

**Pathé, BBC Films and Ingenious Media**

**Present**

**A Calamity Films Production**

# **JUDY**



**Starring**

**RENÉE ZELLWEGER**

**JESSIE BUCKLEY**

**FINN WITTROCK**

**RUFUS SEWELL**

**MICHAEL GAMBON**

**DARCI SHAW**

**Directed by RUPERT GOOLD**

**Written by TOM EDGE**

## SHORT SYNOPSIS

*Winter 1968: Showbiz legend Judy Garland (Renée Zellweger) arrives in Swinging London to perform in a sell-out run at The Talk of the Town.*

*It is 30 years since she shot to global stardom in THE WIZARD OF OZ, but if her voice has weakened, its dramatic intensity has only grown.*

*As she prepares for the show, battles with management, charms musicians, and reminisces with friends and adoring fans, her wit and warmth shine through. Even her dreams of romance seem undimmed as she embarks on a courtship with Mickey Deans (Finn Wittrock), her soon-to-be fifth husband.*

*And yet Judy is fragile. After working for 45 of her 47 years, she is exhausted; haunted by memories of a childhood lost to Hollywood; gripped by a desire to be back home with her kids. Will she have the strength to go on?*

*Featuring some of her best-known songs, including the timeless classic 'Over the Rainbow', JUDY celebrates the voice, the capacity for love and the sheer pizzazz of "the world's greatest entertainer".*

## LONG SYNOPSIS

1939, Hollywood: a young Judy Garland (16) is having second thoughts about her life as a child actor; she is exhausted by the relentless shooting schedule and chafing against the control exerted by the Studio over every aspect of her life.

Studio boss at MGM, Louis B. Mayer, tells her she has a choice: do everything he asks of her and he'll make her a star; walk away and she'll sink into oblivion.

Thirty years later and Garland is preparing to perform at a small LA venue with her young children, Lorna and Joey. Show business is all she's ever known, but her voice is not what it was, her audiences are shrinking and she is deeply in debt. Judy is reduced to accepting appearance fees of a few hundred dollars.

Arriving at her hotel later that night, Judy learns that her unpaid bills have led the manager to give her suite to another guest.

With no other option, Judy reluctantly turns to the children's father, Sidney Luft, for a place to stay. Judy and Sid are divorced and locked in a custody battle. With the children in bed, Sid and Judy argue about their welfare; Sid wants them at home with him, but Judy can't bear the idea of separation – she needs them to be with her even when she's on the road.

Leaving the children at Sid's for the night, Judy meets up with her grown-up daughter, Liza Minelli, at a house party in the Hollywood Hills. Whilst there, a young businessman, Mickey Deans, introduces himself. His charm and flattery win Judy over and they spend the night laughing and talking. There is a spark between them.

Judy recalls the spark she felt back in 1938 with another Mickey - fellow child star Mickey Rooney. The two sit in a diner drinking milkshakes and talking about whether the Studio's publicity machine wants them to be just friends, or (as Judy wants) something more.

Returning to 1968, Judy visits her lawyer who tells her she needs to earn money if she is to pay the taxman the \$4m she owes and provide a home for her kids. Offers may have dried up in the US, but London still loves her – why not accept the invitation of Bernard Delfont to appear in a series of shows over a 5 week period at his fashionable nightclub, 'The Talk of the Town'?

Judy acquiesces and bids an emotional farewell to her kids. She arrives in London where she is met by Delfont and Rosalyn Wilder, who has been hired to look after the notoriously unreliable Ms. Garland. Judy's nerves get the better of her during the first rehearsal and she refuses to sing, claiming that she's saving her voice for the opening night. Wilder and bandleader Burt Rhodes are understandably concerned, but all they can do is let her return to her hotel to get some rest before her debut performance the following night.

After being unable to get through to her children on the phone and worrying about whether her voice will fail her, Judy cannot sleep.

On the big night, Judy is nowhere to be seen at the Talk of the Town. Rosalyn rushes to Judy's hotel and bursts in to find a sleep-deprived, tranquilized Judy, too nervous to sing and pleading with Rosalyn to cancel the show. Rosalyn manages to put Judy in a cocktail dress and get her to the nightclub with moments to spare.

As Judy stumbles onto the stage, the welcoming applause of the audience electrifies her - the stage is her home, her fans her enduring love. She delivers a barnstorming performance.

After the show, Judy recovers in her dressing room; she is totally drained and her voice hoarse. Already she is fearful that she will not make it to the end of the run.

Back at the hotel she again struggles to sleep. Her mind wanders back to her Studio days when she was given pills to help her sleep, pills to help her stay awake and pills to help her lose weight. She remembers a pool party on her 16<sup>th</sup> birthday - or rather the date deemed most convenient by the Studio for a birthday celebration in her busy schedule - where she is banned from eating her own birthday cake, and where she rebels by jumping into the pool in full costume.

Judy's performances at the Talk of the Town continue to great acclaim, but each night she is left feeling a little more drained and, without her children, a little more alone. One night, after the show, she finds two of her most avid fans, Stan and Dan, waiting at the stage door for her autograph. They are astonished when Judy suggests they have dinner together and they end up taking her home for a (badly cooked) omelette.

Judy learns of the difficulties the two gay men have had maintaining their relationship in the face of legal persecution – Judy's music has provided them with solace throughout their suffering. She is deeply moved.

Judy returns to her hotel to pass another sleepless night. She is jolted out of bed by a hammering at the door and the sudden appearance of Mickey Deans who sweeps her up in his arms. Judy is thrilled – they go shopping, she introduces him to the band - he makes her feel young again.

Her happiness comes to an end with a TV interview in which the interviewer asks about the impact her career has had on her children. Judy feels guilty and drinks heavily after the interview. She is unfit to perform that night but she insists on going on – inevitably she is heckled and booed off the stage.

In her pain, Judy remembers the aftermath of her act of rebellion at her 16<sup>th</sup> birthday party. Louis B. Mayer confronts her and reminds her that he could take away her fame and fortune as easily as he gave it to her. Frightened, she says she will never let him down again.

Returning to 1968, the day after being booed off the stage, Judy apologises to Delfont. He insists that she see his doctor, who advises her that her health is fragile and that she should be at home, relaxing with her children.

Mickey succeeds in snapping her out of her melancholy mood by announcing that he has negotiated a deal with a chain of cinemas that will enable her to retire from singing and buy a house back in LA – she'll be able to spend all her time with her kids.

Judy is elated – she can't imagine life without Mickey by her side and she proposes. Caught up in her enthusiasm, he accepts.

Now happily married, and with Mickey in the US to close the deal with the cinemas, Judy returns to the stage and continues her run at the Talk of the Town. All is sweetness and light until one night Sid flies into town to tell her in person that although the kids love her, when she comes home, they want to carry on living with him. Judy is devastated and refuses to believe him. She storms back to the hotel where she finds Mickey returned from the US. Her delight turns to desperation and anger when she learns that the cinema deal has fallen through. She won't be able to retire, she won't be able to go home.

More alone than ever, Judy drinks heavily before going on stage – she forgets her songs, her voice is cracked, and under a torrent of boos she stumbles and falls. Fleeing the theatre, she makes a call to Lorna to ask if she and Joey really do want to stay with Sid. When Lorna confirms that they do, Judy

hides her devastation and comforts her daughter, saying that it's fine for them to want to stay with their father.

After the previous night's debacle, Rosalyn comes to Judy's hotel to inform her that Delfont has cancelled the rest of the shows. She invites Judy to a farewell drink with Burt.

Over cake and champagne, Judy counts her blessings, including the true love she feels from her fans. She asks Rosalyn if she can come back with her to the Talk of the Town, just to say goodbye.

Standing in the wings, Judy recalls the moment in 1939 when she decided to put the adulation of her fans before everything else. After all these years, Judy is still unable to resist the audience. She asks permission to take to the stage for one last time. Although her performance is triumphant, her voice finally falters as she draws to the end of Over the Rainbow. But her audience does not fail her and - led by Stan and Dan - they stand and sing the song back to her.

## ABOUT THE FILM

### **Judy Garland: The talk of London town**

By 1969, Judy Garland had graced stage and screen in a career lasting over forty years, winning hearts around the world with her wit, warmth and incredible vocal ability.

“I’m one of millions and millions through the generations who fell in love with her” says Renée Zellweger of her character in the film JUDY.

“She’s beloved and internationally revered as arguably the greatest entertainer who has ever lived.”

Yet despite this, 1969 saw a very different Garland to the child star of the 1930s and the Hollywood celebrity of the 1940s and 1950s. Hard living had made her unreliable and, as the work dried up, she had fallen into debt and lost her home.

In an attempt to earn money to provide for her young children, Judy accepted a lucrative job singing for a five-week season in London at The Talk of the Town, Bernard Delfont’s fashionable dinner and cabaret club.

London was a last resort for Judy in many ways, says screenwriter Tom Edge: “London was one of the last places that still had fond memories of Judy that were relatively unclouded. For Judy it was both a rare lifeline and an opportunity to stare down her critics and prove to herself and others that she still had what it took.”

Rosalyn Wilder, employed by The Talk of the Town to look after Judy during her stay, remembered the huge change that had swept across London in the previous decade, making it a cultural mecca: “The food choices hadn’t been there, the entertainment choices hadn’t been there, the clothes choices hadn’t been there; then all of a sudden it was all there, everything. People had money, people wanted to be entertained, people wanted to be out and doing things and to be seen.”

It was a period that playwright Peter Quilter explored in his successful stage play, ‘End of the Rainbow’, which the film’s producer, David Livingstone, saw and was inspired to develop into a deeper exploration of the character of this global icon.

After acquiring the rights to Quilter's play, Livingstone drafted in the award-winning writer Tom Edge to translate it to the big screen: "David asked me to take a look at the play, as he felt that there was a great story to be told about Garland's time in London. I didn't know much about her – if anything I carried with me the cliché of Garland. But as I began watching her TV interviews from the late 1960s, I quickly saw that this was someone who was really warm, witty, sharp and self-aware – someone who knew what the clichéd view of her was and who was prepared to play with that. Writing that character, trying to find my own version of Garland, felt like a great challenge."

Edge widened the scope of the story to include glimpses of Judy's past, helping the audience to better understand the present-day Judy they see on screen. But he was also determined not to make Judy feel like a victim of her past – she was a survivor and she never gave up - it was this quality that so inspired her legions of fans and that Edge wished to celebrate at the end of his screenplay.

"David had been talking to me about the film for some years" says Cameron McCracken, one of the Executive Producers of the film and Managing Director of Pathe, the film's principal financier and distributor, "but I was hesitant because of the perception of Judy as a tragic figure. What changed my mind was the script that David developed with Tom. It did not shy away from the tragedy in Judy's life, but it managed to celebrate her genius and her indomitable spirit – she was revealed as an inspirational rather than a tragic figure. And the film's ending was wonderfully uplifting!" That strong reaction to the material was shared by BBC Films and Ingenious Media, both of whom came on board early on to support the production.

For the award-winning director, Rupert Goold, "One of the things that really drew me to the script was that it was very specifically about two moments in Judy's career: the beginning and the end, and I felt there was an opportunity there to avoid the pitfalls of the linear 'then this happened next' biopic. The film could become a sort of passion play about the tragic end but ultimate apotheosis of a kind of secular saint. Both an origins story but also a final redemption."

This balance of how the past informs the present, and how performance conceals reality, fascinated Goold: "Garland is an old-fashioned Hollywood star. She is remote, as all the golden age stars are now, but I was interested in how you balance the legend with the very human and real; the mother and the myth. What felt most human was the script's exploration of Judy's need to find love and to find a home - after all 'there's no place like home' - to find normality."

Taking the story away from the usual biopic structure – a chronological sprint through the "best bits" of a person's life – and instead to focus in depth on a particular moment in time, was also a major

selling point for its leading actress, Renée Zellweger: “I thought there was an opportunity to explore something that isn’t often considered when you’re thinking about this larger than life personality - what it was that she delivered in her work and what it cost her. This was a period in her life when she was working because she needed to work, but physically needed to rest. Her voice, the thing that gives her value and self-worth, is also the thing that she’s destroying in order to be able to take care of her children.”

The film looks at why Judy’s performances took so much out of her. “Most people put on a veneer when they’re in front of a camera or an audience,” says Zellweger, “I think with Judy, you got the real person.”

“I think she turned herself inside out and wore every single feeling, experience, relationship and dream on the outside of her skin,” adds Jessie Buckley, playing Rosalyn Wilder.

Rufus Sewell, playing Sid Luft, agrees. “She can take any song and just invest it with so much of her own personal connection and experience, a glimmer of something so much bigger; it makes the song feel like the tip of an iceberg.

Her ability to survive a lifetime of exhausting performance was also something Edge wanted to celebrate in his script: “I realised that the Garland who I had carried around in my head was one-dimensional, and that actually this was a woman who contained volumes.”

Capturing those nuances in character and the spirit of fun that Judy never lost was vital for Rupert Goold, too: “I was interested in trying to reconnect with the sexy, witty, dangerous, emotionally available side of her.”

## **Rosalyn’s Story**

Focusing on such a specific period of the Judy Garland story required a knowledge and level of insight that David Livingstone and Tom Edge could not find in any of the numerous biographies of Garland.

Luckily, they had access to an eyewitness – and not just any eyewitness.

Rosalyn Wilder, who looked after Judy on behalf of Bernard Delfont during her time in London, was able to provide an account of her time with Garland and at *The Talk of the Town*. After tracking her

down via a Judy Garland fanzine interview, her guidance as a consultant on the film would prove indispensable.

“Rosalyn was the unlocking of everything about this story; the whole film really changed because of her,” explains Livingstone. “She’s a terrific woman – funny, unsparing, with a huge amount of insight into the world of 1960s London dinner clubs and into what Garland was like in person.”

“My first impressions of Judy Garland were that she was extremely tiny, very fragile, and rather quiet and that somehow one wanted to protect her. She wanted to be able to talk to you and to trust you,” explains Rosalyn Wilder. “People are either stars or they’re not. People either walk in to a room and they’re important and you know they’re the centre of attention, or they’re not. Judy Garland was.”

However, although the concerts started well, “it was a difficult few weeks” as Rosalyn tried to manage Judy’s notorious time-keeping.

“Rosalyn and Judy have one of the most interesting relationships in the film” comments Rupert Goold. “You have a very normal working girl, sceptical about the rubbish that attaches to artists and celebrities, encountering an old-fashioned diva.”

Jessie Buckley, who was drafted in to play the role of Wilder in the film, comments : “I think they struck up a friendship because there’s a point when the masks drop for both of them and they see that each is just trying to get on with their life, the way they want to live it, without having to play to something or someone else. Rosalyn’s professionalism is something that overrides her personal feelings, yet Judy manages to crack her. They definitely form a friendship of sorts.”

## **Becoming Judy**

Renée Zellweger’s interest was immediately piqued when she was tapped to play the role of Judy; having been a lifelong fan, it was an opportunity and a challenge she couldn’t pass up.

For Livingstone and Goold, Zellweger was the obvious choice to play the part of Judy.

“There was no one else who had the ability to sing, act and be comedic in that way. And by good fortune, Renée was the same age as Judy at the time she gave these London shows,” explains Livingstone.

“We needed somebody who has a bit of the comedienne about them, because Judy was hilarious and known for it,” adds Goold. “I think because Renée has done a lot of hugely high-profile comedies, people may forget about films like *Cold Mountain*, for which she won an Oscar, and some of the other dramatic films she’s made. She has something that, despite the fact that she is extraordinarily beautiful and talented, reaches out and connects to real people at some level.”

Zellweger had her own motivations to tell this story: “As a creative person, there’s nothing that’s more exciting than to be taken out of your comfort zone. I also wanted to look at those in-between moments that seem to get left out when you’re telling the story of a person you think you know.”

With Renée on board, the next step was to capture the look of Judy Garland.

David Livingstone explains: “When Renée took on the role, she wanted to make sure it had honesty, integrity and authenticity, so it didn’t look like a caricature.”

A year before the official rehearsal process began, Renée started training with a vocal coach in the U.S, before finally rehearsing for 4 months with the film’s musical director, Matt Dunkley.

“What appealed to me about this film project was that it’s such a unique opportunity to revisit these classic songs and the wonderful American song book, with some really wonderful arrangements,” says Dunkley.

Despite having previous singing experience in such films as *Chicago*, training to become Judy Garland was a huge step into the unknown for Zellweger. Immersion in all things Garland was the key.

Zellweger adds: “I had many moments in the car when for that whole year Judy was riding shotgun. I listened to her music and her speaking, I researched the stories – the whole thing.”

Encapsulating such a singular figure wasn’t just down to the singing – the distinctive accent, tone of voice and movements during the on-stage performance, all had to be mastered. Dunkley always had confidence in Zellweger’s ability on that front: “She’s an actress who can sing rather than a singer who can act. So, I always knew that the acting side of it was going to be fantastic. She trained with a speaking voice coach to get the sound of Judy’s voice and her pronunciation and she worked with a choreographer to get her mannerisms. Judy was quite twitchy in her body movements and Renée’s capturing of that was amazing.”

Rupert Goold was equally impressed by Zellweger's physical transformation: "One of my favourite parts of her performance is how she holds her shoulders. Judy had this curvature of the spine and it made her look much older and frailer than she really was in the later part of her life. On the first day I thought 'Oh wow, THIS is a proper actor, this is somebody who is playing a role, not just putting on an outfit'."

For Renée Zellweger, the physical transformation that she was able to make manifest relied just as much on the abilities of hair and makeup designer Jeremy Woodhead, and on costume designer Jany Temime.

Jeremy Woodhead relished the challenge, made all the more pleasant by his subject: "Working closely with actors as we do, we usually get a good relationship fairly quickly but it was instant with Renée. I fell in love with her; she's so easy going but so professional. Her humour is there; her love of life, her energy and her excitement about all things is tangible, and very similar to what Garland seemed to have."

Research into Judy's appearance at the time was vital. "The good thing about Garland is that she is very well documented; her looks are very well photographed," continues Woodhead, "It's a matter of collating all the research and working out what hairstyles and what makeup would transfer well onto Renée, discarding some and pushing others to compensate for the fact that their face shapes are quite different. We then honed the different hairstyles that Judy Garland had at that time and decided which ones would work best on Renée."

Zellweger was very impressed with Woodhead's constant updates to Judy's hairstyles as the movie progressed: "Someone who makes extraordinary wigs in LA did this beautiful piece and Jeremy played with it every day and chopped it up with fearless abandon."

Of equal importance was making sure that the costumes felt as authentic as possible to that period of Judy's life.

"All those costumes are entirely down to Jany Temime, and all are influenced by what Judy Garland wore at certain points, whilst also informing the progression of her character," says David Livingstone.

"Jany is fantastic because she gets an idea and she's uncompromising; she won't settle for anything less than extraordinary," says Zellweger. "These costumes were on another level and to be able to

pull out one after the next and with such immaculate construction was amazing. She also fitted and built the dresses around Judy's posture which is a little bit different to mine, the way she carried herself and so if I stand like I stand, the dresses don't fit."

"I asked to do the film because I was a fan, a superfan of Judy Garland," says Temime. "We also had the chance to recreate the very beautiful looks of 1968 London and iconic 1930s Hollywood. That was a box of dreams and I styled all of the costumes in 1938 in that spirit; like a Hollywood film in the biggest period of Hollywood."

JUDY was not Temime's first time working with Zellweger: "I worked with Renée a long time ago on *Bridget Jones* and we kept in contact. She is such an incredible actress and she does Judy incredibly well. The first shot we had of her singing in her screen test, I was almost crying."

The onstage and offstage looks for Garland were distinctly different, comments Temime: "The way she is in her stage costume was inspired by what Judy Garland herself wore; shiny, gold, expensive. She wears a show costume because she is a woman who can give a show. Then for Judy in real life, I thought to dress her as if with leftovers from the films she did because I think lots of actresses were taking home what they wore in film. Renée is actually wearing my mum's Chanel bag and Hermes scarf! Even in normal life she looked ready for any paparazzi. But when she is in the hotel on her own, everything comes down."

Temime's favourite outfit to design was the powder blue outfit for her wedding to Mickey Deans: "There is something so tender about it. I was told she designed it herself. She is marrying a man much too young for her and she is really trying too hard; what she designed for herself is light blue, full of feathers – she looked like a chicken! But it is beautiful and we made a dress inspired by that original, and Renée wears it with so much panache."

Working together, Woodhead and Temime hope they've created something special for Zellweger. "We wanted to create that period feel without making it musty and fusty. Hopefully it's all quite alive," says Woodhead.

"It was such a process, getting as close as we could to creating a believable likeness without stepping over into something that felt like it was inauthentic," says Zellweger.

David Livingstone was stunned by the sum of the various parts that added up to Renée's total transformation.

“Renée’s wearing coloured contacts, some – admittedly subtle - prosthetics, and a wig. Her body posture is based on studying Judy over many hours. She’s been listening obsessively to recordings of Judy’s performances to get close to her mannerisms and turns of phrase. It’s an extraordinary transformation.”

The other cast and crew were blown away by Renée in the role.

“It’s not really till you go ‘action’ on the first day that you know what you’re going to get. I remember my shoulders easing after the first take and going ‘ok she’s brilliant’” recalls Rupert Goold.

For Wilder, who remembered the real Judy as she was back then, the physical transformation was stunning: “Renée Zellweger has this unique ability to turn herself into whoever it is she’s asked to be. When I saw how the make-up and the dress transformed her, I was absolutely stunned. I had never seen such a transformation in my life; it was almost impossible to believe.”

“When you watch her on the monitors or on set, it’s scary how much she just comes alive,” adds Jessie Buckley. “There are moments when she just completely drops into it and Renée doesn’t look like Renée anymore. She just looks like Judy; her physicality, her voice, her wit and her fear are just there in her eyes.”

It was a somewhat discombobulating experience for Rufus Sewell, who as Sid Luft was only on set for a short period of time and hadn’t had much chance to meet Zellweger before seeing her as Judy: “That was part of the excitement of reading the script, knowing it was her. When you meet her in the flesh, in the makeup and hair, it’s kind of spooky. I’ve come to know her in character without really meeting the actress, and there is a real vulnerability, a fragility there.”

Tom Edge agrees on the elements that Zellweger brings to the role: “There’s a jitteriness and a fragility to her physicality, which Renée absolutely captured. She was learning to sing like Judy Garland at the end of her career, where the voice was cracked, where there were notes that were missing. Renée is able to give you those small moments where you see Garland’s confusion and pain poking through.”

Despite playing the leading lady, however, Zellweger only ever felt like a small part of a larger team, each working in their own way to bring Judy to life: “With Jany’s work on the clothes, Brett Tyne’s

work with the dialect, Matt's beautiful arrangements and Rupert's direction, it all came together and was something that felt true."

"Renée's incredibly generous and curious. There's no big diva sweep, she's one of the ensemble who wants to muscle things out and create something together," says Buckley.

"Renée is kind to her bones" adds Tom Edge. "Even in the early hours of the longest night shoots, she'd be the person walking round saying to supporting actors 'How are you doing?' I think the whole crew went the extra mile time and again, and they did it for her because of how hard she worked, and how kind and generous she was through that process."

## **Casting the film**

With 1960s Judy cast, the next major step for the filmmakers was finding a young actress who could embody Judy as a child at the time of her breakout role in *The Wizard of Oz*.

"If I'm really honest, I was probably more concerned about finding a young Judy than how Renée would be," says Rupert Goold. "Weirdly, the young Judy is better known than the old Judy because everybody's seen *The Wizard of Oz*; they all know what she is meant to look like. So there's a physical thing you've got to get right, and you've got to get the speaking voice right too. I saw this tape, this girl with a really strong Liverpool accent, very sweet, very self-conscious almost, and the moment her mum started recording her on her phone, she just had this incredible old-fashioned acting quality and I couldn't believe it."

That girl was 15 year old Darci Shaw: "When I was offered the role, I was just overcome. Everyone knows her, she's a world-wide star, and she's an absolute legend and an icon to so many people. It's an absolute honour. Although I'd heard of her, I didn't know much about her background. I'm an even bigger fan now!"

Understanding how her character was treated as a child also helped Shaw understand how that fed into Judy's problems in later life and why being a good mother was of such importance to her: "She had a really tough childhood – she didn't really have time to be a child. I think that constant disappointment and being vulnerable wasn't helped by the people around her – it was significant in who she became as she got older."

Shaw's level of emotional maturity impressed Rupert Goold, too: "Often you're worried about a young performer, but she was just incredible; so real and so honest. I remember that scene with Louis B Mayer, I was at the monitor listening to the performance and all I would hear was the beating of her heart. I have a real hunch about her - I think she's got something really magical. I think we'll hear a lot more from her."

Alongside Zellweger, Jessie Buckley played Rosalyn Wilder.

Hailing from a musical theatre background, Judy Garland figured large in Buckley's life as a child: "The first film I saw was *Meet Me in St Louis* – it's been like a Christmas special in the Buckley household since then. When I moved to London, I was doing lots of singing and musicals. I hadn't trained and I would just watch clips of Judy singing with that raw vulnerability, giving of every ounce of herself."

Having the real Rosalyn on hand to discuss the character was an obvious benefit to Buckley: "It was a real gift. The first time we met up for a cup of tea I just wanted to dig into as much of her experience and look for little nuances. She has the most immaculate nails in the world so I immediately went out and bought some nail varnish!"

"We sat in a cafe one Saturday morning and just chatted, and looked at each other," says Rosalyn Wilder. "I suppose what I really wanted to do was give her an idea of the period that it was all set in, because London and entertainment was very different then."

"It's been interesting talking to her too about her relationship with Judy, and her regret that she was helpless in a certain way to help Judy because of professional etiquette," adds Buckley.

Wilder approved of her on-screen counterpart: "I saw her and went 'Oh my goodness, there I am.' Fortunately Jessie is just amazing. She's just extraordinary, she's marvellous and I'm absolutely thrilled to pieces that she's doing it."

Zellweger was also pleased to be sharing the screen with Buckley so often: "We had a lot of fun. I always hate to admit that because it sounds like you weren't working, but we had a lot of fun! She's fantastic and so talented too."

“Jessie and Renée were a wonderful pair to lead the set. They really got on like a house on fire,” adds Rupert Goold. “Jessie is so emotionally resonant and she’s one of those actresses that you know will be so interesting to watch mature because she’s already great.”

Another foil to Zellweger’s Garland was her fifth and final husband, Mickey Deans, played by American actor Finn Wittrock: “I think that Judy needed Mickey at that time in her life. I think she needed a certain influx of energy and I think he brought a youthful *joie de vivre*, a kind of masculine energy that she was craving.”

“Mickey Deans was a complex piece of casting because on the one hand he has some of the elements you might associate with a villain, but he also brings something joyful to her,” explains Rupert Goold. “At some level he’s the Toto of the story. He’s Judy’s puppy-ish companion!”.

“He’s just got a charisma and sex appeal that you can see sizzling and bouncing off Renée. You warm to him and are nervous of him at the same time,” says David Livingstone.

Zellweger responded to Wittrock’s presence, too: “He’s just so charming and has charisma that you can see coming a mile away. There was so much ambiguity about the nature of Judy’s relationship with Mickey and so many people’s contradictory accounts of what that relationship was like. But you can sense what Mickey meant to Judy in Finn’s portrayal of the man and I think that’s a testament to his skill.”

Finn Wittrock feels there was a real love and need for stability at the heart of Mickey and Judy’s relationship: “He loves how iconic she is and he is attracted to the star quality, but there’s also something very genuine in his attraction to her - he wants to take care of someone.”

“I think Renée is just pure energy; I like the kind of ebullient joy she brings to set,” says Wittrock. “You see some footage of Judy and it’s the same kind of bubbly energy. There’s some source of light inside her that’s always on and I think I connected to that.”

Playing Judy’s ex-husband and father to her two young children, Lorna and Joey, was Rufus Sewell: “I haven’t responded to a script like that in a long, long time; my personal reaction to it was quite emotional. I saw the movie as I was reading it and I jumped at the chance to be in it. What Sid cares about is the children, and for all of her magic, warmth and kindness, and everything that was amazing about her, Judy was not a reliable mother”.

“What I love about Rufus is that he always brings something very electric and kind of dark but he’s got something very romantic, too,” says Rupert Goold. “I really wanted an actor who you believe in; however seemingly hostile he may be to Judy, you believe in their relationship. I wanted everyone to feel that for all the flaws and the chaos in their marriage, which was in a sense an abusive relationship on both sides, Sid was the great love of her life.”

Zellweger is full of admiration for Sewell: “He played a wonderful Sid Luft. It’s so clear that there was this deep connection between them that was just so beautiful; when you read people’s accounts of Sid and Judy’s relationship, you know it’s one of those timeless things where the love never really goes away.”

Two small but vital roles in the film are those of Stan and Dan played by Andy Nyman and Daniel Cerqueira, who represent Judy’s global fanbase and specifically her large LGBT following. Although they are fictional characters, Judy was known to wander off by herself into West End bars and make friends with the other customers.

“Stan and Dan were a brilliant idea of Tom’s that came out of discussion about how we flesh out Judy’s experience in London, and the need to see Judy through the eyes of her audience at some level,” explains Rupert Goold. “The gay community weren’t allowed to lead normal lives, and there is an interesting parallel with Garland, who’s trying to find a normal life for herself and her children. I spoke to academics who’ve investigated ideas of sexuality through the prism of Garland. For the post-Stonewall generation ‘Friends of Dorothy’ is a strong affirmative voice against discrimination.”

“Stan and Dan are absolutely a highlight of the film; they bring humour and love and magic.” adds David Livingstone. “They help us understand Judy’s role as an icon whilst also embodying the love she generated from her fans.”

The two final pieces of the casting puzzle were theatre impresario Bernard Delfont, and The Talk of the Town bandleader, Burt Rhodes.

Playing Delfont is Sir Michael Gambon.

“I really adore Michael. He’s a very shy, quiet man but he brings this incredible stature, dignity, and a kind of love,” continues Goold.

Royce Pierreson plays Burt Rhodes, and found his biggest challenge was playing someone real on whom you have very limited information: “You know these are real people and you want to portray them in the right way. Luckily, I read somewhere that a lot of the musicians he worked with called him the musician’s musician. He worked best in the shadows. He stepped back and let the big star do their thing, but he knew when to step in; he knew how to control the big personalities.”

Remembering her time working with Garland and Rhodes, Rosalyn Wilder can’t stress enough the importance of Rhodes to someone like Judy: “When she left me, when she left the prompt corner and went on to the stage, the next prop that she looked for was always the musical director, Burt Rhodes.”

## **The Music of Judy**

Getting the music of JUDY right was of vital importance to the sense of authenticity within the film, and there were to be no half measures - to pull it off would require preparation, practice and plenty of passion from Zellweger and her vocal team.

“I’ve never been asked to sing several beltors in a row, let alone do a live performance anywhere,” explains Zellweger. “I just figured we’d start a year before and work regularly to see if there was any truth to the saying that you really can strengthen your vocal chords like any other muscle. The big thing to remember was that I wasn’t doing an impersonation or trying to emulate this great icon.”

We could have hired an impressionist, but I didn’t want to obsess about the voice,” adds Rupert Goold. “Renée is a lovely singer and a great musician, but Judy was a professional who had been on stage night after night her entire life so it’s a big thing to take on. I kept saying to Renée, ‘I don’t want an impersonation, make it your own, I want to see Renée Zellweger in there. Somewhere in her anxiety about delivering the role is what’s brilliant about her performance.”

Renée’s journey to Judy began in Los Angeles: “I started with a voice coach, Eric Vetro in LA; he’s an old pal and I love him, so any excuse to stand next to his piano and hang out with his poodle, Belle, is a good one! Then I came over to London and I worked with Eric on Facetime and with Mark Meylan at his studio. Mark actually came to set quite a few times to make sure that I didn’t damage myself, because if you could do it to your voice, I did it during this process! There was laryngitis, vocal strain, inflammation, and plain old fatigue. Throughout , I continued training with Matt Dunkley our genius maestro Musical Director.”

“We weren’t trying to do an impression of Judy Garland because she had a unique voice, “ explains Dunkley, “Renée naturally has a higher voice; what we call a head voice whereas Judy, at this stage of her life, had a very low voice, down in the chest, so we worked with Renée to get her singing in that way. She’s done a remarkable job.”

Cast and crew were astounded by Renée’s vocal ability, despite her limited live singing experience.

“Renée can sing! And not just sing, she really captures the spirit of Judy’s voice,” says Finn Wittrock.

For David Livingstone, being able to sing live without the backing of a full orchestra during filming was all the more impressive: “She’s singing to the sound of a band that’s playing in her ear piece. It’s bold and courageous for her to do it. She’s not only singing, but performing and exposing every last detail of her voice without it being submerged in a band.”

For his part, working on the film allowed Dunkley the opportunity to delve into a part of his work that he hasn’t often had the chance to do before: “Judy Garland’s live set had these great arrangements by people like Billy May and Nelson Riddle and all these classic arrangements. As an arranger, you very rarely get a chance to revisit these types of things. It’s been fascinating to recreate the charts and dig into how these were reconstructed; looking under the bonnet of these classic arrangements. Rupert and David were very keen that we did this properly, so we had a proper big band and strings and really took our time on it, to be able to create a really authentic and respectful tribute.”

The choice of song was very specific in the script for each live performance, to get across a specific feeling or idea to the audience, as Tom Edge explains: “For the song ‘By Myself.’ we really wanted the sense that the audience is hesitant - which Garland has shown up tonight? How will this go? Does she still have that voice? That song begins small and contained, and then rises and rises and becomes more intense. That felt like a great number to track the audience’s emotion.”

The most powerful moment was saved for last, as Edge explains further: “‘Somewhere Over the Rainbow’ is the song she usually ended her sets with at London’s Talk of the Town; it was a song that had followed her all of her life and a song that was iconic almost from the moment she first sang it in *The Wizard of Oz*.

“In that song, the moment we wanted to recreate was a true event (even if it did not take place at The Talk of the Town) when her audience sang the song back to her when her voice had failed and

she was unable to go on. It was one of those fleeting moments where Garland, who had given so much to her audiences, for all of her life, really felt the audience giving something back.”

The song gave Zellweger the opportunity to create something special for Judy’s swansong on The Talk of the Town set – one that neither cast, crew nor any extra in attendance will ever forget.

“When a singer begins a great song, you feel the audience collectively breathe in and then they release at the delivery” says Rupert Goold. “She starts and it’s so gorgeous, and then her voice gives out and the audience has to sing for her, to finish the song. We were lucky on this film in that we had a really wonderful collection of crowd artists, 300-odd people dressed up to the nines in their 60’s gear. Renée must have felt incredibly intimidated coming onto the stage in a big theatre to perform to them. But if you look in the background you can see people really crying, which might well have been third or fourth takes. It was because they fell in love with her.”

After a year of training, fear was never an option for Renée Zellweger: “Those people I worked with took all the fear out of it. I didn’t have time to think about being judged; I just had to hush the critics in my head.”

### **Working with Rupert**

With a long and distinguished career in theatre, Rupert Goold made his first foray into film direction with 2015’s *True Story*. David Livingstone believed that the innate theatricality of the story of JUDY would appeal to Goold: “Judy is a performance piece and I knew Rupert was intrigued by the story which you can never underestimate. He’s an ideas fountain, constantly firing out new thoughts even as we’re filming.”

Zellweger responded to Goold’s methods immediately: “He comes from theatre and he knows how powerful the in-between moments can be. I think what I loved most was that he’s so patient, and I don’t just mean with the process but I mean in what he’s collecting. He’s looking for something that is not contrived and he’s looking for something that isn’t necessarily mapped out, but something that’s authentic, something that’s emotionally significant. If he’s found that then he’s happy, and I trust that.”

The other actors had a similar appreciation of Goold’s methods.

For Rufus Sewell, who was only on set for a few days, the speed at which he felt at ease was down to the atmosphere that Goold propagated on the shoot: “Rupert has an ability to create a very relaxed atmosphere; somehow as the day or the evening progresses you don’t feel the pressure mounting. There is a lightness. What seems to be possible is a relaxation, and an ability to play with the material.”

The same feeling was true among the creative team, too. His collaborative approach was what appealed to Tom Edge: “Rupert is a terrific director and lovely human being. He’s a great collaborator, and I think that really tells in his working practices. He teases the best out of you with a series of very smart provocations to think about things in another way, or try things from another angle.”

### **Recreating the World of Judy**

If depicting the life and look of one of the greatest performers of all time was a challenge for Renée Zellweger and the creative team behind the film, then recreating the worlds of the 1930’s and 1960’s that the film inhabits was equally demanding: “It is a sad but inspirational and beautiful story, and a very colourful period to design for,” says Production Designer Kave Quinn. “We have the Hollywood 1930’s look, with the movie colours of that period (Technicolor, Kodachrome); and then you have the 1960’s and more modern film stock.

The team chose Pinewood Studios as the ideal location for recreating the MGM Studio.

“We decided that we were going to do it inside, and just keep everything about her life as a movie star totally artificial,” says Quinn.

“Pinewood seemed appropriate not least because of its heritage, explains Livingstone:

“There is an unfailing magic about going into a huge empty sound stage and a few weeks later you come back and you’re in a forest they’ve created. It’s just amazing.” continues Rupert Goold.

The nostalgia imbued in the set had the same effect on Rufus Sewell, too: “The first time I met Renée was at Pinewood and as I walked through the Wizard of Oz set on the way to meet her; I walked through my childhood.

For 1960s London, Kave and the Production Design team had to work to find two locations; for both the exterior and interior of The Talk of the Town nightclub. Formerly housed in London's West End at the London Hippodrome, now a casino, a suitable new venue had to be sought.

Luckily for them, they had someone with inside theatre knowledge in the form of director Rupert Goold.

"Rupert has an extensive knowledge of theatres, and thought that the Noel Coward Theatre on St Martin's Lane would probably be best, because it's quiet compared to Charing Cross Road where the Hippodrome actually is," says Quinn. "The sign is the thing that everybody knew about The Talk of the Town, so we shot the sign as part of the build and then they extended it in post-production and put it on the building."

For the inside, Quinn needed an intact interior space with the right level of period detail.

"The Hackney Empire is a slightly scaled down version of the Hippodrome Theatre, so it's got a flavour of The Talk of the Town without copying it. Frank Matcham designed quite a few key theatres in London, including the Hippodrome and the Hackney Empire" explains Quinn.

The ultimate seal of approval for Quinn and the production team was from someone who remembered The Talk of the Town as it was back then - Rosalyn Wilder: "When I was talking to David in the beginning and the various people in production who were enormously kind and asked me various things, I said "I know you're going to think this is really mad, but one of the most important things was that it had a black stage. I walked on set one morning and saw a black stage and thought that's it: this is The Talk of The Town!"

David Livingstone was delighted with Quinn's work: "I defy anyone to not be seduced by the world that she has created."

For Rupert Goold, the space designed and dressed by Quinn at the Hackney Empire allowed the shots of Renée's performance to be much more expansive: "I was very keen to try to shoot these big songs in single takes or in as few takes as possible, which is very challenging for Renée but also challenging for the focus pullers, for the camera operator, and the grips. I felt the whole unit were working almost as if they were at a live gig or a theatre event."

Zellweger fed off the energy and enthusiasm that coursed through the cast and crew during the shoot: “The atmosphere on set was so celebratory. It’s hard to imagine but it was as if the grips and the camera guys, all the crew and all the background artists, every one of us was there, every day, to celebrate her. Fifty years after her passing it was such a beautiful thing to be a part of; this was truly a celebration of what Judy Garland meant.”

## **A new legacy**

With so many conflicting stories of Garland out there already, the filmmakers’ hope is that the film will cast a new light on an oft-misunderstood and misrepresented figure endowed with a towering talent.

“What is it about her that connects? I think that throughout her career she had a huge emotional availability, a transparency. There’s no mask. There’s just her,” says Rupert Goold.

“She managed to triumph over so much adversity. Her sheer genius and natural ability is one in a hundred million years,” adds Renée Zellweger.

I hope a lot of people have more of an understanding of who Judy was as a person, and they have an understanding what she went through,” says Darci Shaw.

For Jessie Buckley, the musical legacy of Judy is what the film aims to celebrate: “She turned herself inside out in order to give as human a performance as possible. When she sings, she wants to move people and give people hope. That’s what audiences came for – to find hope in life. When somebody can do that as humanely as Judy did, that’s magic.”

2019 marks the 50<sup>th</sup> anniversary of Judy Garland’s death and the 80<sup>th</sup> anniversary of the release of *The Wizard of Oz*, the film that turned her into a star overnight. But the story of Judy’s life still feels relevant, all the more so in the #metoo era where Judy stands as a symbol of defiance.

For screenwriter Tom Edge, he hopes that the film shows a different side to Judy Garland that people might not know about: “You can never make the claim that your picture of her is definitive. All you can really do is get a sense of her, and try to find a narrative that conveys your truth to the audience. The portrait of Garland that the film offers is a sincere attempt to capture the essence of her, her warmth, her generosity, and her spirit. I hope we do justice to her.”

## **ABOUT THE CAST**

### **Renée Zellweger / Judy Garland**

Renée Zellweger is one of the most cherished and respected actors in modern cinema.

Zellweger is most notably known for her starring role as the seminal British everywoman in the film BRIDGET JONES'S DIARY and its sequel BRIDGET JONES: THE EDGE OF REASON, both opposite Hugh Grant and Colin Firth.

In the first installment of the franchise, Zellweger earned her first Oscar® nomination, also earning Golden Globe, SAG and BAFTA nominations, among others. The sequel delivered her another Golden Globe nomination for Best Performance by an Actress in a Motion Picture – Comedy or Musical.

She secured her second Academy Award nomination as convicted killer Roxie Hart in CHICAGO, the Oscar®-winning film version of the Tony Award-winning musical. Acting, singing and dancing alongside Catherine Zeta-Jones, who portrayed fellow death row inmate Velma Kelly, Zellweger took home a Golden Globe Award for Best Actress in a Motion Picture – Comedy or Musical and a SAG Award for Outstanding Performance by a Female Actor in a Leading Role, among other awards.

She later earned the Academy Award for Best Supporting Actress in Anthony Minghella's COLD MOUNTAIN, the Civil War drama in which she jumped off the screen as feisty farm worker Ruby Thewes. For her work in the film, Zellweger also garnered a Golden Globe Award and best supporting role honors from the Screen Actors Guild, BAFTA, and Broadcast Film Critics Association.

Zellweger will next make her television debut starring in Netflix's WHAT/IF, and her recent films include BRIDGET JONES'S BABY, alongside Colin Firth and Patrick Dempsey for Universal Pictures, the film adaptation of the book SAME KIND OF DIFFERENT AS ME, opposite Greg Kinnear and Djimon Hounsou, and THE WHOLE TRUTH, opposite Keanu Reeves.

After graduating with an English degree from the University of Texas, Zellweger did some initial film and television work before making her feature debut in Richard Linklater's seminal coming-of-age film DAZED AND CONFUSED. Other film roles quickly followed, including Ben Stiller's REALITY BITES, LOVE AND A .45, TEXAS CHAINSAW MASSACRE: THE NEXT GENERATION and MY BOYFRIEND'S BACK. Zellweger won the affection of audiences soon after with her breakthrough role opposite Tom Cruise in Cameron Crowe's JERRY MAGUIRE.

Subsequent film roles for Zellweger have included the acclaimed ONE TRUE THING with William Hurt and Meryl Streep, the dark comedy NURSE BETTY opposite Chris Rock and Morgan Freeman, ME, MYSELF & IRENE opposite Jim Carrey, the drama WHITE OLEANDER with Robin Wright and Michelle Pfeiffer, Peyton Reed's romantic comedy DOWN WITH LOVE opposite Ewan McGregor, and director Ron Howard's Depression-era boxing drama CINDERELLA MAN with Russell Crowe. She has also lent her voice to such animated features as DreamWorks' SHARK TALE, BEE MOVIE and MONSTERS VS. ALIENS.

### **Jessie Buckley / Rosalyn Wilder**

Irish-born RADA graduate Jessie Buckley's performances include starring as Princess Marya in BBC hit-adaptation of Tolstoy's epic novel WAR AND PEACE, starring opposite Tom Hardy in historic drama series TABOO and working alongside Stephen Campbell Moore, Ben Miles and Jessica Raine in the BBC One drama series THE LAST POST written by Peter Moffat.

She was recently seen in the BBC One adaptation of THE WOMAN IN WHITE, Wilkie Collins' classic psychological thriller adapted for television by Fiona Seres with a cast including Ben Hardy and Charles Dance.

In 2018 Jessie was the lead role in Michael Pearce's critically acclaimed film BEAST, co-starring Johnny Flynn and Geraldine James. Buckley's most recent productions include the leading role in Tom Harper's WILD ROSE alongside Julie Walters and Sophie Okonedo, and MISBEHAVIOUR with Keira Knightley and Gugu Mbatha Raw.

Buckley has recently filmed THE VOYAGE OF DOCTOR DOLITTLE alongside Robert Downey Jr., and the TV series CHERNOBYL for Sister Pictures.

Buckley's theatre credits include two productions simultaneously as part of the Kenneth Branagh Theatre Company's inaugural season: the first, as Perdita in Branagh's *The Winter's Tale*; and the second as Muriel in *Harlequinade*, opposite an almost identical (and stellar) cast. In film, Buckley has starred as Miranda in Jeremy Herrin's *The Tempest*, opposite Roger Allam. Further theatre credits include: *A Little Night Music* at the Menier Chocolate Factory; as Princess Katherine opposite Jude Law in *Henry V*; and as Constanze in *Amadeus*, alongside Joshua McGuire and Rupert Everett at the Chichester Festival Theatre.

In 2017 Buckley was chosen as one of Screen International's Stars of Tomorrow and was also selected to be one of BAFTA's Breakthrough Brits. Buckley won the award for Most Promising

Newcomer at the 2018 British Independent Film Awards and in 2019, was nominated as one of BAFTA's EE Rising Stars.

### **Finn Wittrock / Mickey Deans**

Finn Wittrock is a two-time Emmy nominee and Julliard trained actor with an extensive resume in film, television and theatre. Most recently he was seen in Ryan Murphy's *THE ASSASSINATION OF GIANNI VERSACE: AMERICAN CRIME STORY* on FX, in which he received an Emmy nomination for Supporting Actor in a Limited Series or TV Movie.

Recent and upcoming films include Barry Jenkins's James Baldwin adaptation *IF BEALE STREET COULD TALK*, *THE LAST BLACK MAN IN SAN FRANCISCO* alongside Danny Glover and Thora Birch, and *SEMPER FI* alongside Jai Courtney and Nat Wolff.

In 2017, he starred opposite Sally Field and Joe Mantello *The Glass Menagerie* at the Belasco Theatre on Broadway, directed by Sam Gold. Earlier in 2017 he starred as Cassio in William Shakespeare's *Othello*, also directed by Sam Gold and opposite Daniel Craig, Rachel Brosnahan, and David Oyelowo.

In 2017 Wittrock also appeared in Gillian Robespierre's *LANDLINE* alongside Jenny Slate, which premiered at the 2017 Sundance Film Festival and was released by Amazon Studios; completed production on *A+*, a film about a young woman (Rachel Keller) whose old flame (Wittrock) comes back into her life; starred in *A MIDSUMMER NIGHT'S DREAM* opposite Rachael Leigh Cook; as well as the Netflix biopic *A FUTILE & STUPID GESTURE*, about National Lampoon's success in the 1970s and 80s and the new media empire it created.

Wittrock starred in Adam McKay's Oscar-nominated drama, *THE BIG SHORT*, alongside John Magaro, Christian Bale, Steve Carrell and Brad Pitt. The cast received nominations from the Screen Actors Guild and the Broadcast Film Critics Association for Best Ensemble.

In 2014, Wittrock appeared in Universal Pictures' AFI Award winning true-life WWII drama, *UNBROKEN*, directed by Angelina Jolie and based on the true life story of Louis Zamperini. Wittrock portrayed the character Francis "Mac" McNamara, who is stranded at sea on a life raft for 47 days.

Additional film credits include *THE SUBMARINE KID* which he wrote with lifelong friend Eric Bilitch, who also directed the film; *MY ALL AMERICAN* written and directed by Angelo Pizzo and starring opposite Aaron Eckhart; *NOAH* directed by Darren Aronofsky; *WINTER'S TALE*, written and directed by Akiva Goldsman; and *TWELVE*, directed by Joel Schumacher.

Wittrock's television work includes Season 5 of FX's and Ryan Murphy's critically-acclaimed, Emmy-nominated series, AMERICAN HORROR STORY (HOTEL) where he played characters Tristan Duffy and Rudolph Valentino alongside Lady Gaga; as well as Season 4 (FREAK SHOW) in which he played Dandy Mott, receiving an Emmy nomination for his performance. In 2014 he starred in HBO's critically-acclaimed, Emmy-nominated film THE NORMAL HEART, directed by Ryan Murphy and based on the Pulitzer Prize-winning play of the same name written by Larry Kramer. The film tells the story of a gay activist attempting to raise HIV/AIDS awareness during the onset of the crisis in New York City in the 1980s. The film received a total of 16 Emmy nominations.

Other television credits include his role as Damon in ABC's ALL MY CHILDREN; guest-star appearances on CRIMINAL MINDS, LAW & ORDER: SVU, HARRY'S LAW, CSI: MIAMI, COLD CASE and ER, as well as the recurring role of Dale in Showtime's acclaimed drama, MASTERS OF SEX.

After graduating from Juilliard, Wittrock began his career onstage playing Romeo in *Romeo and Juliet* at the Shakespeare Theatre Company in Washington D.C., and Marchbanks in Shaw's *Candida* at the Berkshire Theatre Festival near his hometown of Lennox, Massachusetts.

Wittrock made his Broadway debut as Happy Loman opposite Philip Seymour Hoffman and Andrew Garfield in Mike Nichols' 2012 revival of Arthur Miller's *Death of a Salesman*, which won both the Tony and Drama Desk Awards for Best Revival and Best Director of that year, respectively. He won a Theatre World Award and the Clarence Derwent Award for this performance.

He followed that success with appearances at Chicago's Goodman Theatre opposite Diane Lane in Tennessee Williams' critically acclaimed *Sweet Bird of Youth*, directed by David Cromer, and *The Guardsman*, directed by Gregory Mosher at The Kennedy Center. Off-Broadway, Wittrock starred in Tony Kushner's *The Illusion* at the Signature Theatre and *Age of Iron* at the Classic Stage Co.

Wittrock attended the Los Angeles County High School for the Arts, followed by Juilliard, and is currently a member of The Mechanicals Theatre Group in L.A., where he has also directed. Wittrock currently resides in Los Angeles.

### **Rufus Sewell / Sidney Luft**

Rufus Sewell is currently starring in the hugely successful Amazon series THE MAN IN THE HIGH CASTLE produced by Scott Free Television. Recently, Sewell received critical acclaim for his performance as Lord Melbourne in VICTORIA for PBS and ITV.

Sewell first gained attention on screen for his performance as Will Ladislav in the BBC adaptation of MIDDLEMARCH. He received further acclaim in Christopher Hampton's feature film CARRINGTON, opposite Emma Thompson and Jonathan Pryce, as well as in John Schlesinger's COLD COMFORT FARM.

Sewell's other screen work includes HERCULES opposite John Hurt and Dwayne Johnson, directed by Brett Ratner; HOTEL NOIR directed by Sebastian Gutierrez; Timur Bekmambetov's ABRAHAM LINCOLN: VAMPIRE HUNTER; Fabrice du Welz's VINYAN; Johan Renck's DOWNLOADING NANCY; Neil Burger's THE ILLUSIONIST; Wes Craven's PARIS JE T'AIME; Nancy Meyers' THE HOLIDAY opposite Kate Winslet, Jude Law and Cameron Diaz; Martin Campbell's THE LEGEND OF ZORRO; Kevin Reynolds' TRISTAN & ISOLDE; Brian Helgeland's A KNIGHT'S TALE; Alex Proyas' DARK CITY; Marshall Herskovitz's DANGEROUS BEAUTY; ILLUMINATA directed by and co-starring John Turturro; Nick Hamm's THE VERY THOUGHT OF YOU; Chuck Russell's BLESS THE CHILD; Mark Peploe's VICTORY; Kenneth Branagh's HAMLET; Phil Agland's THE WOODLANDERS; and Suri Krishnamma's A MAN OF NO IMPORTANCE.

Sewell's television work includes the role of Petruchio in the BBC production of THE TAMING OF THE SHREW, for which he received a BAFTA Best Actor nomination, and lead roles in KILLING JESUS (History Channel); ZEN (Left Bank Pictures/BBC); PILLARS OF THE EARTH (Starz/Channel 4); ELEVENTH HOUR (produced by Jerry Bruckheimer); JOHN ADAMS (HBO); CHARLES II, directed by Joe Wright (BBC); and RESTLESS directed by Edward Hall.

On stage, Sewell was most recently in *Art* at the Old Vic, directed by Matthew Warchus.

He made his West End debut as Thomas Kratsky, in *Making It Better*, which garnered him the London Critics Circle's Best Newcomer Award, and the following year he played Septimus Hodge in the original production of Tom Stoppard's *Arcadia* at the National Theatre, for which he was nominated for Best Supporting Actor at The Olivier Awards.

In 2009, Sewell played Jan in another Stoppard play, *Rock n' Roll* at The Royal Court and the Ambassadors Theatre, where he won the Best Actor award at the Evening Standard, London Critics' Circle and Olivier Awards, and then on Broadway, for which he received nominations for Best Actor nomination at the Tony Awards and Drama Desk Awards.

Other theatre credits include the Broadway revival of Brian Friel's *Translations*; *Rat In the Skull*, directed by Stephen Daldry at The Royal Court; *Macbeth*, directed by John Crowley; *Luther*, directed by Peter Gill at the National Theatre; and of course a highly-lauded run on the West End in Pinter's *Old Times*, opposite Kristen Scott Thomas and directed by Ian Rickson.

### **Michael Gambon / Bernard Delfont**

Sir Michael Gambon is a veteran actor of stage and screen with nearly 70 film credits to his name, first rising to prominence in 1986 for his BAFTA Award-winning performance in *THE SINGING DETECTIVE*, Dennis Potter's critically acclaimed BBC drama.

Since then, Gambon has starred in films as varied as *THE COOK, THE THIEF, HIS WIFE AND HER LOVER* by Peter Greenaway, Barry Levinson's *TOYS*, *A MAN OF NO IMPORTANCE*, *THE WINGS OF A DOVE*, Robert Altman's *GOSFORD PARK*, *The LIFE AQUATIC WITH STEVE ZISSOU* by Wes Anderson, *BRIDESHEAD REVISITED*, Robert De Niro's *THE GOOD SHEPHERD*, *QUARTET* by Dustin Hoffman, *VICEROY'S HOUSE*, and most recently in 2018 film *KING OF THIEVES* alongside Michael Caine, Jim Broadbent, Tom Courtney and Ray Winstone.

Gambon is perhaps best known by contemporary cinema audiences for his iconic role as Professor Albus Dumbledore in the film adaptations of J. K Rowling's *Harry Potter* series, appearing in six films of the eight-film franchise beginning with 2004's *HARRY POTTER AND THE PRISONER OF AZKABAN*.

TV credits include *WIVES AND DAUGHTERS*, *LONGITUDE* and *PERFECT STRANGERS* (all three of which won Gambon the BAFTA Award for Best Actor in 2000, 2001 and 2002), *MAIGRET*, *THE WIND IN THE WILLOWS*, *JOE'S PALACE*, *CRANFORD*, *EMMA*, *FORTITUDE*, *THE CASUAL VACANCY*, *THE HOLLOW CROWN* and *FEARLESS*.

Gambon's theatre career began at the Gate Theatre in Dublin in a 1962 production of *Othello*, before being recruited by Sir Laurence Olivier in 1964 for his newly formed National Theatre Company.

Rising to fame in Alan Ayckbourn's *The Norman Conquests* in 1974, Gambon has since gone on to appear in such theatre productions as *The Life Of Galileo* at the National Theatre, *King Lear* and *Anthony And Cleopatra* at the RSC Stratford, *A Chorus Of Disapproval* and *A View From The Bridge* (both of which won him the Olivier Award for Best Actor), *Uncle Vanya*, *Volpone* (which netted Gambon the Evening Standard Award for Best Actor), Pinter's *The Caretaker* and *No Man's Land*, Samuel Beckett's *Endgame* and *Krapp's Last Tape*, before concluding his theatre career in the

Broadway and West End hit adaptation of Beckett's radio play *All That Fall* in 2013, alongside Eileen Atkins.

### **Darci Shaw / Young Judy Garland**

Darci Shaw attended the Liverpool Institute for Performing Arts (LIPA) from the age of 5-14 and she is also a member of the Liverpool Everyman Youth Theatre.

JUDY is Shaw's professional acting debut; she is also currently filming a new six part series for ITV1 called THE BAY, a mystery thriller set in the coastal town of Morecambe.

### **Royce Pierreson / Burt Rhodes**

Royce Pierreson first came to prominence in 2014 as Reece in the BAFTA-winning BBC drama MURDERED BY MY BOYFRIEND, opposite Georgina Campbell. He went on to land starring roles in ITV's OUR GIRL II in 2016, BBC's award winning LINE OF DUTY in 2017 and Nick Payne's 2018 drama WANDERLUST, alongside Oscar-nominated actress Toni Collette. Royce will next appear as Istredd in the upcoming Netflix series THE WITCHER, with Henry Cavill.

Pierreson's major film debut came in 2014's THOR: THE DARK WORLD. Other film credits include SURVIVOR, starring Pierce Brosnan and Milla Jovovich, and Netflix's SPECTRAL, alongside James Badge Dale and Emily Mortimer.

Pierreson trained for the stage at the prestigious Royal Welsh College of Music & Drama, landing a lead role in Patrick Marber's *Three Days in the Country* at the National Theatre in 2015. His other theatre credits include *Julius Caesar*, *Blair's Children*, *The Hotel Plays* and *Scarberia*.

## **ABOUT THE FILMMAKERS**

### **Rupert Goold / Director**

Rupert Goold is Artistic Director of the Almeida Theatre.

Rupert was Artistic Director of Headlong Theatre from 2005 until 2013. He was Associate Director at the Royal Shakespeare Company from 2009 to 2012. Previously he was Artistic Director of Northampton Theatres from 2002 to 2005. He has twice been the recipient of the Olivier, Critics' Circle and Evening Standard awards for Best Director.

Rupert's association with the Almeida Theatre Company began in 2008 when he directed Stephen Adly Guirgis' *The Last Days of Judas Iscariot*.

His World Premiere production of *American Psycho: A new musical thriller* was based on the novel by Bret Easton Ellis and co-produced with Headlong and Act 4. Although programmed by Michael Attenborough, it was Rupert's first directorial Almeida production as Artistic Director and transferred to Broadway in spring 2016.

In 2014 Rupert directed the World Premiere of Mike Bartlett's new play *King Charles III*. Following a sold-out run at the Almeida, *King Charles III* transferred to the Wyndham's Theatre, embarked on a Broadway run in autumn 2015, and toured in the UK and Australia. Rupert directed Mike Bartlett's screen adaptation of the play which aired on BBC2 in May 2017 and which is nominated for a BAFTA. In 2017 Rupert directed the World Premiere of James Graham's new play *Ink*, which transferred to the Duke of York's Theatre in the West End and which was nominated at the Olivier Awards for Best New Play, Best Director, Best Design and Best Supporting Actor, winning the latter. Other notable productions as Artistic Director include *Richard III* with Ralph Fiennes, which was broadcast live to cinemas around the world in July 2016, *Medea*, *The Merchant of Venice* and *Albion*.

As a freelance director Rupert has directed revivals, opera, musicals, new plays, farce, pantomime, youth theatre, installation work, comedy and Shakespeare (including two films) around the world and for a wide range of commercial and subsidised organisations. These projects include *Richard II* (BBC, Neal Street) *Macbeth* (Chichester Festival, The Gielgud Theatre, on Broadway and for the BBC), *No Man's Land* (Gate and Duke of York's theatres), *The Glass Menagerie* (Apollo Theatre), *Time and The Conways* (National Theatre), *Sunday Father*, *Gone to LA* (Hampstead Theatre) *Turandot* (English National Opera), *Le Comte Ory* (Garsington Opera) and *Oliver!* (Theatre Royal Drury Lane).

In 2015 Rupert's first feature film, TRUE STORY, starring James Franco and Jonah Hill for Plan B and Fox Searchlight, was released.

Rupert was awarded a CBE in the 2017 New Year's Honours for services to drama.

### **Tom Edge / Writer**

Tom Edge is a twice BAFTA-nominated writer working in TV and film. He is creator and executive producer of the acclaimed Netflix original comedy LOVESICK; the third season of which went out January 2018.

In TV drama, Tom worked on the first two seasons of THE CROWN (Netflix), including writing the season two episode “Paterfamilias” for which Stephen Daldry won an Emmy Award for Outstanding Directing for a Drama Series. He has since adapted three of the Robert Galbraith (AKA JK Rowling) CORMORAN STRIKE detective novels, *The Silkworm*, *Career of Evil* and the forthcoming *Lethal White* (BBC One, Cinemax). Other recent work includes a Christmas Day feature-length adaptation of Jasper Fforde’s fantasy novel, THE LAST DRAGONSLAYER (Sky One).

He is developing a diverse range of TV dramas and feature films with the UK’s leading production companies.

### **David Livingstone / Producer**

David Livingstone set up Calamity Films, an independent television and film production company in 2013. His first production was PRIDE (2014) directed by Matthew Warchus and written by Stephen Beresford starring Imelda Staunton and Bill Nighy. The film received 7 BIFA nominations, 3 BAFTA nominations and a Golden Globe Nomination for Best Film. David won a BAFTA for Outstanding Debut by a British Producer alongside writer Stephen Beresford.

More recently in addition to JUDY, David has produced LAST CHRISTMAS, a festive feature for Universal Pictures written by Emma Thompson & Bryony Kimmings and directed by Paul Feig for release in 2019. The film stars Emilia Clarke, Henry Golding, Michelle Yeoh and Emma Thompson.

His first television series BRASSIC, a six-part comedy drama co-created by BAFTA-winning writer Danny Brocklehurst and actor Joseph Gilgun, will be broadcast this year on Sky One. David is Executive Producer alongside Brocklehurst and Gilgun.

Prior to setting up Calamity, David Livingstone was President of International Marketing and Distribution at Universal Pictures International and also President of Worldwide Marketing and Distribution at Working Title Films. During his career in London and Los Angeles, he was responsible for the worldwide marketing, advertising, publicity and promotional strategy for over 100 films including FOUR WEDDINGS AND A FUNERAL, ATONEMENT, TRAINSPOTTING, BILLY ELLIOT, ELZABETH, UNITED 93, JOHNNY ENGLISH, BEAN, THE USUAL SUSPECTS and BRIDGIT JONES’S DIARY. David has worked with some of the world's leading directors including Joel and Ethan Coen, Paul Greengrass, Richard Curtis, Joe Wright, Edgar Wright, Ron Howard, Tomas Alfredson and Stephen Daldry.

## **Ole Bratt Birkeland / Director of Photography**

Ole Bratt Birkeland is a Norwegian Director of Photography based in London, whose latest film was Lenny Abrahamson's THE LITTLE STRANGER, starring Ruth Wilson and Domhnall Gleeson.

Other recent projects include AMERICAN ANIMALS, directed by Bart Layton for Raw, which was nominated for a BIFA; THE CROWN for Netflix, for which he shot episodes directed by Julian Jarrold and Philip Martin; GHOST STORIES, directed by Andy Nyman and Jeremy Dyson for Warp Films; and the BAFTA-nominated Channel 4 drama NATIONAL TREASURE, directed by Marc Munden and produced by The Forge.

Birkeland's other recent credits include A DATE FOR MAD MARY, produced by Element Pictures and directed by Darren Thornton, which was selected for the 2016 BFI London Film Festival; and the critically acclaimed BAFTA-nominated feature documentary LISTEN TO ME MARLON, directed by Steven Riley for Passion Pictures.

Birkeland's past TV credits include the BAFTA, Emmy and Golden Globe-nominated BBC drama THE MISSING, directed by Tom Shankland, and season one of the Emmy-winning TV drama UTOPIA, directed by Marc Munden for Kudos and Channel 4.

One of Birkeland's first features was THE ARBOR, directed by Clio Barnard for Artangle Media, Film Council and Channel 4, which won a BAFTA for Outstanding Debut, the Douglas Hickox Award at the British Independent Film Awards and also won Best British Newcomer at the BFI London Film Festival.

## **Kave Quinn / Production Designer**

British born Production Designer Kave Quinn has been working in film and television since the early nineties.

Early in her career, Kave designed Danny Boyle's directorial debut, SHALLOW GRAVE, which won Best British Film at the 1995 BAFTA Awards. Following the successful collaboration Kave went onto design Boyle's iconic feature, TRAINSPOTTING, which was part of Cannes Film Festival's Official Selection, won a BAFTA for Best Adapted Screenplay and was nominated for an Oscar in the same category. Kave went onto work with Boyle again on A LIFE LESS ORDINARY.

In 2005, Kave designed *LAYER CAKE*, directed by Matthew Vaughn for which Vaughn was nominated for a BAFTA for Best Newcomer. Kave then worked on John Crawley's *IS ANYBODY THERE?* which was part of Toronto Film Festival's Official Selection. In 2009 Kave worked with director Daniel Barber on *HARRY BROWN* for Marv Films, which was also selected for Toronto Film Festival. Following that, Kave designed *THE WOMAN IN BLACK* directed by James Watkins, *BROKEN*, directed by Rufus Norris, which was part of London Film Festival Official Selection in 2012, Cannes Film Festival Official Selection and won a BIFA for Best British Film.

Kave's other credits include *DIANA*, directed by Oliver Hirschbiegel for Scott Free Productions, Thomas Vinterberg's *FAR FROM THE MADDING CROWD* starring Carey Mulligan, produced by for Fox Searchlight and DNA Films, as well as *THE BROTHERS GRIMSBY* directed by Louis Leterrier for Sony Pictures and Big Talk.

Kave's most recent credits include Jose Padilha's feature *7 DAYS IN ENTEBBE* produced by Working Title Films and Studiocanal; Max Minghella's directorial debut *TEEN SPIRIT*, starring Elle Fanning and produced by Automatik Entertainment which had its premiere at the 2018 Toronto Film Festival.

### **Jany Temime / Costume Designer**

Jany Temime designed the costumes for the *Harry Potter* films *HARRY POTTER AND THE PRISONER OF AZKABAN*; *HARRY POTTER AND THE GOBLET OF FIRE*; *HARRY POTTER AND THE ORDER OF THE PHOENIX*, for which she received a Costume Designers Guild Award nomination; *HARRY POTTER AND THE HALF-BLOOD PRINCE*; and the two-part *HARRY POTTER AND THE DEATHLY HALLOWS*. Jany was awarded the Costume Designers Guild (USA) Award in 2012, for Excellence in Fantasy Film.

Temime designed Sam Mendes' most recent Bond movie, *SPECTRE*, starring Daniel Craig, Monica Bellucci, Ralph Fiennes, Christoph Waltz and Lea Seydoux, and also worked on Mendes' first Bond film, *SKYFALL*.

Temime designed Alfonso Cuarón's multiple Academy Award-winning sci-fi thriller, *GRAVITY*, starring Sandra Bullock and George Clooney.

Temime earned a British Independent Film Award nomination for her costume designs for 2001 film *HIGH HEELS AND LOW LIFES*, starring Minnie Driver. She has previously won a BAFTA Cymru Award for her work on Marc Evans' *HOUSE OF AMERICA*, and scooped the 1995 Utrecht Film Festival's Golden Calf for Best Costume Design for Marleen Gorris' Academy Award-winning *ANTONIA'S LINE*.

Her additional credits encompass more than 40 international motion picture and television projects, including Werner Herzog's INVINCIBLE; Todd Komarnicki's RESISTANCE; Marleen Gorris' THE LUZHIN DEFENSE; Paul McGuigan's GANGSTER NO. 1; Edward Thomas's RANCID ALUMINUM; Mike van Diem's THE CHARACTER, which won an Oscar® for Best Foreign Language Film; Danny Deprez's THE BALL; George Sluizer's THE COMMISSIONER and CRIMETIME; Ate de Jong's ALL MEN ARE MORTAL; and Frans Weisz's THE LAST CALL, Martin McDonagh's IN BRUGES, Alfonso Cuarón's CHILDREN OF MEN, BRIDGET JONES: THE EDGE OF REASON and FILM STARS DON'T DIE IN LIVERPOOL starring Academy Award nominee Annette Bening.

Temime's upcoming work includes 6 UNDERGROUND, directed by Michael Bay, and the next film from the Marvel Universe, BLACK WIDOW starring Scarlett Johansson.

### **Jeremy Woodhead / Hair and Makeup Designer**

Jeremy Woodhead has been working in hair and make up for film and TV for over 20 years, and designing for over 15 years.

After a successful career as a magazine art director, Jeremy retrained in prosthetic makeup, before branching out into hair and makeup for the screen, and has worked constantly ever since with directors such as Stephen Spielberg, Francis Ford Coppola, The Wachowskis and Oliver Stone.

Other film credits include THE AVENGERS: AGE OF ULTRON, DR STRANGE, JUPITER ASCENDING, CLOUD ATLAS, V FOR VENDETTA and STAN AND OLLIE.

### **Melanie Ann Oliver / Editor**

Melanie Oliver began her career as an assistant editor, working on such films as Jane Campion's *An Angel at My Table* and *The Portrait of a Lady*, and Anna Campion's *Loaded*. She has gone on to edit documentaries, television commercials, shorts and features films.

Melanie often collaborates with director Tom Hooper, recently on *Les Misérables*, for which she was nominated for an ACE Award and she is editing his latest film *Cats*. She was honoured with a BAFTA for her work on *Longford*, starring Golden Globe Award winners Jim Broadbent and Samantha Morton and she also worked with him as editor of the multiple Emmy and Golden Globe Award-winning miniseries *Elizabeth I*, for which she was an Emmy nominee; the feature *The Damned United*, starring Michael Sheen and Timothy Spall; and the multiple Emmy and Golden Globe Award-winning miniseries *John Adams*, for which she was again an Emmy nominee and also an American Cinema Editors Eddie Award nominee.

Other credits include *Pride* directed by Matthew Warchus, *Jane Eyre* directed by Cary Fukunaga, Joe Wright's *Anna Karenina*, Sarah Gavron's *Brick Lane*; Jon Amiel's *Creation*, starring Paul Bettany and Jennifer Connelly; Richard Loncraine's telefilm *The Special Relationship*, starring Michael Sheen, Dennis Quaid, Hope Davis, and Helen McCrory; *Before I Go to Sleep*, directed by Rowan Joffe, *Bridget Jones' Baby* directed by Sharon Maguire and *Victoria & Abdul* directed by Stephen Frears and starring Judi Dench.

### **Gabriel Yared / Composer**

Oscar-winning composer Gabriel Yared is one of the most well-respected composers in film. Yared won an Academy Award for his score to Anthony Minghella's *The English Patient*, which also won him a BAFTA, Golden Globe and Grammy.

Yared was originally known for his work in French cinema, starting with Jean-Luc Godard, and later Jean-Jacques Beineix. He also composed ballet music for works such as *Clavigo* for The Paris Opera, and Wayne McGregor's *Raven Girl* for the Royal Opera Ballet. More recently, he scored Xavier Dolan's sixth feature film, *It's Only the End of the World*, which won the Grand Prix at Cannes in 2016. Yared was an official member of the Cannes Film Festival Jury, 2017. In December 2017, Yared performed a concert of his film music at the Paris Philharmonie, alongside the London Symphony Orchestra. He recently finished scoring Dolan's upcoming film, *The Death and Life of John F. Donovan*, *The Happy Prince*, directed by Rupert Everett, and Michel Ocelot's latest film; *Dilili à Paris*.

In 2016, Yared began to work with Yasmina Joumbat, firstly adapting three songs composed by Farid El Atrache for his sister Asmahan, and progressively composed 9 original songs based on Yasmina's lyrics.

### **Matt Dunkley / Musical Director**

Matt studied trumpet and piano at the London College of Music and has gone on to become a leading orchestrator, arranger and conductor, whilst also developing a successful parallel career as a talented film, TV and theatre composer.

He has worked on over 180 movie scores, including BLACK SWAN, INCEPTION, MOULIN ROUGE, BATMAN: THE DARK KNIGHT, KINGSMAN: SECRET SERVICE AND THE GOLDEN CIRCLE, THE GREAT GATSBY, LOVE ACTUALLY AND MISSION IMPOSSIBLE: ROGUE NATION and FALLOUT.

He has worked with recording artists such as Tom Jones, Massive Attack, Patti Smith, Badly Drawn Boy, Elliot Smith, Nick Cave and The Pet Shop Boys.

Dunkley has also conducted all of the UK's top orchestras, including the London Symphony Orchestra, The London Philharmonic and The City of Birmingham Symphony Orchestra, as well as international ensembles such as The Los Angeles Philharmonic (at The Hollywood Bowl), The Sydney Symphony Orchestra (at the Sydney Opera House), The Melbourne Symphony Orchestra and the Hong Kong Philharmonic.

He has scored two feature films, several short films and a number of network series for British Television as well as music for adverts and production libraries.

For the theatre, Dunkley wrote and arranged a ground-breaking arena version of *Peter Pan: The Neverending Story* that is currently on a world tour, and has also written scores for theatre productions in Singapore, Dubai and Belgium.

His critically acclaimed debut album, *Six Cycles*, was released in 2016, and made the top 20 in the UK Classical Charts. It recently featured as part of the score for a new contemporary dance work at The Royal Ballet, Covent Garden, and in the new French film *La Fete Des Meres*.

In January 2018 he released his second solo album, *Cycles 7-16*, music from which has been used in the new Michael Moore film *FAHRENHEIT 11/9*.

He most recently produced an arrangement of the *Nutcracker* ballet that premiered at Christmas in 2018 in Vienna, Budapest and Brussels.

### **Jim Spencer / Co-Producer**

Jim Spencer works as a co producer and producer in film and television. Over the past twenty years he has filmed in more than twenty countries and his credits include *JUDY, STAN & OLLIE* (3 BAFTA Nominations), *THEIR FINEST, PRIDE* (BAFTA Winner), *TRESPASS AGAINST US, MONSTERS* (Winner of 3 BIFAS including for Achievement in Production), *ALL STARS* and *STREETDANCE 3D*.

His television credits include *THE GAMECHANGERS*, BBC's *ROME & VENICE* series, as well as the EMMY & BAFTA winning *HIROSHIMA*.

## **Fiona Weir / Casting**

Fiona Weir worked in Film Production before moving into Casting. She trained with the renowned Casting Director Mary Selway with whom she worked for many years.

Fiona has cast for some of the world's leading Film Directors - Clint Eastwood (J. EDGAR, INVICTUS), Roman Polanski (GHOST WRITER, CARNAGE), Peter Weir (MASTER AND COMMANDER) and David Yates for whom Fiona cast five of the *Harry Potter* films in total and the two films in the *Fantastic Beasts* series.

JUDY is the first time that Fiona has cast for Rupert Goold. Other recent work includes BLACKBIRD and MY COUSIN RACHEL for Roger Michell, BROOKLYN for John Crowley, ROOM for Lenny Abrahamson, EVEREST for Baltasar Kormakur, SUFFRAGETTE for Sarah Gavron, PRIDE for Matthew Warchus. Fiona recently cast Paul Feig's first UK based production Last Christmas. She has just completed AMMONITE for Francis Lee.

Television work includes BRASSIC written by Daniel Brocklehurst and Joe Gilgun which will air on Sky this autumn. Fiona was nominated for an Emmy for THE GIRL IN THE CAFÉ, a BIFA for BROOKLYN, and won the Artios Award for ROOM.

## **Alice Searby / Casting**

Alice started out as assistant to Lucy Bevan and Fiona Weir, becoming Casting Associate to them working on major international feature films such as Lone Scherfig's AN EDUCATION, the *Harry Potter* franchise, including the most recent films, FANTASTIC BEASTS AND WHERE TO FIND THEM and THE CRIMES OF GRINDELWALD, directed by David Yates; ABOUT TIME for Richard Curtis; PRIDE for Matthew Warchus; EVEREST directed by Baltasar Kormákur; ENTEBBE directed by José Padilha; Sarah Gavron's SUFFRAGETTE and BROOKLYN for John Crowley.

During this time she also moved to LA to work on J.EDGAR for Clint Eastwood, having already gained invaluable experience working on INVICTUS and HEREAFTER.

Alice now shares an office with Fiona co-casting projects with her, such as upcoming Sky series BRASSIC and Paul Feig's LAST CHRISTMAS as well as working on her own films and TV projects.

As a Casting Director she's worked with Directors such as Derek Cianfrance, Phillip Noyce, Roger Michell and Jon Ronson. Credits for her work include 'MODERN LIFE IS RUBBISH', 'PLAYHOUSE PRESENTS; THE DOG THROWER', 'TWENTY8K', 'ZAMBEZIA', 'LE WEEKEND' and 'MARY AND MARTHA'.

## **CALAMITY FILMS**

Calamity Films is an independent film and television production company set up by David Livingstone in 2013. Their first feature was PRIDE (2014) directed by Matthew Warchus and written by Stephen Beresford. The film received 7 BIFA nominations, 3 BAFTA nominations and a Golden Globe Nomination for Best Film. David won a BAFTA for Outstanding Debut by a British Producer alongside writer Stephen Beresford.

More recently in addition to JUDY, Calamity has produced LAST CHRISTMAS, a festive feature for Universal Pictures written by Emma Thompson & Bryony Kimmings and directed by Paul Feig for release in 2019. The film stars Emilia Clarke, Henry Golding, Michelle Yeoh and Emma Thompson.

Calamity's first television series is BRASSIC, a six-part comedy drama co-created by BAFTA-winning writer Danny Brocklehurst and actor Joseph Gilgun. David Livingstone is Executive Producer alongside Brocklehurst and Gilgun. The series will be broadcast this year on Sky One in 2019.

## **PATHÉ**

Pathé operates as a film studio in France, the UK, the Netherlands and Switzerland. It is involved in all aspects of filmmaking, from development and production through to international sales, distribution and exhibition.

Films produced/distributed by Pathé range from THE QUEEN to SLUMDOG MILLIONAIRE and from PHILOMENA to SELMA. In recent years Pathé's productions have won 16 BAFTAs (66 nominations) and 13 Oscars (46 nominations).

Pathé International handles the international marketing and sales of Pathé's own productions and also 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.

## **BBC FILMS**

BBC Films is at the forefront of independent filmmaking in the UK, developing and co-producing around 12 films a year. In 2015 BBC Films was awarded the BAFTA for Outstanding British Contribution to Cinema. Rose Garnett is the Director of BBC Films.

BBC Films titles include Joanna Hogg's THE SOUVENIR which won the International Grand Jury Prize at the 2019 Sundance Film Festival in January; Sacha Polak's DIRTY GOD, and Chiwetel Ejiofor's directorial debut THE BOY WHO HARNESSSED THE WIND, both of which also premiered at Sundance.

Currently in prep, production or post is Sean Durkin's highly anticipated THE NEST, starring Jude Law and Carrie Coon; MISBEHAVIOUR from Philippa Lowthorpe starring Keira Knightley, Gugu Mbatha-Raw and Jessie Buckley; AMMONITE, directed Francis Lee starring Saoirse Ronan and Kate Winslet; HIS HOUSE by first-time UK writer/director Remi Weekes; MONSOON written/directed by Hong Khaou and starring Henry Golding (*Crazy Rich Asians*); Jessica Hausner's LITTLE JOE; and YULI, written by Paul Laverty and directed by Iciar Bollain; MAKE UP, the debut feature from Claire Oakley; and SORRY WE MISSED YOU, written by Paul Laverty and directed by Ken Loach.

## **INGENIOUS**

For 20 years, Ingenious has been at the forefront of investing in the global creative economy and in that time has raised and deployed over \$10 billion. Ingenious has been involved in the production of a diverse slate of films, including the award-winning LIFE OF PI, AVATAR, Oscar-nominated CAROL, BROOKLYN and SELMA, five films in the successful *X-Men* franchise, RISE OF THE PLANET OF THE APES and DAWN OF THE PLANET OF THE APES, breakout British hits SUFFRAGETTE and THE BEST EXOTIC MARIGOLD HOTEL, as well as acclaimed television programmes such as THE FALL, DR. FOSTER and WATERSHIP DOWN.

Titles currently in production include Pete Cattaneo's MILITARY WIVES starring Kristin Scott Thomas and Sharon Horgan, Benedict Andrews's AGAINST ALL ENEMIES starring Kristen Stewart and Jack O'Connell, HONEST THIEF starring Liam Neeson and Kate Walsh, and MISBEHAVIOUR starring Keira Knightley. Recent titles include Sundance Film Festival crowd-pleaser BLINDED BY THE LIGHT featuring the music of Bruce Springsteen, which was acquired by New Line Cinema.

## CREDITS

DIRECTED BY  
RUPERT GOOLD

SCREENPLAY BY  
TOM EDGE

BASED ON THE STAGEPLAY  
'END OF THE RAINBOW' BY PETER QUILTER

PRODUCED BY  
DAVID LIVINGSTONE

RENEE ZELLWEGER  
JESSIE BUCKLEY  
FINN WITTROCK  
RUFUS SEWELL  
ROYCE PIERRESON, ANDY NYMAN, DANIEL CERQUIERA  
AND MICHAEL GAMBON

EXECUTIVE PRODUCERS  
CAMERON MCCRACKEN, ROSE GARNETT, ANDREA SCARSO

EXECUTIVE PRODUCERS  
LAURENCE MYERS, LEE DEAN

EXECUTIVE PRODUCERS  
AARON LEVENE, HILARY WILLIAMS, CHARLES DIAMOND, ELLIS GOODMAN

CO-PRODUCER  
JIM SPENCER

DIRECTOR OF PHOTOGRAPHY  
OLE BRATT BIRKELAND, BSC

PRODUCTION DESIGNER  
KAVE QUINN

EDITOR  
MELANIE ANN OLIVER, ACE

COSTUME DESIGNER  
JANY TEMIME

HAIR & MAKE UP DESIGNER  
JEREMY WOODHEAD

CASTING BY  
FIONA WEIR AND ALICE SEARBY

ORIGINAL MUSIC BY  
GABRIEL YARED

MUSIC DIRECTOR AND ARRANGER  
MATT DUNKLEY

MUSIC SUPERVISORS  
BECKY BENTHAM, KAREN ELLIOTT

CAST

Judy Garland	RENÉE ZELLWEGER
Rosalyn Wilder	JESSIE BUCKLEY
Mickey Deans	FINN WITTROCK
Sid Luft	RUFUS SEWELL
Bernard Delfont	MICHAEL GAMBON
Louis B. Mayer	RICHARD CORDERY
Burt Rhodes	ROYCE PIERRESON
Young Judy	DARCI SHAW
Dan	ANDY NYMAN
Stan	DANIEL CERQUEIRA
Lorna Luft	BELLA RAMSEY
Joey Luft	LEWIN LLOYD
Ken Frisch	TOM DURANT-PRITCHARD
Lonnie Donegan	JOHN DAGLIESH
Dr Hargreaves	ADRIAN LUKIS
Liza Minnelli	GEMMA-LEAH DEVEREUX
Mickey Rooney	GUS BARRY
Vivian	JODIE MCNEE
Porter Reg	GUS BROWN
Music Director	MATT NALTON
Georgie	BENTLEY KALU
Mr. Horowitz	MARTIN SAVAGE
Ben	PHIL DUNSTER
Abbie	GAIA WEISS
Publicist	LUCY RUSSELL
Johnnie Ray	JOHN MACKAY
Ethel Gumm	NATASHA POWELL
James	BRADLEY BANTON

Interviewer	ED STOPPARD
Photographer	DAVID SHIELDS
Walter Rickerts	TIM AHERN
Richardson	PETER FORBES
Askith	ARTHUR MCBAIN
Noel	DAVID RUBIN
Male Audience Member 1	ANTHONY SHUSTER
Male Audience Member 2	ALISTAIR COPE
Tanned Man	JACEK JAGODKA
Margaret Hamilton	FENELLA WOOLGAR
Fine Feather Dancers	BRONTE LAVINE
	EMILY WARNER
	FLORA DAWSON
	GILLIAN PARKHOUSE
	JENNIFER DAVISON
	JENNY WICKHAM
	JOELLE DYSON
	LUCY CARTER
	REBECCA FENNELLY
	SAM WINGFIELD
First Assistant Director	STEPHEN CARNEY
Post Production Supervisor	POLLY DUVAL
Unit Production Manager	LOUISE KILLIN
Supervising Art Director	JAMES PRICE
Production Sound Mixer	ADRIAN BELL
Supervising Sound Editor	LEE HERRICK
Sound Designer	ROB IRELAND

Re-recording Mixer	PAUL COTTERELL
First Assistant Editor	CAITLIN SPILLER
Music Editor	PAUL CHANDLER
First Assistant 'A' Camera	JULIUS OGDEN
Second Assistant 'A' Camera	ARRON MONKMAN
Operator 'B' Camera	NIC MILNER
First Assistant 'B' Camera	JASON WALKER
Second Assistant 'B' Camera	DANIEL WOMBWELL
Steadicam Operator	JOHN FERGUSON
Camera Trainee	MARTINA MASSIMEI
DIT	JAMES HOGARTH
Key Grip	ANDY SAUER
'B' Camera Grip	CHRIS "FROGGY" COLE
Additional Grip	LLEWELLYN HARRISON
Additional Assistant Grip	ALEX MEACOCK
Video Playback Operator	LEIGH GARDNER
Video Playback Assistant	CURTIS GRAHAM-ASHLEY
Script Supervisor	PAULA CASARIN
Production Manager	ANDREW BONNER
Production Co-ordinator	ANETA CHALAS
Assistant Production Co-ordinator	JORDAN BARBOUR
Production Secretary	NICOLA BISELLO
Skillset Production Trainees	BARNABY JAY
	FFION TAYLOR
Director's Assistant	REBECCA PENDARVES

Director's Assistant- Almeida Theatre	EMMA PRITCHARD
Second Assistant Director	GEMMA WRIGHT
Crowd Second Assistant Director	DAISY BALDRY
Third Assistant Director	LIAM SHAW
Base PA	KATIE HODGSON
Set PA	CHRISTIAN PROCTOR
	AMY HOGARTH
Stand-in/ Set PA	EMMA EAST
Crowd PA	BETHAN JOHN
Assistant to Ms Zellweger	TORA YOUNG
Boom Operator	ADAM RIDGE
Second Assistant Sound	JEN ANNOR
Dialect Coach	BRETT TYNE
Rehearsal and On-Set Pianist	ANDREW MCKENNA
Vocal Coach to Ms Zellweger (US)	ERIC VETRO
Vocal Coach to Ms Zellweger (UK)	MARK MEYLAN
Art Director	TILLY SCANDRETT
Standby Art Director	PADDY PADDISON
Assistant Art Director	DANIEL WARREN
Draughtsperson	ALICE SUTTON
Graphic Designer	FRANCES BENNETT
Assistant Graphic Designer	JOSIE KEALY
Graphics Assistant	KIRSTY NEWMAN
Skillset Art Department Trainee	CLAIRE ANDERTON
Set Decorator	STELLA FOX
Assistant Set Decorator	GABRIELLE WILLIAMS
Production Buyer	SUE CLAYBYN

Assistant Buyers	ALICE RUSSELL JUSTYNA KRAWCYZK
Model Maker	RICHARD SYMONS
Illustrator	IMOGEN LLOYD
Storyboard Artist	RACHEL GARLICK
Scenic Artist	NIGEL HUGHES
Assistant Model Maker	PALVINDER KAINTH
Home Economist	KATHERINE TIDY
Prop Master	OWEN HARRISON
Property Storeman	NEAL KIRKE
Dressing Props	JOE GALLAGHER PETER WOOD STUART HEADLEY-READ STUART FRIFT
Additional Dressing Props	BART TUFT BEAU READ NEIL KANE SEAN LEISHMAN THOMAS GIBSON
Standby Props	CAROL LOUISE MACHIN SHAY LEONARD
Standby Carpenter	ANDREW "WIGGY" SMITH
Standby Rigger	MICHAEL WOODS
Standby Painter	SARA KNIGHT
Costume Supervisor	MARTIN MANDEVILLE
Assistant Costume Designers	RICHARD DAVIES HARRIET KENDALL
Principal Costumiers	CLAIRE MITCHELL ELIZABETH KANE

	DAISY BABBINGTON
	TERRY ARCHER
Skillset Costume Trainees	AMY-LOUISE COSTELLO
	DAISY CURTIS
Crowd Wardrobe Mistress	AMY POLLITT
Crowd Costumiers	BOB VAN HELLENBERG HUBAR
	DANIELA CAZMAL
	ALICE DRISCOLL
	JESSIE METCALF
	KIERON STONE
	MARIE ROSS
	PAUL YEOWELL
Costume Alterations	ANDEW JOSLIN
Crowd Hair & Make Up Supervisor	BARBARA TAYLOR
Hair & Make Up Artists	RENATA GILBERT
	DEBORAH JARVIS
	ROBB CRAFFER
Crowd Hair & Make Up Artists	DEBBI SALMON
	MORAG SMITH
Crowd Hair & Make Up Juniors	LAURA TOWNSEND BEARD
	MAY LIDDELL-GRAINGER
Hair & Make Up Trainee	GEORGIA HOBBS
Contact Lenses by Optometrist	THE REEL EYE COMPANY RICHARD GLASS
Teeth by	FANGS FX
Wigs for Ms Zellweger by	NATASHA LADEK
Wigs by	ALEX ROUSE WIG CO
Prosthetics by	ANIMATED EXTRAS INTERNATIONAL
Construction Services by Construction Manager	FILM & TELEVISION SCENERY CONSTRUCTION PAUL BOWRING

HOD Carpenter	IAN BEE
HOD Painter	MARK ADAMS
HOD Rigger	CHRIS GOUGH
Carpenters	MARC BEE
	JAY BUTCHER
	ROGER KIFF
	ANDREW WOJCIECHOWSKI
	RICHARD MASON
	ALAN MAUL
	ROB CREW
	NICK CLAYTON
Painters	HANNAH BOYTON
	KATE STAINTHORP
	TESS SCOTT
	RACHEL ATHERTON
	CAROL MAUL
Stage Hands	MARTIN O'CONNOR
	EDDIE O'NEIL
	GARY DAVIES
	BEN LLOYD
Gaffer	JOE MACDONALD
Best Boy	DANNY GRIFFITHS
Rigging Gaffer/ Electrician	JACK POWELL
Desk Operator/Electrician	MARTIN WINTON
Electricians	JASON REYNIER
	JENNIE SUITALA
	JOE HISSEY
	MATT LUMLEY
	MATT O'BRIEN
Stage Rigging Gaffer	VINCE MADDEN
Rigging Electricians	TOM GRAYLEY
	ALAN GRAYLEY
	LEE ELDRED

	NICK POWELL
Practical Electrician	ROWAN HAUGHEY
Supplied by	GB RIGGING LTD
HOD Rigger	GRAHAM BAKER
Charge Hand Rigger	FRANKIE WEBSTER
Riggers	BILLY WEBSTER
	DANNY WEBSTER
	LIAM DAY
Supervising Location Manager	JASON WHEELER
Location Manager	MARK GRIMWADE
Assistant Location Managers	BEN SANDERSON
	LAURA CHEESE
Unit Manager	SAM TURNER
Location Assistant	JEANNE CABOCHE
Skillset Location Trainee	LORENZO BERTOLAZZI
Location Support	JAMES OGDEN
Production Accountant	MAXINE STANLEY
First Assistant Accountant	MARK JACKSON
Second Assistant Accountant	PETRA FROLKOVA
Cashier	RAJNEET JABBAL
Post Production Accountant	MAXINE DAVIS
Casting Assistant	SARAH WILSON
Dialect Coach (LA)	LIZ HIMELSTEIN
Choreographer	LYNNE PAGE
Assistant Choreographer	LUKE FETHERSTON

Consultancy Services by	ROSALYN WILDER
Chaperones	JAMES LLOYD KATE RAMSEY LOUISE SHAW
Special Effects by	ALL EFFECTS
Special Effects Supervisor	CHRIS REYNOLDS
Special Effects Floor Supervisor	STEVE BOWMAN
Special Effects Senior Technician	GRAHAM HILLS
Special Effects Technicians	ALISTAIR REYNOLDS DORIAN BURNETT
Special Effects Trainee	EMILY ENGLAND
Skillset Assistant Editor Trainee	PETER OWEN BROOK
Additional Post Production Supervisor	DEBORAH HARDING
Sound re-recorded at	HALO POST PRODUCTION
FX re-recording Mixer	JOHNATHAN RUSH
Mix Technician	CHRIS ROBINS
Halo Head of Film	DAVID TURNER
Halo Sound Facility Producer	MARIE VALENTINO
Foley recorded at	UNIVERSAL SOUND
Foley Mixer	SIMON TRUNDLE
Foley Artists	PAUL HANKS IAN WAGGOTT
ADR Recording	ART4NOISE AUDIO POST PRODUCTION
ADR Mixer	NICK BALDOCK
ADR Voice Casting	BLEND AUDIO
Visual Effects by	PEERLESS
Visual Effects Director	DREW JONES

Visual Effects Producer	MARTIN LAKE
Visual Effects Line Producer	JORDAN HARDING
Visual Effects Supervisor	PAUL ROUND
Compositing Artists	MARTA GARGANO
	MARCO PILERI
	DAVID CRADDOCK
	TIM BARTER
	SATOSHI OZEKI
Senior CG Artist	ROGER ROSA
CG Artist	MARK BRADLEY
DMP Artist	EGLANTINE BOINET
Lead Roto Artist	JAROSLAW ANCUTA
Roto Artists	YUSUF HASAN
	NIC HAWKINS
Match Move Artist	JOSH DOWSETT
Visual Effects Editor	SIMON GRETTON
Visual Effects Assistant Editor	JOSHUA LAKE
Systems and Support	ANATOLY VLADIMIROV
Visual Effects Assistant	MAUSUM RATHOD
Titles by	LIPSYNC DESIGN
Head of Design	HOWARD WATKINS
Senior designer	JULIA HALL
Designer	TOM BURKE
Design Co-Ordinator	CHLOE TETU
Digital Intermediate Provided by	GOLDCREST POST PRODUCTION
Digital Colourist	ROB PIZZEY
Digital On-Line Editors	GEORGINA CRANMER
	SINÉAD CRONIN
	DANIEL TOMLINSON
	CHLOE WARNER-HARRIS
	RUSSELL WHITE
Digital Intermediate Producers	JONATHAN COLLARD
	KAROLINA DZIWIŃSKA

Head of Production  
Digital Intermediate Assistant Producers

Digital Intermediate Assistant Colourist

DI Assistants

Digital Film Bureau

Data Manager

Senior DI Administrator

Technical Manager

Head of Department

Commercial Manager

Digital Intermediate Technologist

Publicity

Unit Publicists

Unit Stills Photographer

EPK

EPK Producer

SHAUN RICHARDS

ROB FARRIS

CHARLOTTE BARNES

MHAIRI WYLES-LANG

SARA BUXTON

MARIA CHAMBERLAIN

LAWRENCE HOOK

FINLAY REID

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ALEXANDER PHILLIPS

GORDON PRATT

EVANGELINE WHITE

TOM CORBETT

NEIL HARRISON

PHILLIP TAYLOR

PATRICK TAYLOR

MARTIN POULTNEY

LAURENT TREHERNE

PREMIER

ELLEN STEERS

JONATHAN RUTTER

ANNABEL HUTTON

NICKI FOSTER

DAVID HINDLEY

PUSH THE BUTTON

TOBY JAMES

EPK Camera	HUGO CURRIE
Transport Co-ordinator	ANDY BLACKBURN
Driver for Ms Zellweger	RICHARD CAIN
Unit Drivers	MARTIN CAMPBELL
	IMRAN HUSSAIN
	GENO MERSINI
Unit Minibus Driver	RICHARD PERFECT
Picture Vehicles	DAN'S ACTION VEHICLES LTD
Action Vehicle Co-Ordinator	DAN CHESTER
Security Provided By SECURITY	ABOVE THE LINE SET ASSISTANCE
Security Team	LEE MURPHY
	DEAN SKINNER
	CHARLIE SKINNER
	LEWIS TAYLOR
	LIAM TAYLOR
	DAVE BUSH
Health and Safety	JHA SAFETY
Health and Safety Advisor	MICK HURRELL
Unit Medic	RICHARD JAY
Rigging Medics Provided By	FEATURE MEDICAL
Animals	AMAZING ANIMALS
Costume Hire & Makes	ANGELS COSTUMIERS
Caterers	J&J INTERNATIONAL
Head Chef	STEVE CLARKE
Extras Casting	TWO 10 CASTING

	SALLY KING CASTING
	OH SO SMALL PRODUCTIONS
Facilities Vehicles provided by	ANDY DIXON FACILITIES
Facilities Captain	BODHAN STOKLASA
Base Facilities	SIMON JONES
	LEIGH EVANS
Camera Truck Driver	LYN SULLIVAN
Props Truck Driver	KESTAS BUKAUSKAS
Camera & Grip Equipment	PANAVISION
Lighting Equipment	PINEWOOD MBS LIGHTING
	AUDIOLINK
Studio Facilities & Production Offices	PINEWOOD STUDIOS GROUP
Avid Hires	HYPERACTIVE BROADCAST
Post Production Script	FATTS
Archive Footage Researcher	CHRISTINA FALK

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Development Executive	EMILY BRAY
Post Production Assistant	ASHLEY KING

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Deputy Managing Director	JENNY BORGARS
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Finance Director	JAMES CLARKE
Head of Physical Production	FIONA MCGUIRE
Head of Theatrical Distribution	LEE BYE
Creative Executive	SHONA COLLINS

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 CONSTANCE STRIDE, WAIHUN TANG, NICK TAY, LLOYD VANSON, DANIELA VIZUETE

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Head of Production and Finance	MICHAEL WOOD
Development Executive	SAM GORDON
Legal and Production Assistant	RUTH SANDERS

For INGENIOUS/ CONFIT PRODUCTIONS

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Production Director	NADINE LUQUE
Investment Associate	JAMIE JESSOP
Legal and Business Affairs Executive	VAISHALI MISTRY
Legal and Business Affairs Associate	ROSHINI COOMBS
Accountant	CHANCHAL PANWAR

Production Legal Services	LEE & THOMPSON LLP
	RENO ANTONIADES
	JAMES WALKER

Clearances & Neg Checking	CHARLES EDWARDS
Post Production Delivery Paperwork	CAITE NI'CEILEACHAIR

Insurances provided by	MEDIA INSURANCE BROKERS
Insurance Broker	BOYD HARVEY
Auditors	SHIPLEY LLP
	STEVE JOBERN
	LAUREN WHITEROD

Completion Bond Services	FILM FINANCES, INC.
World Revenues Collected and Distributed by	FREEWAY CAM B.V.

Songs Recorded and Mixed by	GEOFF FOSTER
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Additional Music/ Score Music Editor	DAVID MENKE
Score Recorded by	PETER COBBIN
Score Mixed by	SIMON RHODES
Score Conducted by	GAVIN GREENAWAY
Songs and Score Recorded and Mixed at	AIR STUDIOS, LONDON
Assistant Engineers	ALEX FERGUSON
	ADAM MILLER
	FIONA CRUICKSHANK
	JOHN PRESTAGE
	SUSIE GILLIS FOR ISOBEL GRIFFITHS
Musician Contractor LTD	
Orchestra Leader (Songs)	JOHN MILLS
Orchestra Leader (Score)	THOMAS BOWES
Music Preparation/Librarian	DAKOTA MUSIC LTD
Assistant Music Supervisors for Hothouse Music	GABBY THOMPSON
	MADISON WESTWOOD
Composer's Assistant	OLIVER HOWLETT
Alto/Soprano Sax	PHIL TODD
Lead Trumpet	MIKE LOVATT
Lead Trombone	ANDY WOOD
Piano	DAVE HARTLEY
Upright Bass	CHRIS HILL
	CHRIS LAURENCE
Drums	IAN THOMAS
	RALPH SALMINS
Guitar	ADAM GOLDSMITH
	JOHN PARRICELLI
Percussion	PAUL CLARVIS
Choir	LONDON VOICES
Choirmaster	BEN PARRY

“Over The Rainbow”

Performed by Renée Zellweger  
Words and Music by Harold Arlen, E Harburg  
Published by EMI Feist Catalog Inc.

“By Myself”

Performed by Renée Zellweger  
Written by Howard Dietz and Arthur Schwartz  
Chappell & Co. Inc. (ASCAP)  
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The Trolley Song”

Performed by Renée Zellweger  
Words and Music by Ralph Blane, Hugh Martin  
Published by EMI Feist Catalog Inc.

“Get Happy”

Performed by Renée Zellweger  
Words and Music by Harold Arlen, Ted Koehler  
Published by Remick Music Corp and SA Music LLC (ASCAP)  
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“For Once In My Life”

Published by Jobete Music Co Inc, Stone Diamond Music Corp  
Performed by Renée Zellweger  
Words and Music by Ronald N. Miller, Orlando Murden

“San Francisco”

Performed by Renée Zellweger  
Words and Music by Walter Jurmann, Gus Kahn, Bronislaw Kaper  
Published by EMI Robbins Catalog Inc.

“Come Rain Or Come Shine”

Performed by Renée Zellweger  
By Johnny Mercer and Harold Arlen  
Published by SA Music LLC and Chappell & Co. Inc. (ASCAP).

"Feeling Good"

Music & Lyrics by Leslie Bricusse and Anthony Newley

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"Take Care of Your Homework"

Written by Homer Banks, Donald Davis, Raymond E. Jackson, Thomas F. Kelly

Performed by Johnnie Taylor

Published by Universal Music Publishing Ltd. on behalf of Irving Music, Inc.

Recording courtesy of Stax Records, a division of Concord Music.

"Take My Heart"

Written by Max Uballez

Performed by The Romancers

Courtesy of The Rampart Records Group

By arrangement with Spirit Music Group.

"No Other Love"

Written by Paul Weston and Sidney Russell

Performed by Jo Stafford, Paul Weston & His Orchestra

Published by Universal Music Publishing Ltd. and Chester Music Limited trading as Campbell Connolly & Co

Courtesy of Capitol Records Inc

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 **DOLBY ATMOS**<sup>®</sup>

Soundtrack Available on Decca Records



The Producers would like to thank

THE HIPPODROME CASINO

MARTIN LOWE	SAM KENYON
JENNY SHIRCORE	SHAYSHAY KONNO
PHILIPPE SPALL	CARL MCCRYSTAL
TAMSIN SCOTT	JASON BELL
JOHN WAYRE	TIM ROBINSON
ERERIRA AND MATTHEWS	HEDGEHOG CONSTRUCTION
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SIR CAMERON MACKINTOSH    VIVIENNE PIKE    GINA DANGERFIELD  
And ZACHARY, ZANTHE AND SOPHIE LIVINGSTONE

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MARIE-LAURE MONTIRONI

MAYALEN DE CROISOEUIL, AGATHE THÉODORE



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**INGENIOUS**



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