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Trevor Beattie Films
Fourth Culture
Piccadilly Pictures

MIDAS MAN

A Film by Joe Stephenson

Starring
Jacob Fortune-Lloyd, Emily Watson,
Eddie Marsan and Ed Speleers,
Featuring
Blake Richardson, Jonah Lees, Leo Harvey-Elledge,
Campbell Wallace and Adam Lawrence,
With
Darci Shaw, Milo Parker, Eddie Suzy Izzard,
Jay Leno, James Corrigan, Charley Palmer Rothwell,
Chukwuma Omambala and Alex Macqueen

Directed by Joe Stephenson
Written by: Brigit Grant
Screenplay by: Jonathan Wakeham
Producers: Trevor Beattie, Jeremy Chatterton, Tom Reeve, Perry Trevers
Runtime: 112 minutes

LOGLINE

On Thursday 9th November 1961, a man named Brian descended the stairs to a cellar in Liverpool and changed the world forever.

SHORT SYNOPSIS

MIDAS MAN is the first, last and most respectful filmic portrait ever painted of Brian Epstein. From an original story, *MIDAS MAN* charts the life of a man who struggled to find his place in the world. Brian Epstein is recognised today as the man who signed The Beatles, and in doing so, created the blueprint for music artist management.

MIDAS MAN charts Brian's life, from his formative years to wild, unprecedented global success and the ensuing chaos as he managed and promoted some of the biggest acts in the world. The film explores the close relationships with his family and friends and his lifelong search for love. It brings to life an extraordinary period of cultural change and adds depth to an untold story of one of the world's most significant outsiders. Brian Epstein lived a thousand lives in a few short years. Managing The Beatles was the easy part.

LONG SYNOPSIS

It's 1961, and a well-dressed, elegant Brian is left dumbstruck by a group of four scruffy and boisterous young musicians, who are playing a lunchtime session in the dank yet packed Cavern Club. He is in awe, it's not so much the music they play but the effect they have on the audience, he is having an epiphany. We then go back to 1959 and see Brian's artistic talent at window dressing at Epstein's, his family's furniture store. He knows he isn't just selling furniture but a dream. Harry, his conservative minded father, is frustrated by the many different careers Brian has had and is now happy he has finally settled down to work in the family business and doing something he is good at. Queenie, his mother, is ever supportive of Brian and is forever standing up for him. Together they talk Harry into letting him experiment with a more modern music offering for the store. We see the first glimpse of Brian the music empresario as well as someone who has drive and determination.

The expanded music department, now called NEMS (NORTH END MUSIC STORES), is a great success and brings a variety of music lovers into the shop. Brian understands the business and it's potential and has catered for all tastes. The store's unique promise is that they can supply any disc from anywhere in just 5 days. Brian notices a note in the order book for 'My Bonnie' a record from Hamburg- but he's told by Alastair, his right-hand man, the order is not worth pursuing. But it's almost as if he can sense something and is keen to stick to the store's promise, and when Alastair divulges that the band are from Liverpool and playing at the Cavern, he insists on heading straight there. After a friendly exchange with cloakroom attendant, Cilla White (soon to become Cilla Black...) Brian is overwhelmed by what he sees, hears and experiences: His first ever Beatles gig. During a slightly awkward exchange in the band's dressing room, he invites them to his office for a meeting. To Alastair's shock and surprise Brian announces he'd like to manage them.

After convincing local music promoter, Allan Williams to release the band from his management, Brian meets John, Paul, George and Pete in his office. The Beatles' energy, cheek, camaraderie, and effortless humour are evident, along with their gentle ribbing of Brian who takes it all in his stride. Brian signs the Beatles. It's not long before they are invited down to London to audition for Decca. The boys have had a long night, they turn up late after driving down from Liverpool in an old van. It's New Year's Day in the coldest winter on record. The audition doesn't go well. They are all flat, especially John. Brian is then rudely and brutally turned down by Decca executives at what he thought would be a straightforward and celebratory meeting. Brian again turns to Queenie for comfort and support, his ever-present source of stability. We are introduced to how Brian is forced to live in the shadows with illicit encounters with other men at Liverpool docks late at night. We then see how a downcast Brian begins to rely on prescription drugs.

Brian is determined to get the band signed and visits all the major record companies in London, all of whom turn the band down. We sense Brian's desperation and despair, he can't bear the thought of letting 'his' boys down, as he struggles to get them signed. Brian tells the band he has a meeting with the comedy label Parlophone. The boys aren't impressed, this feels like a last resort. However, we see the mutual respect and fondness the band and Brian have for each other; they have put all their trust in him and have genuine faith that he will do his best for them. He feels this pressure more and more.

George Martin at Parlophone tells Brian the band may indeed have something after listening to the tape, but only offers them an audition. Brian can't bear to offer them another audition, so tells a white lie to the band and informs them they are signed to a full recording contract. They head down to Abbey Road Studios.

Unaware it is an audition, the boys feel no pressure and play incredibly well at the Abbey Road session, impressing George Martin. To Brian's huge relief, his gamble has paid off. However, George Martin suggests that drummer Pete must go if they are to succeed with a studio recording. We see the genuine anguish in Brian as he has to let Pete know he is no longer part of the band. Pete is devastated. Brian cares about his boys deeply. Ringo Starr joins the group.

Meanwhile back home in Liverpool, Harry is not impressed The Beatles debut single. 'Love Me Do' has only reached number 47 in the charts and advises Brian to go back to selling furniture. Queenie demonstrates her unwavering support. Brian goes out late at night and is aggressively mugged during a sexual encounter; his grandfather's watch is stolen. He is crestfallen and scared. As a contrast to the misery of his private life – we hear that in his business life 'From Me to You' is number 1. Brian is thrilled. Finally, the success he has been yearning for and deserves. Brian signs more groups and experiences further musical triumphs. He and NEMS are on a rapid and exciting

upward trajectory. His beloved Cilla too, has begun her successful singing career thanks to Brian. At long last, everything is going his way. That is until he gets back home one night, and his parents tell him that they are being bribed by a young man.

Harry is clearly disappointed and worries vehemently about the family reputation and Queenie implores him to be more careful, not only for his sake but for the sake of Cilla and the boys. Brian, distraught and ashamed, apologises and tells them he is taking NEMS to London.

The business grows exponentially as does the incredible popularity of The Beatles. The boys attend the famous Royal Variety Performance. They have now arrived! Aware that he must break the US market, Brian heads to New York and negotiates a deal with the famous and powerful broadcaster Ed Sullivan for 3 consecutive shows. During a celebratory drink with Nat Weiss, his US business partner, he meets Tex Ellington, an aspiring actor, and the ill-fated relationship between them begins. We witness Brian's vulnerability and his desire to be loved. Whilst in Paris, Brian gets the ground-breaking news that the boys now have their first US number 1. A joyful pillow fight ensues. Brian then talks us through the successful whirlwind US tour; Vegas, San Francisco, Seattle, Vancouver, and the explosion of Beatlemania – culminating in an overwhelming homecoming back to the UK.

On his return to Liverpool, Brian attends his younger brother Clive's wedding. Brian and Cilla have a tender conversation revealing their fondness for each other and Brian's loneliness. He feels he has let his father down by not marrying before his younger brother, but Cilla sympathetically encourages him and tells him he deserves to meet someone special. Cilla understands Brian and has genuine feelings for him. We sense Brian's inherent sadness.

We see Brian at home in the bath, subdued and exhausted, there is an empty whisky bottle on the floor. We get a sense that all is not well. Lonnie, Brian's faithful housekeeper, announces that he has a visitor. It is Tex. Lonnie is devoted to Brian and is immediately suspicious of him. Queenie joins them for dinner, and she sees through Tex immediately. They have a spiky exchange, and she challenges him on his acting experience. She leaves as Tex and Brian start to argue and Queenie poignantly implores Lonnie 'to look after my son'. At a glamourous and hip party, Brian seems relaxed and is enjoying himself with The Beatles, until he takes a drink to Tex and finds him deep in an intimate conversation with a young girl. Later in the office, Alistair confronts Brian and asks why Tex is on the payroll. Brian snaps.

The strain and pressure are beginning to show, Brian is drinking more and taking an increasing amount of pills. The boy's success is getting harder to deal with and we can see it is taking its toll on Brian. He's finding it harder to cope. More travel and a sense of developing chaos ensues. Trips to Japan, where they receive death threats, and to the Philippines, where they upset the dictator's wife Imelda Marcos, ending up in the US where John is in trouble for comparing The Beatles to Jesus. Never leaving their side, Brian accompanies the boys to a press conference where they are forced to apologise. John tells Brian the touring has to stop. Is this the beginning of

the end? Later at dinner, Nat Weiss expresses concern for Brian's general wellbeing as well as Tex's motives. Brian askes Nat up to the room to meet Tex, but he has gone, along with Brian's briefcase full of $10,000 and his illegal pills – a blackmailer's dream. Nat knows his worries have been realised. Brian finally breaks down. Nat

comforts his good friend. Brian checks into at The Priory clinic, his blood tests reveal a huge cocktail of barbiturates and amphetamines. His parents visit and show their love for him though Harry struggles with his condition. He stays and recovers.

Upon his return to the office, he has a joyful reunion with The Beatles who are genuinely pleased to see him in much better shape. Brian proposes they participate in the first ever live satellite broadcast on the BBC – and suggests they write a new song for this auspicious occasion. Brian is back together with the boys and it's not long before they are joking around together. Everything seems right in the world.

But not for long. Late at night, Brian receives a phone call. Harry has passed away. After the funeral he is devastated and tells Queenie he feels he was a disappointment to his father. Queenie comforts him, explaining how proud Harry was of him. Brian is sad that his father never told him this whilst he was alive. Ever his ally, Queenie gives him the reassurance he needs. Back in London he speaks with Lonnie, they have an emotional and touching exchange about family.

We are in the studio and the boys are getting ready for the first-ever Live global satellite broadcast on the BBC, 'OUR WORLD'. He suggests they write a new song for it. They pull Brian in for a warm embrace before he heads up to the control room, a hive of activity. Brian takes well-wishing calls from Nat and Queenie. The countdown begins, the performance starts, Brian is bursting with pride as the boys start to sing. Despite his amazing successes, we can't help but feel a melancholy and sadness as he leaves the studio and walks alone across the famous Abbey Road crossing. Brian turns, as if in a moment of contemplation. Tragically we learn from a closing scene caption that Brian passed away just two months later, from an accidental overdose.

DIRECTOR'S STATEMENT by Joe Stephenson

If you've only seen the face of Brian Epstein in a photo stood behind The Beatles, this film puts them behind him for a change. It's Brian's time to be centre frame, so it came with a set of challenges unique to his incredible life.

A film about Brian Epstein needs to be several things at once. On the one side it needs to be a celebration of his achievements, his dedication to his artists, and his generous nature. On the other side it needs to not shy away from the things that caused him so much heartbreak, and what led to his accidental death.

It might be tempting to make a film about only his time with The Beatles, though while they were absolutely the leading success story, Brian cared deeply for so many of his artists.

It might also have been tempting to have made a film about drug taking, but his drug taking was primarily practical not hedonistic. An accidental habit that got out of control, not something that he actively pursued.

And a film solely about his struggle finding a partner and being a gay man at a time it was illegal to be would be to let his sexuality define him when he refused to let it do so himself.

So it seemed we had to be all these things, as every one of them was an important facet of the man. The priority for me therefore had to ultimately be that we make an honest film. Brian deserves an honest film that celebrates everything he did and was. Through an honest film we can celebrate him without sugar coating the difficult subjects. An honest film can remind people what a society that oppresses people for who they are does on a personal level.

Brian Epstein's triumphs were extraordinary and I wanted those moments to be portrayed with sense of joy and excitement. The speed at which they came should feel incredible and thrilling, because they were. My intention was that this leads to a film that breezes by with a spring in its step, making you smile along the way at the magical journey he went on.

My greatest hope is that people watch this film and walk out feeling that they have met Brian, and can see how wonderful he was, and how staggering his achievements were. How has it taken this long for there to be a film that tells his story?? Its been an honour to be able to direct Brian's moment in the sun.

ABOUT THE PRODUCTION

INTRODUCTION

From an original story by *Brigit Grant*, a screenplay by *Jonathan Wakeham* and dialogue by Brigit Grant*, MIDAS MAN* is a stylish period film charting the life of the music impresario Brian Epstein.

MIDAS MAN is set to be as authentic as possible in every aspect of the production from costumes and set design, to builds, casting, the curation of music (both performed and incidental), the score, and locations. We wanted to be as historically accurate and emotionally truthful in our representation of the man, the music, and personalities of the era as we could possibly be.

We engaged and spoke to many of the people who were there and witnessed first-hand what happened. These included *Gerry Marsden* RIP, *Basil Hyman* RIP (Brian's first cousin),*Laurie Mansfield* (Cilla Black's former manager) legendary Beatles Fan Club secretary *Freda Kelly,* and *Justin* and *Leah Williams* (son and daughter of Allan Williams, The Beatles' first promoter and manager).

Joe Stephenson's film is beautifully crafted. His direction elegantly and finally brings Brian's story centre stage and onto the big screen where it belongs. Joe contrasts Brian's sophisticated and complex character with the staid austere post-war world he is leaving. *MIDAS MAN* emphatically examines Brian's struggles and fears as he navigates a way through the huge cultural changes he is at the heart of. The central themes in *MIDAS MAN*; from sexual identity, lonelyness, the search for love, pressure to succeed, dependency and mental health issues are vital day-to-day matters of concern for our modern, young audience.

"MIDAS MAN has been a labour of love. A 5 year creative mission to tell a story which simply needed to be told. Brian may have been the 'Fifth' Beatle, but he was the First Eppy. A total one-off. Brian helped shape so much of the cultural landscape we still see around us today. He was with us so briefly, but he burned so brightly. Brian lived a thousand lives at a million miles an hour. Managing The Beatles was the easy part..

Brian Epstein had the Midas Touch with a twist: Everything he touched turned to Gold for other people. Never himself. Brian spent his short life selflessly devoted to his artists. Now it's finally his turn to step from the wings and into the spotlight. We're putting Brian up where he always belonged. On the silver screen.

I'd like to think he'd be proud of what we've done. And not a little thrilled at Jacob's startling portrayal of him. It takes a Star to play a Star." **Trevor Beattie Producer**

CASTING

The important job of casting was given to Dan Hubbard CDG. The film explores Brian's (*Jacob Fortune-Lloyd*) close relationships with his parents 'Queenie' (*Emily Watson*) and his father Harry (*Eddie Marsan*), his artistes The Beatles (*Blake Richardson, Jonah Lees, Leo Harvey-Elledge, Campbell Wallace and Adam Lawrence*), Cilla Black (*Darci Shaw)*, his right hand man Alistair Stevens (*Milo Parker*), his loyal house keeper Lonnie Edwards (*Chukwuma Omambala*) as well his troubled relationship with 'Tex' Ellington (*Ed Speleers*), his U.S business partner Nat Weiss (*James Corrigan*) and the iconic Ed Sullivan (*Jay Leno*).

"MIDAS MAN was a dream project to cast. My love of music and of the city of Liverpool gave me an insight to where and how to look. After hundreds of auditions, Jacob was and is the only actor through my decades of experience in casting films who fitted this role with the desire that I look for. It was also important that we cast as close to what was on the page for the other roles surrounding Brian. Finding five young men to play The Beatles was an exciting and serious challenge. They needed to not only look the part, but it was also important that we incapsulated the 'Scouse' energy and the fun-loving, cheeky aspect of the Beatles. I really needed them to be able to play their instruments well. We met a lot of Actor-musicians and real musicians through a series of open auditions; we worked with LIPA as well as advertising around the city and going through the usual routes through theatrical agents. It took time and a lot of work to find our boys and even more time practising. The same applied to Cilla Black, her musical performance skills had to match her acting".
Dan Hubbard CDG

PHOTOGRAPHY

Brigit 'Bebe' Dierken worked with Joe as his DOP on his previous film. A result of this collaboration was a creative understanding and positive energy that Joe wanted to bring to *MIDAS MAN***.**

"As a cinematographer, I am always trying to master my craft, capturing emotions and stories through the lens, using lighting and compositions to craft visual narratives that resonate deeply with the audience. I am passionate about translating ideas into imagery, I thrive on bringing the directors vision to life, through compelling visual landscapes that enrich the storytelling experience.

As MIDAS MAN is a real-life story, it was important to bring an authenticity to the visual experience on screen and to make it feel as natural as possible. I wanted to embrace the characters and their stories by bringing them into a cinematic world. I softened the contrast of the subjects and warmed the highlights through lensing with anamorphic glass for a cinematic quality".
Brigit 'BeBe' Dirkin

SET DESIGN
Set Designer Damien Creagh, fell in love with Brian's story on reading the script and set out to discover as much as he could about him and his life from numerous conversations with the writer Brigit Grant. Damian was inspired by his research and encouraged to create as an authentic and detailed set for *MIDAS MAN* as he could. A particular highlight was his team's painstaking and loving recreation of the perfect replica set build of the Cavern club, to the exact specifications and internal design of the original and iconic Liverpool venue.

"Working closely with Joe, the costume designer Libby and cinematographer Bebe, we all agreed that the world we created for Brian had to be honestly represented. From the colour palette to the furnishings, the cars to the minutiae, it felt imperative (even if everything was brown!), to vividly encapsulate the mood of 50s, 60's Britain, as Brian inadvertently helped kickstart a cultural revolution."
Damien Creagh

VFX
The script required VFX to amplify and accentuate its storytelling. Working with the team at UNIT added a sense of scale, impact, as well authenticity for these few important scenes.

Fresh from the success of the Royal Variety Performance, Brian steps onto a balcony in New York and looks out across the vast Manhattan skyline. The cityscape representing the exciting opportunities America offers. This is a portentous scene, and it was important to accentuate Brian's hopes and dreams that things were going to change gear. UNIT's attention to detail and use of 3D animation and modelling recreated the Manhattan of 1963, giving a special moment of gravitas to film.

The use of UNIT's digital compositing and creativity in two emotionally charged montage scenes as Brian talks to camera allow the film to breathe. The first being the US Tour, breaking America, highlighting the excitement and pandemonium that follows. The second montage covers the troubled World Tour in which we begin to see first-hand the chaos and Brian's turmoil begin to unfold.
https://www.unit.tv/

COSTUME DESIGN
Libby daCosta was adamant that *MIDAS MAN* was her dream job to design for, as there are some truly iconic moments in fashion history from 1956-1967. She set out to make the characters' costumes as natural and real as possible as they were so well known and documented. It was incredibly important to the film's authenticity to portray each of the characters as accurately as possible and still show their individual personalities and how they differed from each other. Libby and her team carried out vast amounts of research during the costume prep for *MIDAS MAN*. It was important for Libby to understand each individual's story and how they expressed themselves

through their clothing and how this transformed throughout the years the film focused on.

“Attention to detail and accurate execution was one of my main focuses as I was often matching specific moments from the past; this was especially important for Brian and the Beatles as they are so iconic in today's world. Many of the suits, jackets, trousers, shoes, boots, and other costumes featured in the film I had made bespoke, likewise many of the prints seen on the costumes I designed and created myself as they didn’t exist in today's shops.

I allowed myself creative freedom on the lesser-known characters and for moments in our story that weren’t documented, always making sure they were authentic to the era. I love working with interesting prints, textured fabrics and I love to layer clothing. These elements can be seen from our cast through to our crowd; I think its visually more pleasing for the viewer and creates depth and interest. Along with Damien our production designer and Joe our director, we decided that we would subtlety bring more colour into the costume and set pallets as the years went on throughout the film which ends in 1967, the height of psychedelic fashion, a wonderful year of colour, texture and creativity”.
Libby daCosta

LOCATIONS
MIDAS MAN was shot on location in London, Liverpool, Southport, Blackpool and LA. The script introduces several of important locations in Brian’s life, including his loving and safe family home, the family’s furniture store EPSTEIN’S. and the subsequent addition of the record shop NEMS. The production’s mantra for authenticity meant it was always going to film as much as possible throughout Liverpool, as well as in some of the actual venues that still exist today, from Liverpool’s historic docks which Brian frequented, to **The Adelphi Hotel**, a regular haunt of the Epstein family and the iconic pub **The Philharmonic Dining Rooms** where Brian would often meet his artists. Significantly, we secured rare permission to shoot key scenes in the legendary **Studio 2 at Abbey Road Studios** where The Beatles famously auditioned for George Martin (*Charley Palmer Rothwell*).

“It was our plan to film in some of the actual locations that are significant to Brian’s legend. Securing the permissions to film at Abbey Road Studios was a special moment for MIDAS MAN, something that was not lost on the cast and crew and makes the scenes even more special.” **Jeremy Chatterton Producer**

The production also needed to recreate the stylish and sophisticated world Brian was inhabiting. The hotels, bars, clubs, and restaurants all needed to be a million miles from the post war Liverpool he was leaving behind. Location manager George Couch was intrinsic to the film’s period authenticity and delivered against a difficult brief, collaborating closely with the art department to achieve the desired look for the film.

“Scouting, managing, and shooting the locations for MIDAS MAN was challenging but ultimately incredibly rewarding. London, Liverpool, and LA brought different features

to the table which lent themselves to the period brief, London with its beautiful art deco Hotels and Liverpool's historic docks and LA interiors for New York. Where possible we tried to find authentic / historically accurate locations included in the script, for example Abbey Road Studios. Watching our boys perform in studio 2 was as close as you can get! Endless recces are a huge part of the process and we aimed to have as many options as possible".
George Couch, Location Manager

MUSIC SUPERVISION AND THE SCORE

Music is at the very heart of Midas Man and as important a character and as central to the narrative as Brian's role. Every aspect of the film's soundscape has been considered to the last degree, from the live performances, the curation and selection of incidental music and the all-important score. This meant understanding not only the musical landscape of the rock & roll explosion but also the rooms, spaces, and venues these rebellious sounds were first heard in.

Trevor Beattie's encyclopaedic knowledge of the period, music and the Merseybeat sound gave the film's music supervisors, Arnold Hattingh and Tom Stanford, a clear direction for what the film wanted to achieve. Working together they meticulously crafted a soundtrack of incidental tracks which included some choice selections from Brian's stable.

"Working closely with Trevor we really got to appreciate how the music arrived and evolved in Liverpool and how the kids consumed it. We listened to so much music from the period often not knowing much about the backstory of the artists, simply enjoying the experience of falling in love with the sound of the music. We tried to bring that authentic innocence into the curation of the soundtrack".
Arnold Hattingh

Arnold and Tom managed and produced all of the actors outstanding live performances under the direction of Alex Baranowski. They spent several weeks rehearsing together at Pony Studios London, including a special day in Studio 2, Abbey Road Studios just before production started. Each track performed, needed to reflect the bands progression both in style and musical ability and be accurately representative of how they sounded at that stage in their careers.

Trevor Beattie and Jeremy Chatterton had worked previously with the film's composer Alex Baranowski and knew his appreciation of the period's sound and music, creativity and technical ability was perfectly matched for the film.

"I wanted to tell Brian's story creatively in the same way George Martin might have done. I've always had such a love for George's creativity and inventiveness with musicians in a studio, coupled with his simple yet wonderful orchestrations, so the score for MIDAS MAN has been about finding a musical identity for Brian in a similarly creative way - creating a sound palette that weaves and develops along a timeline, telling the story of his all too short life."

Alex Baranowski, Composer

A Studio POW & Trevor Beattie Films production in association with Fourth Culture Films "Midas Man", Jacob Fortune-Lloyd, Ed Speleers, Eddie Izzard, Jay Leno, with Eddie Marsan, and Emily Watson, Original Music by Alex Baranowski, Edited by Joe Stephenson, Cinematography by Birgit Bebe Dierken, Executive Producers Jacob Fortune-Lloyd, Steffen Wild, Asaf Nawi, Mark Borkowski, Peter Dunne, Saskia Thomas, Ian Hutchinson, Co-Executive Producers Matthew Helderman, Luke Tayler, Produced by Perry Trevers, Trevor Beattie, Jeremy Chatterton, Tom Reeve, William Dietrich, Screenplay by Jonathan Wakeham, Created and Written by Brigit Grant, Directed by Joe Stephenson

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CAST & CHARACTERS

CAST

Brian Epstein	Jacob Fortune-Lloyd
Queenie Epstein	Emily Watson
Harry Epstein	Eddie Marsan
John ‘Tex’ Ellington	Ed Speleers
Paul McCartney	Blake Richardson
John Lennon	Jonah Lees
George Harrison	Leo Harvey-Elledge
Ringo Starr	Campbell Wallace
Pete Best	Adam Lawrence
Alistair Taylor	Milo Parker
Cilla Black	Darci Shaw
George Martin	Charley Palmer Rothwell
Lonnie Trimble	Chukwuma Omambala
Ed Sullivan	Jay Leno
Nat Weiss	James Corrigan
Allan Williams	Eddie Suzy Izzard
Clive Epstein	Bill Milner
Bob Wooler	Shaun Fagan
Dick Roe	Alex Macqueen
Patricia Davis	Alice Merivale
Gerry Marsden	Jordan Kelly
‘Lukaz’	Michael Anderson
Freda Kelly	Alice Marie O’Hanlon
Mike Smith	Jamie Finn
Sidney Beecher-Stevens	Luke Allen Gale

Jacob-Fortune-Lloyd as Brian Epstein

2022 Screen International Star of Tomorrow, Jacob Fortune-Lloyd is an exciting British actor who trained at Guildhall School of Music and Drama. Whilst still achieving his qualification at Guildhall, Fortune-Lloyd left early to work on BBC mini-series *WOLF HALL* also starring Mark Rylance, Damian Lewis and Claire Foy. Following this, Jacob went on to play roles on both stage and screen.

2020 was a breakout year for Jacob as he appeared in record-breaking Netflix series *THE QUEEN'S GAMBIT* opposite the series lead Anya Taylor Joy. *THE QUEEN'S GAMBIT is* a coming-of-age miniseries which released in October 2020. The story follows a chess prodigy, 'Beth Harmon' (Taylor-Joy) and her rise to become the world's greatest chess player as she struggles with emotional trauma and drug dependency. Jacob plays 'D.L Townes' who meets 'Beth' during a chess tournament and becomes an unlikely friend and source of support during the series. Although there is undeniable chemistry between the two, 'Townes' has also carefully hidden a part of his life from 'Beth' which complicates their relationship.

The last two years have seen several starring roles in big releases for Jacob: Pathé's big-budget, two-film *THE THREE MUSKETEERS* with Eva Green and Vincent Cassel; Searchlight Pictures comedy feature *SEE HOW THEY RUN* with Saoirse Ronan, directed by Tom George (This Country); Amazon series *THE POWER*, adapted from the book of the same name by Naomi Alderman; and series *BODIES*, produced by Moonage Pictures for Netflix UK. Other notable roles include *THE LAST LETTER FROM YOUR LOVER*, *MEDICI: MASTERS OF FLORENCE, STAR WARS: THE RISE OF* and *Strike Back: Vendetta* for Sky.

Jacob recently filmed the lead in feature film *MIDAS MAN* based on legendary music manager, Brian Epstein. Epstein discovered The Beatles when they played at Liverpool's Cavern Club in 1961 and he spent his short life learning on the job, managing The Beatles and other pop artists in the sixties. Epstein is often referred to as the 'fifth Beatle' and was one of the most influential yet unheralded men in pop music.

On stage, Jacob starred as 'Jack' in Oscar Wilde's *The Important of Being Earnest* at the Vaudeville Theatre in 2018. The show was well received, and reviews singled out Fortune-Lloyd's performance. This includes The Guardian who called Jacob a 'star turn' and notes his 'energy was marvellous'. Also, in 2018, Jacob was seen at the Duke of York's theatre as 'Rudolf Bing' in David Hare's *The Moderate Soprano* directed by Jeremy Herrin which transferred to the West End after a run at the Hampstead theatre. Other theatre credits include roles in *Othello* and *The Merchant of Venice* in 2015 and *Macbeth* the following year.

In January 2020 Jacob became one of eleven producers of Matchstick Theatre Company (MTC), the inhouse company at the Matchstick Piehouse arts space in Deptford, South East London. MTC produces work that appeals to a wide audience, and the diverse and ambitious creative team at the theatre company focus on working with local writers and creatives to realise stories by, about and for local people.

Emily Watson as 'Queenie'

Emily Watson is one of the industry's most acclaimed stage and screen actresses, highlighted byher OBE honour in 2015 for her Services to Drama. Emily first came to the attention of the film world with her memorable performance in Lars von Trier's *BREAKING THE WAVES*. For this, Emily received the 'Best Actress' award at the New York Film Critics Circle, National Society of Film Critics, European Film (Felix) Awards and was named British Newcomer of the Year at the London Critics Circle Film Awards. Emily was also nominated for 'Best Actress' at the Academy Awards, The Golden Globes, and BAFTA Awards. *BREAKING THE WAVES* was Emily's first film. Two years later, Emily was again nominated in the 'Best Actress' category at the Academy, GoldenGlobe, BAFTA and Screen Actors Guild Awards for her portrayal of real-life classical cellist Jacqueline du Pré in *HILARY AND JACKIE*, starring opposite Rachel Griffiths and directed by Anand Tucker. The performance also earned her the British Independent Film Award for 'Best Actress'. In 2012, Emily was again a Screen Actors Guild and Golden Globe Award nominee, for
her performance opposite Dominic West in the miniseries *APPROPRIATE ADULT*. Her portrayal of Janet Leach in the real-life tale also earned Emily a BAFTA Award for 'Best Leading Actress'.

Emily has recently finished filming for the on-screen adaptation of *SMALL THINGS LIKE THESE* opposite Cillian Murphy. Set in the 1980s, the film follows a coal seller in a small Irish town who makes a discovery which forces him to reckon with the ways in which his hometown is controlled by the church. We can next see Emily in the A24 film *THE LEGEND OF OCHI*, a fantasy epic film from Isaiah Saxon making his feature directorial debut, starring opposite Willem Dafoe, Finn Wolfhard and
Helena Zangel. It's the story of a young girl who runs away from home and learns to communicate with an elusive animal species known as OCHI. At the end of 2022 it was announced that Emily will be playing Valya Harkonnen in the new HBO series *DUNE: THE SISTERHOOD* opposite Mark Strong and Olivia Williams.

In 2022, Emily played the lead in A24 and BBC Film's psychological drama *GOD'S CREATURES*, directed by Saela Davis and Anna Rose Holmer. Set in a rainswept Irish fishing village, *GOD'S CREATURES* focuses on a mother who lies to protect her son and follows the devastating impact that has on her community, her family and herself. Emily stars opposite Paul Mescal. The film had its premiere at the Cannes Film Festival 2022 in Directors' Fortnight. Emily went on to be nominated for Best Lead at the 2022 BIFAs for her performance and most recently received a Best
International Actress IFTA nomination. In 2021, Emily played opposite Denise Gough in ITV's three-part mini-series, *TOO CLOSE*, about a forensic psychiatrist who must assess a woman accused of a heinous crime who claims she can't remember a thing. Emily was BAFTA-nominated in 'Lead Actress' category and received wide praise for her performance as Dr Emma Robertson. 2020 saw Emily star in *THE THIRD DAY*, HBO's interactive drama with Jude Law and Naomi Harris. The six-part series, which is a co-production with Sky, was created by Dennis Kelly and Felix Barrett. It also starred Katherine Waterston and Paddy Considine. The series told three, stand-alone but interconnected stories. Two of them formed part of the show's six-episode run, while the third took place in the UK as a live event. The series premiered on HBO in

the US and Sky Atlantic in the UK. The series was well-received as an intriguing addition to the folk horror genre.

In 2019, Emily starred in the award-winning HBO/Sky five part mini-series CHERNOBYL alongside Jared Harris and Stellan Skarsgård. In Craig Mazin's dramatization of the true story of one of the worst man-made catastrophes in history, Emily played Ulana Khomyuk, a Soviet nuclear physicist committed to solving the scientific mystery of what led to the disaster at Chernobyl so that it can be prevented from ever happening again. Emily was both Emmy and Golden Globe nominated for her role and the series received universal acclaim, scooping up multiple award wins and nominations. Emily's other film and television credits include: *ON CHESIL BEACH*; the BBC/PBS adaptation of *LITTLE WOMEN*; the Emmy nominated drama series *GENIUS; APPLE TREE YARD*; multiple award-winning *THE THEORY OF EVERYTHING; A SONG FOR JENNY*; Richard Eyre's BBC production of *KING LEAR; THE HAPPY PRINCE; THE DRESSER; TESTAMENT OF YOUTH; A ROYAL NIGHT OUT; EVEREST; THE BOXER; ANGELA'S ASHES; PUNCH-DRUNK LOVE; RED DRAGON; CORPSE BRIDE; SUNECDOCHE NEW YORK; ORANGES AND SUNSHINE* for which she was an Australian Film Institute Award nominee and a Film Critics Circle of Australia Award winner as 'Best Actress'; *WAR HORSE; THE BOOK THIEF* and *GOSFORD PARK*, for which she won a Screen Actors Guild Award as part of the ensemble honoured with the top prize of Outstanding Performance by a Cast in a Motion Picture.

A veteran of the London stage, Emily's theatre credits include *THREE SISTERS, THE LADY FROM THE SEA* and *THE CHILDREN'S HOUR* at the Royal National Theatre. She has worked extensively with the Royal Shakespeare Company, in such productions as *JOVIAL CREW, THE TAMING OF THE SHREW, ALL'S WELL THAT ENDS WELL*, and *THE CHANGELING*. In the fall of 2002, she starred at the Donmar Warehouse in two shows concurrently, *UNCLE VANYA* and *TWELTH NIGHT*, both directed by Sam Mendes. These critically lauded productions were also staged at the Brooklyn Academy of Music in New York City.

Eddie Marsan as Harry Epstein

With an incredible body of work that so far spans over 20 years, Eddie Marsan is one of the most exciting and versatile actors today. He is the recipient of two BIFA Awards for his role in Mike Leigh's features *VERA DRAKE* and *HAPPY GO LUCKY***.** His roles range from independent films including *TYRANNOSAUR, STILL LIFE, WORLD END* and *WHITE BOY RICK*, to blockbuster features such as the *SHERLOCK HOLMES* franchise**,** *GANGS OF NEW YORK, V FOR VENDETTA, MISSION IMPOSSIBLE 3, DEADPOOL, VICE* and *ATOMIC BLONDE.*

2023 has been an exciting year for Eddie as we saw him star *THE POWER*. Eddie plays Bernie Monke, London crime boss and father to Roxy Monke, who along with a slew of other characters, discovers she has electrostatic powers. Based on the prize-winning novel by Naomi Alderman, the Prime Video series also stars Toni Collette, John Leguizamo, Auli'i Cravalho, and Toheeb Jimoh.

Eddie stars alongside Hugh Grant, Aubrey Plaza, and Jason Statham in Guy Ritchie's *OPERATION FORTUNE: RUSE DE GUERRE,* as well as Lee Tamahori's 16th century set *EMPERROR*. He will also play the role of Beatles manager Brian Epstein's father in *MIDAS MAN*, which has wrapped filming in the UK. This year Eddie also completed filming for the upcoming Amy Winehouse biopic titled *BACK TO BLACK* directed by Sam Taylor-Johnson. He will star as Amy's father Mitch Winehouse alongside Marisa Abela (in the role of Amy Winehouse). Eddie can currently seen in *FAIR PLAY* in the role of Campbell alongside Phoebe Dynevor on Netflix.

Eddie will also star alongside Jude Law and Alicia Vikander in *FIREBRAND*, a historical drama about Queen Catherine Parr and Henry VIII's marriage, and in *THE WINTER KING* where Eddie will play King Uther (King Arthur's father). The series will detail King Arthur's rise to leadership. Eddie will also play second US president John Adams in *FRANKLIN* The Apple TV+ series will Explore Benjamin Franklin's career at age 70 and the Franco-American alliance of 1778. Eddie will star alongside Michael Douglas and Daniel Mays.

Last year, Eddie starred in the ITV primetime drama BAFTA nominated *THE THIEF, HIS WIFE AND THE CANOE* which follows the true story of prison officer John Darwin who faked his own death to claim life insurance. In April last year Eddie also starred in Hollywood blockbuster, *THE CONTRACTOR* alongside Kiefer Sutherland, and voiced the character of 'Grosspapa' in the animated film *CHARLOTTE* which follows the story of German-Jewish artist Charlotte Salomon. He additionally starred in Netflix thriller *CHOOSE OR DIE* and the dystopian sci-fi drama *VESPER.* Last January, Eddie reprised his role as Terry Donovan for the film version of the popular Showtime series *RAY DONOVAN*.

In 2021 Eddie was also seen in in Guy Ritchie's *WRATH OF MAN* which premiered on Amazon Prime. In TV of the same year, Eddie starred in the gripping Channel 4 four-part drama *DECEIT* in which he played the criminal profiler Paul Britton and as anti-fascist activist Soly Malinovsky in the TV adaptation of the novel *RIDLEY ROAD.* Other upcoming credits include *SUPACELL* and *ANIMAL* as well as the recently announced *SUSPECT* for Channel 4 also starring Anne Marie Duff.

Ed Speleers as John 'Tex' Ellington

Ed Speleers is an award-winning British actor who most recently starred in Netflix's 4th season of *YOU* opposite Penn Badgley and season 3 of *STAR TREK: PICARD* for Paramount+.

In season 4 of *YOU*, Ed played Rhys Montrose, an irreverent author whose memoir lifted him out of poverty, got him into Oxford, made him a literary star, and led him to launch his political career. The series was certified fresh by "Rotten Tomatoes." In the Primetime Emmy-winning and Critics Choice Award-nominated series, *STAR TREK: PICARD,* Ed's role was the breakout character of season 3. The season firmly established Ed's character, 'Jack Crusher', as a significant role within the

beloved franchise. Playing the son of the esteemed Jean-Luc Picard and Beverly Crusher, Ed's character plays a crucial role in the *STAR TREK* franchise.

Ed will next be seen starring in Joe Stephenson's *MIDAS MAN* starring alongside Suzy Eddie Izzard and Jacob Fortune-Lloyd. The film is a biopic of Beatles Manager Brian Epstein where Speleers will play 'Tex Ellington', the love interest of Epstein.

Ed is also known for his portrayal of villain 'Stephen Bonnet' in the Primetime Emmy and Golden Globe-nominated Starz! series *OUTLANDER* as well as playing 'Footman Jimmy' for two seasons on *DOWNTON ABBEY* which received a 2015 SAG Award win for "Outstanding Performance by an Ensemble in a Drama Series" for which Speleers was included.

Other television credits include starring as 'Slean' in *BEOWULF: RETURN TO THE SHIELDLANDS* for ITV, 'Edward Seymour' in the critically acclaimed Golden Globe and Bafta-winning *WOLF HALL* alongside Mark Rylance and Damien Lewis, and Agatha Christie's *PARTNERS IN CRIME*. Ed's feature credits include *BREATHE* opposite Andrew Garfield and Claire Foy, Disney's fantasy film *ALICE THROUGH THE LOOKING GLASS*, and Lars von Trier's *THE HOUSE THAT JACK BUILT*, which premiered at Cannes Film Festival, opposite Uma Thurman and Matt Dillon. Ed also produced the 2018 Bafta award-winning film short *WALE* and the 2020 film short *DAD WAS*, both directed and written by Barnaby Blackburn. Ed made his film debut as the titular role in the 20th Century Fox action fantasy film *ERAGON*. He was selected by director Stefen Fangmeier from a worldwide casting search.

Blake Richardson as Paul McCartney

As the frontman for Brit-pop trio NEW HOPE CLUB, Blake Richardson has racked up over 3.2 billion global streams and over 200 million TikTok views, while building a global fanbase that includes V from K-pop phenomenon BTS. Their band's self-titled album debuted Top 5 on the UK's Official Album Chart, prompting GQ to proclaim that "New Hope Club are headliners in their own right." So what's next? For Richardson, a new album, crossing the globe on tour with his band, and a jump to the big screen as he makes his feature film debut playing a young Paul McCartney in *MIDAS MAN* the upcoming music biopic about Beatles manager Brian Epstein. "It's a true thrill," Richardson recently told V Magazine, who spotlighted him as part of Hollywood's red-hot wave of new performers. "I have the challenge of portraying one of the most well-respected artists, who happens to be my biggest inspiration."

Jonah Lees as John Lennon

Jonah Lees is known for his work opposite Mark Rylance and Sally Hawkins in *THE PHANTOM OF THE OPEN***.** Additionally, he is known for his leading role in Netflix's fantasy series *THE LETTER FOR THE KING* and playing Jimmy Lee Swaggart in Roland Joffe's *SUN RECORDS***,** as well as *TALE OF TALES* opposite Salma Hayek and John C Reilly, which was in competition for the Palm d'Or, and Young Eric Morecambe in the BAFTA-winning *ERIC AND ERNIE*.

.**Leo Harvey-Elledge as George Harrison**

Leo most recently shot a small role in the third instalment of *PADDINGTON*. He will next be seen playing Liam Gallagher in the upcoming Robbie Williams biopic *BETTER MAN,* directed by Michael Gracey**.**

Adam Lawrence as Pete Best

Adam is an actor from the West Midlands. After graduating from Royal Birmingham Conservatoire, he featured in *PEAKY BLINDERS* and was longlisted for a BIFA Award for his portrayal of legendary Cult guitarist, Billy Duffy, in the Morrissey biopic, *ENGLAND IS MINE*. After stints at Shakespeare's Globe and as the title role of *HAMLET* at the Riverside Studios, he portrayed a second rockstar, the original Beatles' drummer, Pete Best in the upcoming feature film, *MIDAS MAN*, Adam is currently filming the upcoming ITV drama, *RUTH* opposite Lucy Boynton and Toby Jones as a series regular.

Campbell Wallace as Ringo Starr

Campbell Wallace attended the Royal Welsh College of Music and Drama. His first acting role was a play called *MUDFLATS* by Chris McCabe*.* He was in the stage adaptation of *LORD OF THE FLIES* directed by Matthew Bourne. He then played Maxine Peake's son, Kevin, in the 4-part ITV series *ANNE***.** His most recent role was Malcolm in the stage adaptation of Philip Pullman's *BOOK OF DUST, BELLE SAUVAGE.*

Charley Palmer Rothwell as George Martin

Charley Palmer Rothwell's early career as an actor started when he starred in the BBC series, *MAYDAY*, alongside Sophie Okonedo and Leslie Manville. He moved from TV to the big screen starring opposite Tom Hardy as cat burglar Leslie Holt in feature film *LEGEND*, which was written and directed by Brian Helgeland. He has since gone onto roles in other features including *DUNKIRK, DARKEST HOUR* and *BEAST* to name but a few. Since this filmic flurry he has returned to the TV scene in *PATRICK MELROSE* alongside Benedict Cumberbatch and *JACK RYAN,* produced by Jonathan Krasinski.

Charley's latest transition sees him depart from acting as a medium and stroll over to the music world. In his latest project *TRUMAN* we see Charley transform into a deep-thinking rapper and story-teller; a generational voice of modern masculinity – with all its ugly truths and unfair vilifications unearthed. *TRUMAN* is not pop but his music is universally innate. His latest song 'Charley Boy' won an MVA for Best Performance in a music video.

Darci Shaw as Cilla Black

Darci Shaw will next be seen in Steven Knight's highly anticipated Disney+ series *A THOUSAND BLOWS* she stars as Alice Diamond alongside Stephen Graham, Erin Doherty and Malachi Kirby.

Darci made her screen debut as the young Judy Garland in Rupert Goold's *JUDY* starring opposite Renée Zellweger. Darci's performance in the film was highlighted by both Variety and The Times stating she was "excellent", Rolling Stone noted her "truly stellar" turn, and Metro commented that she played the role "beautifully".

Darci also filmed the leading role of Jessie in the Netflix series *THE IRREGULARS* alongside Clark Peters and Royce Pierreson. Later that year, she starred in the Sky feature *THE COLOUR ROOM* playing Dot Cliff alongside Phoebe Dynevor.

She has also played lead roles in two BFI-funded short films *A BITTER SKY* alongside Richard Harrington and *RISING OF THE SAP* opposite Joanna Scanlan (awaiting release). Other TV credits include ITV's *THE BAY* and Sky's comedy *BRASSIC*. Darci's theatre credits include *ROMEO AND JULIET* and *FIDDLER ON THE ROOF* at Liverpool Everyman Theatre Rep Company.

Milo Parker as Alistair Taylor

Milo was discovered as a member of YoungBlood Theatre Company at the age of 10 and landed a leading role in the feature film *ROBOT OVERLORDS* alongside Gillian Anderson and Ben Kingsley. This was swiftly followed by the lead role of Tom in *GHOSTHUNTERS - ON ICY TRAILS* and the role of Roger in the critically acclaimed *MR HOLMES* alongside Sir Ian McKellen and Laura Linney, for which he received Bifa and Critics choice nominations for best newcomer.

Shortly after this he played the leading role of Gerald Durrell in *THE DURRELLS,* which led to him becoming an ambassador for the Durrell Foundation. He was then cast as Hugh in Tim Burton's *MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN* and the young Ian McKellen in *MCKELLEN – PLAYING THE PART* whilst continuing to film three further seasons of *THE DURRELLS*. He played the role of The Master in *MASTERFUL* for Big Finish productions. He most recently filmed a supporting role in the feature film *MIDAS MAN*.

ABOUT THE FILMMAKERS

DIRECTOR – Joe Stephenson

Joe established himself directing and producing a TV series for Sky Arts, called *IN LOVE WITH*, starring over 20 of the best British acting talent including Stephen Fry, Karen Gillan, John Simm, Eddie Marsan, Craig Roberts, Miriam Margolyes, Anthony Head, and many more.

Joe's debut feature film as both director and producer, CHICKEN premiered at Edinburgh International Film Festival and went on to win awards across the festival circuit. On its theatrical release *CHICKEN* received great critical acclaim, including being compared to Ken Loach's KES by BBC's Mark Kermode. It then went on to be picked up by MUBI UK and FILM4, and was released on DVD/Bluray in 2017. It is now taught nationwide on the UK's AQA Media Studies curriculum.

Joe followed up *CHICKEN* with his second film: *MCKELLEN: PLAYING THE PART* whilst also being commissioned by Tate Britain to create a work for a major exhibition. Premiering at Rome Int'l Film Festival, Joe's feature documentary on the life and work of Ian McKellen was praised by The Hollywood Reporter as a film that "should join the small circle of high-level docs about the acting profession able to inspire newcomers." In 2018, the film received international praise on theatrical releases worldwide. Like *CHICKEN*, it has maintained a rare 100% Fresh Rotten Tomatoes score.

Joe's third film is *DOCTOR JEKYLL,* 2023 is a fresh interpretation of the iconic character Jekyll/ Hyde, the film breaks new ground with the first ever trans actor playing the role: Eddie Izzard. Also starring are Lindsay Duncan, Simon Callow, Jonathan Hyde and more. Shortly after production started, Hammer Studios joined the production committing to a theatrical release in the UK and positioned the film as its first film out the gate for their relaunch.

Amongst his feature film work, Joe has also directed for Channel 4, Tate Britain, Sony Music, Channel 5 and BBC. He is currently attached to projects in various capacities for Amazon UK, Fremantle and more.

SCREENPLAY – Jonathan Wakeham

Jonathan's most recent feature film is *TO CATCH A KILLER*, starring Shailene Woodley and Ben Mendelsohn, directed by Damián Szifron. His short films include *SIDESHOW* and *SUNRISE IN BERLIN*. Films in development include an Arctic thriller, a Cold War romance, and a Hollywood noir.

Jonathan co-founded and programmed the LOCO London Comedy Film Festival at BFI Southbank and has served on BAFTA and other awards juries. He is a mentor and former Trustee for Arts Emergency, which helps under-represented young people into arts education and careers.

WRITER – Brigit Grant

Brigit Grant has been a national newspaper journalist and film writer/critic for 37 years, working for The Sunday and Daily Mirror, Sunday Express and Daily Telegraph. She edited publications for BAFTA, The European Film Awards and launched and edited the celeb magazine Crunch in New York, Zee in India and MoBo in the UK.

Brigit was part of the founding team behind Frank at Wagadon Publishing as well as launching titles for Hachette.

Brigit scripted and presented several BBC radio arts shows for GLR in London, and presented a TV/film review show for Planet 24 at Channel 4. She co-wrote the satire *RED TOP* starring Maxine Peake and Russell Tovey. She currently edits Life Magazine for JN Media Group

PRODUCER – Trevor Beattie

Trevor Beattie rose to prominence in the 1990s, as one of the most successful and talked-about Creative Directors in UK Advertising. His campaigns for Playtex Wonderbra ('Hello Boys') and French Connection UK ('FCUK') caused scandal, controversy, media attention and gigantic sales hikes, in equal measure. He masterminded the marketing of New Labour for three consecutive General Election victories.

In 2005, he founded his own ad agency, BMB which was made Marketing Agency of the Year in 2007. Having hired Duncan Jones (son of the legendary David Bowie), Beattie made the career shift towards filmmaking, collaborating with Jones on the Bafta winning *MOON* (2009), starring Oscar winner, Sam Rockwell.

Teaming up with ex-adland partner, Jeremy Chatterton, Beattie formed TREVOR BEATTIE FILMS in 2016. There followed a series of acclaimed feature documentaries: *ATTACKING THE DEVIL* (2016), *SPITFIRE* (2018), *NUREYEV* (2018) and *LANCASTER* (2022).

Expanding work to the Live stage, Beattie became Creative Producer on the wildly successful immersive theatrical reimagining of Muhammad Ali's Greatest Fight: *RUMBLE IN THE JUNGLE: REMATCH* in London in 2023.

He also squeezed in time in 2023 to fulfil a lifelong ambition by flying to Space (and back) as one of the very first passenger astronauts on Sir Richard Branson's Virgin Galactic RocketShip.
www.tbfilms.org

PRODUCER – Jeremy Chatterton

Jeremy is a thirty year veteran of the advertising, sports and entertainment industry. He founded the Boardmasters Festival in Cornwall and lifestyle ski brand, Armada. Jeremy then worked with Trevor Beattie for ten years as a partner at Ad Agency BMB and they then continued to work together at Trevor Beattie Films. Most recently he collaborated on two feature documentaries with Trevor; executive producing the 2016 Grierson winning *ATTACKING THE DEVIL* as well as the 2018 Universal Pictures acquired feature documentary *NUREYEV*. In 2023 he produced for Trevor Beattie Films the Sky Original feature documentary *LANCASTER*.
www.tbfilms.org

PRODUCER – Tom Reeve

As one of Europe's renowned filmmakers in the industry, Tom brought the new Hollywood era to central Europe and combined it with his financial and production expertise to create European cult classics such as *DOG SOLDIERS*. For over 35 years Tom has worked on an extraordinary number of commercially successful and critically acclaimed credits, either as a director, producer or writer, and has been the recipient of various accolades including multiple Golden Globes and Primetime Emmy Awards.

As a director Tom has been awarded Best Film at the Friars Club New York Comedy Awards and the Audience Award from the Lighthouse International Film Festival for his Irish comedy *HARD TIMES* , he broke box office records for his medieval action feature *GEORGE AND THE DRAGON* and received critical acclaim for his heart-warming family feature *DIGGITY'S TREASURE*.

Tom also specialised in action and stunt directing - most notably on the WWI drama *THE LOST BATTALION* where he won a Christopher Award for his stunt/aerial unit work with bi-planes and helicopters, as well as three Emmy nominations while producing the film.

As a producer, the list of awards continues with Golden Globes and Emmy awards for his WWII drama *ONE AGAINST THE WIND* starring Kate Beckinsale, Sam Neill and Judy Davis.

Tom started the production company, Centurion, in 1987 which continues to house both film and television productions having produced nearly 50 films to date including features such as *WING COMMANDER, THE MUSKETEER*, and *TALE OF THE MUMMY*. Centurion now operates from Luxembourg, Los Angeles and London.
https://www.centurion.lu/

PRODUCER – Perry Trevers

Perry Trevers is the Managing Director of Studio POW. His films include *FUNNY COW* with Maxine Peake and Steven Graham, *CORDELIA* with Jonny Flynn and Michael Gambon, *A CHRISTMAS GIFT FROM BOB* with Like Treadaway and *REAL LOVE* with Russell Tovey. His television credits include the documentary *A BRUSH WITH COMEDY* for Sky Arts and *THE NEVER-ENDING MURDER* for Amazon Prime. In addition to film and TV, his studio has also produced music videos for Keaton Hensen, The Great Leslie and Tim Burgess.
https://www.studio-pow.com/

EXECUTIVE PRODUCER – Peter Dunne

Peter is widely recognised as one of the foremost marketing and distribution executives in the industry. Having worked and lead teams at Warner Bros. and Dreamworks SKG, Peter has worked on the global release campaigns for films as diverse as *AMERICAN BEAUTY, CHICKEN RUN, CAST AWAY, SHREK, A.I., GLADIATOR, SAVING PRIVATE RYAN* and *ROAD TO PERDITION*. Peter continues to represent major filmmakers including Steven Spielberg (*THE BFG*) and Travis Knight of LAIKA for BAFTA-winning *KUBO* and the OSCAR®-nominated *MISSING LINK.*
https://electric-media.com/about-peter/

EXECUTIVE PRODUCER – Mark Borkowski

Mark is one of the most influential PR's in the UK and one of the foremost international entertainment publicists in the industry. Mark will be coordinating the publicity for the project and for the film's release and distribution.
Recently Mark conducted campaigns for *MAMMA MIA* and *BIRDBOX* on Netflix representing Susanne Bier the first female director to win an OSCAR®, Golden Globe, an Emmy Award and a European Film Award, collectively.
https://www.borkowski.co.uk/

CASTING DIRECTOR – Dan Hubbard CDG

Dan has worked in casting for over 20 years. Both a CDG and a CSA member, he has an extensive list of credits working across both film and television with both new and established talent and producing award winning work with international reach.

Currently Casting: *YOUNG SHERLOCK* TV series for Amazon, feature film *FOUNTIAN OF YOUTH* for Skydance / Apple, television series *COSTIERA* for Amazon starring Jessie Williams.

Upcoming films and television titles for release include: *STUNTMAN* produced by Matthew Vaughan starring Sam Rockwell & Chris Hemsworth. *LAST BREATH* starring Woody Harrelson and Simu Liu based on the real life documentary for

Netflix. The television adaptation of Enid Blyton's *THE FAMOUS FIVE* produced by Nicolas Winding Refn, Guy Ritchie's *THE GENTLEMEN*, adapted for television, *RABBIT TRAP,* starring Dev Patel and Rosy McEwen produced by Spectrevision, *THE MINISTRY OF UNGENTLEMANLY WARFARE* for Paramount, *THE BEEKEEPER* directed by David Ayer starring Jason Statham and Sam Yate's MAGPIE starring Daisy Ridley.

Previous credits include:

Film: Guy Ritchie's, *THE COVENANT* (Jake Gyllenhaal), *CANARY BLACK* starring Kate Beckinsale, *VERONA* Feature Film musical starring Clara Ruggard, Rebel Wilson and Jason Isaacs. *MARLOWE* starring Liam Neeson, based on the novel The Black-Eyed Blonde, Ric Roman Waugh's *KANDAHAR, A CHRISTMAS STORY* for Legendary Pictures, Guy Ritchie's *WRATH OF MAN, SILENT NIGHT* starring Kiera Knightley, *THE OUTPOST*, Danny Boyle presents: *CREATION STORIES*, *BLACK 47, CAPTAIN PHILIPS, KING KONG, THE BOURNE SUPREMACY* and *BOURNE ULTIMATUM, THE DAMNED UNITED, POLAR, ANGEL HAS FALLEN, THE FALL, ILL MANORS, HARRY BROWN, BLACK BEAUTY, HELLBOY, THE KEEPER, LORD OF CHAOS, CHURCHILL, 6 DAYS, 100 STREETS, JASON BOURNE, SUITE FRANCAISE, ONE CHANCE, JIMI: ALL IS BY MY SIDE, CHALET GIRL, GREEN ZONE, INKHEART, THE FALL,* and *UNITED 93.*

Television: Lux Vide series *SANDOKAN, DEVILS* S1 & 2 for Sky Atlantic, Multiple BAFTA winning *ELIZABETH IS MISSING* for BBC One starring Glenda Jackson, MEDICI and *PINE GAP* for Netflix, *NOS4A2* for AMC, *WE'RE DOOMED! THE DAD'S ARMY STORY*, *AMERICAN ODYSSEY, CHASING SHADOWS, DOWNTON ABBEY, SINBAD* for SKY, *ALL IN THE GAME, THE MURDER OF STEPHEN LAWRENCE. THE JURY* Series 1 & 2 Written by Peter Morgan. *OMAGH* Produced by Paul Greengrass.
https://www.danhubbardcasting.com/

COSTUME DESIGNER – Libby daCosta
Libby is a London based costume designer who trained at the prestigious London College of Fashion and Wimbledon College of Art. Over the course of her career, Libby has had the pleasure of working for a diverse range of clients creating unique and powerful designs for television, film, commercials and theatre. Some of her previous clients include Netflix, Amazon, Sky, BBC and ITV.

Whatever the brief or project, Libby combines her passion, insight and years of industry experience to realise any vision with imagination and flair. Libby has been seduced by the fast-paced, creative lifestyle involved in this line of work and is never afraid of a challenge. She is a storyteller and fantasist and through her costumes the characters are born. From contemporary through to period, Libby has designed costumes that date back to as early as 1560.

Some of Libby's recent work includes the feature film *LORD OF MISRULE* directed by William Brent Bell (*ORPHAN: FIRST KILL*) featuring Tuppence Middleton and Ralph Ineson, the feature film *DOCTOR JEKYLL* directed by Joe Stephenson featuring

Eddie Izzard and Jonathan Hyde and the feature film *KINDLING* directed by Connor O'Hara featuring Mia McKenna-Bruce, Tara Fitzgerald and Geoff Bell.
https://www.costume-design.co.uk/

COMPOSER – Alex Baranowski
In 2023 he scored Kibwe Tavares and Daniel Kaluuya's dystopian debut feature *THE KITCHEN* (Film 4 / Netflix) alongside multi-award winning artist LABRINTH (closing Gala film for London Film Festival 2023) as well as Oscar nominated Farah Nabulsi's *THE TEACHER* (premiered at Toronto International Film Festival 2023) and Nour Wazzi's upcoming debut feature *LOCKED IN* (Netflix).

Alex's other collaborations with LABRINTH have included orchestral arrangements for sets at *COACHELLA* (alongside Billie Eilish and Zedenya) and shows for *VALENTINO* and *CARTIER*.

Known for his versatility, other scores include eight-part series *RAIN DOGS* for Sid Gentle / HBO; *A GAZA WEEKEND* directed by Oscar nominated Basil Khalil for Film 4 (releasing 2023); *TRUE THINGS* (The Bureau/BBC Films) winner Best Original Score at Les Arcs; three series of hit comedy *STAGED* staring David Tennant and Michael Sheen (BBC); and BAFTA nominated *THE WINDERMERE CHILDREN* (Warner Brothers) with soundtracks released by Sony Classics.

Alex's ballet *LEGACY VARIATIONS* with choreographer David Dawson premiered at the Dutch National Ballet in December 2022, and his ballet adaption of *NINETEEN EIGHTY-FOUR* for Northern Ballet won the South Bank Award for dance after a sold out run at Sadler's Wells.

His work in commercial and shorts has seen him score shorts for Wes Anderson *(*H&M) and Taika Waititi (Coca Cola) as well as Gillian Anderson's directorial debut short film *THE DEPARTURE.*

Alex was previously nominated for a Tony Award on Broadway for Martin McDonagh's *THE CRIPPLE OF INISHMAAN*. Other collaborations in theatre have included working with Oscar winning Danny Boyle (*FRANKENSTEIN* (National Theatre), *A STREETCAR NAMED DESIRE* (Young Vic & New York) and most recently *ORLANDO* in the West End with Emma Corrin.

Alex has also collaborated with musicians including Mercury Prize winning The XX (with the BBC Philharmonic Orchestra and live at the Hollywood Bowl), Jungle, Peter Hook (Joy Division), Underworld, Young Musician of the Year winner Jess Gillam and virtuoso violinists Daniel Hope and Andgéle Dubeau (the latter releasing an album consisting of Alex's catalogue of work for film and dance).
He was nominated as Breakthrough Composer of the Year by the International Film Music Critics Association and has recently released an EP recorded at London's AIR Studios entitled *ALL WILL PASS.*
www.alexbaranowski.com

MUSIC SUPERVISION – Arnold Hattingh and Tom Stanford
Music Supervisors Arnold Hattingh and Tom Stanford are founding partners of THEODORE, the biggest buyer of music used on moving media in Europe.

THEODORE works on a multitude of different types of projects from TV, film and advertising. 2023 saw the completion of the latest series of *DOCTOR WHO* (BBC), *INDUSTRY* (HBO and BBC1), *SUMOTHERHOOD* Directed by Adam Deacon and *MIDAS MAN* to name a few.

Based in London, the team is 13 strong of music specialists bringing a diverse understanding that helps production companies, brands and advertising agencies navigate the musical landscape with unique insight and clarity.
https://www.theodore-music.com/

PRODUCTION DESIGNER – Damien Creagh
Dublin born and bred; Damien Creagh spent formative years living off-grid in the West of Ireland, tending goats while painting murals and decorating nightclubs, raves and festivals. One random late-night conversation led Damien to design a microbudget feature film, a baptism of fire he relished, and following a couple more short films in Dublin, Damien got the bug, and embarked on establishing a career in production design.

Moving to London, Damien learned his craft on more than fifty shorts, many winning awards, including an Emmy for *NOTES ON BLINDNESS.* While collaborating on several microbudget features, success was found with the Blaine Brothers' *NINA FOREVER* (BIFA's) *YARDIE,* with Idris Elba directing, won Best Drama at National Film Awards, while Damien was steadily gaining praise in critics' circles.
With Nick Rowland he made the devastatingly atmospheric *CALM WITH HORSES*, followed by the profoundly moving Andy Woodward story, *FLOODLIGHTS*. Clarice Cliff's trailblazing career in ceramics, smashing early 20th century taboos, was brought to life vividly in Claire McCarthy's *THE COLOUR ROOM*.
More recently, Damien had the honour of working with James Marsh and Gabriel Byrne on the Samuel Beckett biopic, *DANCE FIRST*.
https://damiencreagh.com/

DIRECTOR OF PHOTOGRAPHY – Birgit 'BeBe' Dierken
As a cinematographer, I am always trying to master my craft, capturing emotions and stories through the lens, using lighting and compositions to craft visual narratives that resonate deeply with the audience. I am passionate about translating ideas into imagery, I thrive on bringing the directors vision to life, through compelling visual landscapes that enrich the storytelling experience.

Bebe's recent work as DOP include: *SEXY BEAST (2023)*, *for Paramount +*, Dir: Michael Caleo. *DR. JEKYLL (2022)*, Hammer Film , Dir: Joe Stephenson.
RUMSPRINGA (2022), Netflix, Dir: Mira Thiel. *AGATHA AND THE MIDNIGHT MURDERS (2020)*, Channel 5, Dir. Joe Stephenson. *DER BULLE UND DAS BIEST*

(2019) Sat.1, Big Bantry Productions, ORIGIN (2018), Ep3+4 , for Prime, Leftbank Pictures , Dir: Mark Broze. *STAR WARS: EPISODE 9 (*2019- Splinter Unit*)*
J J Abrams / Lucasfilm. *TROY - FALL OF A CITY (2018 - 2nd Unit)* John Strickland Netflix / BBC.
https://www.bebedierken.com/