

Casting Director – Nina Gold

Nina Gold is one of London's leading independent Casting Directors. Upon graduating from Cambridge University where she first became involved in theatre, she began teaching drama in Paris. Nina is bi-lingual French and English. She is best known for her 12 years' collaboration with Mike Leigh, including *Topsy-Turvy*, *All or Nothing*, *Vera Drake* and, most recently, *Happy-Go-Lucky*.

Nina's recent feature film credits include *Hot Fuzz* directed by Edgar Wright, *Eastern Promises* directed by David Cronenberg, *The Edge of Love* directed by John Maybury, *Mr Bean's Vacation* directed by Steve Bendelack, *The Illusionist* directed by Neil Burger, *Starter for 10* directed by Tom Vaughan, *The Other Man* directed by Richard Eyre, *The Life and Death of Peter Sellers* directed by Stephen Hopkins and *Beowulf* and *A Christmas Carol* both directed by Robert Zemeckis. She just completed work on a film about John Lennon called *Nowhere Boy* directed by the

leading British artist Sam Taylor Wood and is about to start work on the third Narnia film for Disney and Walden Media, *The Voyage of the Dawn Treader*.

Television credits include two series of the highly successful *Rome* for HBO, *The Red Riding Trilogy* (1974, 1979 and 1983) for Channel 4/Revolution Films, *Longford* for Channel 4/HBO directed by Tom Hooper and *The Devils's Whore* for Company Pictures/HBO directed by Marc Munden. Last year, Nina won the Primetime Emmy for Outstanding Casting for a Miniseries for her work on HBO's *John Adams*.

PATHE

Pathé is one of the most prolific film producers in Europe as well as a leading distributor in France and the UK.

Pathé's recent releases include Danny Boyle's eight time Academy Award® winner SLUMDOG MILLIONAIRE, Julian Schnabel's THE DIVING BELL AND THE BUTTERFLY, Dany Boon's BIENVENUE CHEZ LES CH'TIS (Welcome to the Sticks), which is now the most successful French film of all time, Steve McQueen's HUNGER and Noel Clarke's ADULTHOOD.

Pathé's current slate includes Stephen Frears' CHERI, Pedro Almodovar's BROKEN EMBRACES, Jane Campion's BRIGHT STAR and Neil Marshall's CENTURION.

Pathé International handles the international marketing and sales of Pathé's own productions and actively acquires third party films for worldwide representation. As one of Europe's leading sales agents, Pathé International has a significant presence at all major film markets and festivals. In addition to CENTURION, CHERI and BRIGHT STAR, Pathe International's 2009 slate includes Jacques Perrin and Jacques Cluzaud's OCEANS, Julian Schnabel's MIRAL, Christian Carion's L'AFFAIRE FAREWELL, Jon Harris' THE DESCENT: PART 2 and Tom Harper's THE SCOUTING BOOK FOR BOYS.

Leveraging their rich heritage, Pathé also markets the rights to an extensive film library that is constantly expanding thanks to new productions.

Additionally, Pathé is a leader in the exhibition business, through its EuroPalaces subsidiary. A pioneer of the multiplex concept in France, EuroPalaces is the largest movie theatre chain in France and the Netherlands and has operations in Switzerland and Italy.

BBC FILMS

The BBC is committed to the development and production of feature films. BBC Films, the BBC's feature film making arm, is an integral part of BBC Fiction. The day to day management of BBC Films and decision-making is the responsibility of the Films Board, comprising Jane Wright (Board Chair, General Manager and Executive Producer, BBC Films), Christine Langan (Commissioning Editor, BBC Films), Jamie Laurenson (Executive Producer, BBC Films) and Joe Oppenheimer (Executive Producer, BBC Films).

SCREEN AUSTRALIA

Screen Australia is the Australian Government agency for the film, television, documentary and digital media production industry. It provides production finance, development and marketing support and aims to put the industry on a new growth path. It also administers Australia's international co-production program and Producer Offset incentive. The agency is led by CEO Dr Ruth Harley, with development programs headed by Martha Coleman and production investment by Ross Matthews.

NEW SOUTH WALES FILM AND TELEVISION OFFICE

The New South Wales Film & Television Office plays a critical role in the New South Wales screen industry, offering programs of assistance for content development and production, including funds for content creators, organisations and events. It provides expert advice for local and international producers about New South Wales locations, incentives, technical and creative talent, studio space options and state-of-the-art post production facilities. The Film & Television Office is funded by the Australian State Government of New South Wales.

UKFC

The UK Film Council is the Government backed lead agency for film in the UK ensuring that the economic, cultural and educational aspects of film are effectively represented at home and abroad. We invest Government grant-in-aid and Lottery money in developing new filmmakers, in funding exciting new British films and in getting a wider choice of films to audiences throughout the UK. We also invest in training, promoting Britain as an international filmmaking location and in raising the profile of British films abroad.

The UK Film Council aims to deliver lasting benefits to the industry and the public through:

Creativity – encouraging the development of new talent, skills, and creative and technological innovation in UK film and assisting new and established filmmakers to produce successful and distinctive British films;

Enterprise – supporting the creation and growth of sustainable businesses in the film sector, providing access to finance and helping the UK film industry compete successfully in the domestic and global marketplace;

Imagination – promoting education and an appreciation and enjoyment of cinema by giving UK audiences access to the widest range of UK and international cinema, and by supporting film culture and heritage.

HOPSCOTCH INTERNATIONAL

HOPSCOTCH INTERNATIONAL, a partnership between Australian distribution stalwarts Troy Lum, Sandie Don and Frank Cox, and managed by Rachel Okine, was formed to deepen Hopscotch's involvement with the local and international filmmaking community, whilst maintaining the company's commitment to deliver films with a distinctive quality and to an audience that demands that film challenge, entertain and inspire. The company's first film in the role of Executive Producer is MAO'S LAST DANCER, reuniting the producing and writing team behind SHINE, and with Bruce Beresford at the helm. Hopscotch has a development slate of over a dozen pictures and has invested in films such as Jane Campion's BRIGHT STAR.

As a distributor, Hopscotch has now entered its seventh year of operation and during that time has firmly established itself as one of Australia's most prolific distributors grossing almost 100 million dollars locally. Its string of box office hits including FAHRENHEIT 9/11, SOMERSAULT, TOUCHING THE VOID, DOWNFALL, PAN'S LABYRINTH, THE LIVES OF OTHERS, VICKI CRISTINA BARCELONA and THE WRESTLER.

END CREDITS

Written and Directed by Jane Campion

Produced by Jan Chapman
Produced by Caroline Hewitt

Executive Producers
Francois Ivernel
Cameron McCracken

Executive Producers
Christine Langan
David M. Thompson

Director of Photography Greig Fraser
Production and Costumes Designed by Janet Patterson
Editor Alexandre de Franceschi A.S.E.
Music by Mark Bradshaw
Casting Director Nina Gold

Abbie Cornish as Fanny Brawne
Ben Whishaw as John Keats
Paul Schneider as Mr. Brown
Kerry Fox as Mrs. Brawne

END ROLLER

Toots
Samuel
Maria Dilke
Charles Dilke
Abigail
Reynolds
Reynolds Sisters

Mr Severn
Mr Hunt
Tom Keats
Dance Master
Charlotte
Dr Bree

Mrs Bentley
Shopkeeper
Landlady
Mr Haslam
Mr Taylor
Charles Dilke Jnr
Suitor at Ball
The Cat

EDIE MARTIN
THOMAS BRODIE-SANGSTER
CLAUDIE BLAKLEY
GERARD MONACO
ANTONIA CAMPBELL-HUGHES
SAMUEL ROUKIN
AMANDA HALE
LUCINDA RAIKES
SAMUEL BARNETT
JONATHAN ARIS
OLLY ALEXANDER
FRANÇOIS TESTORY
THERESA WATSON
VINCENT FRANKLIN

EILEEN DAVIES
ROGER ASHTON-GRIFFITHS
SALLY REEVE
SEBASTIAN ARMESTO
ADRIAN SCHILLER
ALFRED HARMSWORTH
LUCAS MOTION
TOPPER

An original screenplay by Jane Campion
with research from Andrew Motion's biography "Keats".

Advisor

ANDREW MOTION

Line Producer

EMMA MAGER

First Assistant Director

MIKE ELLIOTT

Production Sound Mixer

JOHN MIDGLEY

Make-Up and Hair Designer

KONNIE DANIEL

Supervising Art Director

DAVID HINDLE

Assistant Costume Designer

DEBBIE SCOTT

Production Accountant (UK)

TREVOR STANLEY

Production Accountant (Australia)	KAT SLOWIK
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Script Supervisor	HEATHER STORR
Script Consultant	JAN CHAPMAN
Sound Supervisors	JOHN DENNISON TONY VACCHER
Post Production Supervisor	HELEN LOVELOCK
Production Co-ordinator Assistant Production Co-ordinators	DONALD SABOURIN LAYLA MALL GERALDINE SERAFINI
Production Runner	ANDREAS WISEMAN
Assistant to Jane Campion Assistant to Jan Chapman	PAOLA MORABITO SARAH ALEXANDER
Post Production Assistants to Jan Chapman	RITA WALSH CLARE YOUNG
Post Production Assistant to Jane Campion	MEERA LAWRENCE
Visual Research Additional Visual Research	CHARLOTTE WATTS ISABELLA MONTICELLI-McTIERNAN
Dialogue Coach	GERRY GRENELL
Pre-Production Dialogue Coach to Mr Schneider	BARBARA BERKERY
Choreographer	JACK MURPHY
Assistant Choreographer	WENDY WOODBRIDGE
Casting Associate	ROBERT STERNE
Casting Assistant	ROSE WICKSTEED
Children's Drama Coach	MIRANDA HARCOURT
Chaperone/Tutor to Edie Martin	LIZ EVERY
Stunt Co-ordinator	GLENN MARKS
Second Assistant Director	ANTHONY WILCOX
Second Assistant Director (Crowd)	CANDY MARLOWE
Third Assistant Director	ZOE LIANG
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Floor Runner Trainee	BRIDGET FOGARTY
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Second Assistant Camera	HENRY LANDGREBE
Steadicam	GRANT ADAMS
Video Assist	JACK WARRENDER

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Genny Op
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TONY TYLER
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FT2 Grip Apprentice
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Property Buyers

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STELLA FOX
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Assistant Prop Master
Standby Propsmen

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PENNY WHITE
SHAY LEONARD
STUART READ
JASON BROWN
PETER WOOD

Dressing Propsmen

Sound Maintenance
Sound Assistant

CLIVE OSBORNE
CHARLOTTE GRAY

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Second Assistant Accountant (UK)

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MIGUEL PARIENTE

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Unit Managers

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DAN WHITTY

Location Assistant

AKSHAI DESAI

Crowd Wardrobe Supervisor
Costume Design Assistant

NIGEL EGERTON
SHEARA ABRAHAMS

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Wardrobe Master	MARCO DE MAGALHAES
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Costume Assistants	JOANNE MOSLEY
	ROSANNA NORMANTON
Costume Department Trainee	SARAH CHARMAN
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	JANE LOGAN
Make-Up/Hair Trainee	SIAN WILSON
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	RENYA XYDIS
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Chargehand Stagehand	MIKE WEBB
Standby Carpenter	PAUL HOUSE
Standby Rigger	DAVE PRICE
Standby Painter	STUART SINCLAIR
Carpenters	JO HAWTHORNE
	DAVID "NED" KELLY
	SIMON ROBILLIARD
	JEFF WOODBRIDGE
Riggers	GEORGE HOBBS
	MARK GODLEMAN
Painters	GEORGE DEAN
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ADR Supervisor - London	LINDA MURDOCH
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	JOHN DENNISON
Sound Mixing Assistant	NICK BYRNES
Dolby Consultant	BRUCE EMERY
Original Music by	MARK BRADSHAW
Voices - Duet	MARK BRADSHAW
	ERICA ENGLERT
Voices – Human Orchestra	MARK BRADSHAW
	CAMERON WOODHOUSE
	BEN WHISHAW
	SAMUEL BARNETT
Violins	LATHIKA VITHANAGE
	SONJA SCHEBECK
Viola	ISIDORE TILLERS
Cello	STELA SOLAR
Keyboards	MARK BRADSHAW
Musical Treatments	TIM BRUNIGES
Music Recorded at	BJB STUDIOS SYDNEY
Music Recording Engineer	DAVID TRUMPMANIS
Assistant Engineer	JOHN STEVANONI
Score Mixed at	TRACKDOWN SCORING STAGE
Score Mixer	SIMON LEADLEY

“Serenade in Bb, K361, Adagio” by Mozart (1781)
Arranged by Mark Bradshaw

“The Sussex Waltz K536 No.2 (Trio)” by Mozart and
“Scotch Reel and Bonnie Highland Laddie” by Wilson (1816) from the album

“Regency Ballroom English Country Dance Music from the Era of Jane Austen”
Arranged and Performed by Spare Parts: Bill Matthiesen, Liz Stell, Eric Buddington

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Visual Effects Assistant Producer	TINA BRAHAM
VFX Supervisor & Lead Compositor	PHIL STUART-JONES
Compositing	JUSTIN ALVAREZ
	DAVID BOOTH
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Titles Producer	JACKIE ARCHER
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Assistant Colourist	JAMIE HEDIGER
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Digital Supervisor	REBECCA DUNN
DI Conform	JAMES SDRINIS
Compositors	TAKAHIRO SUZUKI
	BRAD DUNN
	ROBERT STOLLAR
	JOHN DURNEY
	MATTHEW GRIFFIN
	PETER POLYZOIDIS
	DOUG ROBERTS
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I/O Senior Operator	HENRY YEKANIANS
I/O Operators	LEO GOMEZ
	MAY LO
	PETER LUCZAK
	BEN TANTI
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Chef	ROZZA READER
Catering Assistants	ANDY SOANE
	DANNY EDWARDS
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Endymion
When I Have Fears That I May Cease To Be
The Eve of St Agnes
Ode to a Nightingale
La Belle Dame Sans Merci
Bright Star

Oxford University Press
John Keats: Selected Letters, Introduction by Jon Mee Edited by Robert Gittings
Oxford World's Classics (2002)
John Keats: The Major Works, Edited with an Introduction and Notes by Elizabeth
Cook
Oxford World's Classics (2001)

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For BBC Films

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MICHAEL WOOD
HELEN GILES
MATTHEW VIZARD

For UK Film Council

Head of New Cinema Fund
Senior Production Executive
Senior Business Affairs Executive
Head of Production
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LENNY CROOKS
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CHRIS OLIVER
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AMY CARR

For NSWFTO

Chief Executive
Head, Development & Investment
Administrator, Development and Investment

TANIA CHAMBERS
LINDA TIZARD
KAREN TELFER

Jane Campion thanks Alice, my London family, Meera, Paola and Christopher for their encouragement and support, my father Richard for tirelessly reading the script, Andrew Motion for his beautiful biography and Peter Walker for his poetry talks

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Simon Lord – OUP, Catharine Payling – Keats-Shelley House Rome, Jane Wright,
Beth Pattinson, Thea Goodsell, Dermalogica, M.A.C. Cosmetics, Demelza Donohoo,

Dr Neil Peres Da Costa – Sydney Conservatorium of Music, Deidre Coleman,
Brian Rosen, Vicky Harper, Karen Colston, Stephen and Jack O'Rourke

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A JAN CHAPMAN - CAROLINE HEWITT PRODUCTION

A Brightstar Films Limited (UK) - Jan Chapman Productions Pty Ltd (AUSTRALIA)
Co-production

Made with the support of the UK Film Council's New Cinema Fund



Produced with assistance from the New South Wales Film and Television Office



New South Wales
Film and Television Office

Financed with the assistance of Screen Australia



PATHE!

B B C F I L M S

This motion picture is inspired by actual events and people, however, certain details, characters, dialogue, organisations, scenes and events have been created and/or fictionalised and therefore are not to be viewed as factually accurate. Context, constructed dialogue and other fictionalised elements have been used for dramatic purposes, and certain names have been changed. Similarly, the timeline of events has been compressed and edited to accommodate the motion picture format.

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