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TOM COURTENAY
BILLY CONNOLLY
PAULINE COLLINS**

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QUARTET

**DIRECTED BY DUSTIN HOFFMAN
WRITTEN BY RONALD HARWOOD
PRODUCED BY FINOLA DWYER & STEWART MACKINNON**

Short Synopsis

Beecham House is abuzz. The rumour circling the halls is that the home for retired musicians is soon to play host to a new resident. Word is, it's a star. For Reginald Paget (Tom Courtenay), Wilfred Bond (Billy Connolly) and Cecily Robson (Pauline Collins) this sort of talk is par for the course at the gossipy home. But they're in for a special shock when the new arrival turns out to be none other than their former singing partner, Jean Horton (Maggie Smith). Her subsequent career as a star soloist, and the ego that accompanied it, split up their long friendship and ended her marriage to Reggie, who takes the news of her arrival particularly hard. Can the passage of time heal old wounds? And will the famous quartet be able to patch up their differences in time for Beecham House's gala concert?

Long Synopsis

Life continues as normal at Beecham House, home for retired musicians, set in gorgeous grounds in the heart of the British countryside. As they always do, the residents of the house spend their time engaging in their greatest passion: music. One resident starts to play the *Brindisi* as, in her room, soprano Anne Langley (Dame Gwyneth Jones) warms up her voice. Cedric Livingston (Michael Gambon) puts the finishing touches to his rouged cheeks before selecting a kaftan from his wall-to-wall collection, as Bobby Swanson taps along to the beat whilst ironing a shirt.

Amid the other residents, three members of our titular quartet go about their own routines. They are Contralto Cecily "Cissy" Robson (Pauline Collins), who takes a dip in the House's pool, Baritone Wilfred "Wilf" Bond (Billy Connolly), getting a medical check up, and Tenor Reginald "Reggie" Paget (Tom Courtenay) sings along to the *Brindisi*, conducting the music as he goes.

The residents of Beecham House gather in the common room under the watchful eye of Cedric. They start to rehearse the *Brindisi*, but Cedric isn't amused. He reminds the gathered musicians that there's only a month and a half left until the all-important Beecham House Gala, and they're nowhere near ready to perform for their public.

At breakfast, Reggie has a disagreement with Harry (David Ryall) and George (Trevor Peacock) as he struggles to save a window seat at the room's prime table for Wilf. When he arrives, he starts to flirt with Angelique (Eline Powell), who treats him to a jar of apricot jam. Outside the window, the residents notice Dr. Lucy Cogan (Sheridan Smith) talking to Beecham House's resident driver, Tadek (Denis Khoroshko). Today's the day, Wilf reminds Reggie, that

the House is expecting its new arrival. The residents are convinced it must be a star – they'd never send the van for just anyone.

At her house in central London, Jean Horton (Maggie Smith) stares out of the window. Outside, Tadek loads her bags into the van. On the way, she practices a speech, but worries about how she's going to deliver it.

Later, Wilf meanders through the grounds, passing residents sitting in the sun and playing croquet. On the terrace, Wilf finds Reggie, preparing a lecture, and Cissy. As he complains to Reggie about his irresistible urges, Cissy is listening to her CD player. She tells the boys she's listening to them, the quartet, singing RIGOLETTO. Wilf glances at Cissy's CD. "CLASSIC RECORDINGS – Jean HORTON sings GILDA with Reginald PAGET, Cecily ROBSON, Wilfred BOND in RIGOLETTO." Wilf remembers them all recording it. Reggie's wristwatch alarm goes off, and he reminds Cissy it's time for the meeting of the gala committee. She rushes off, telling Reggie she's relieved he's safely back from Karachi. Wilf's confused, and Reggie explains that Cissy's father was in the Indian army. Her mind is getting worse, they agree.

Cissy rushes into the sitting room, where she finds Cedric apoplectic. Star soloist Frank White has pulled out, ticket sales have plummeted, and if they don't do something to make the gala the hottest ticket in town, they may lose Beecham House for good. He tells Cissy she's tasked with asking Reggie to sing *La donna è mobile*, but Cissy demurs: Reggie's funny about that one. The meeting is distracted when they spot the van pulling into the driveway of Beecham House. The new arrival is here. Dr. Cogan is already waiting to receive her, and Cissy's the first to realise who it is...

Jean Horton has come to Beecham House. The doctor takes Jean into the house, showing her around. She's not impressed. But soon a round of applause begins from the balcony of the main hall. Jean steps forward and looks up to see the residents of Beecham House welcoming her warmly. Anne Langley, Jean's old rival, gives an unimpressed smile.

Out on the croquet lawn, Wilf and Reggie play a game, oblivious to the commotion inside. They continue to discuss what they might perform at the gala. Reggie suggests the three of them perform THE BARBER, but their conversation is distracted by Wilf's cheating. Cissy rushes out; she knows who the new arrival is, and she says they'll never guess. Just as she's about to tell them, the name pops out of her mind. She thinks. It begins with a G... Gilda! Wilf puts it together, she means Jean Horton. Reggie is frozen. They look at him. Reggie throws down his mallet and marches off.

In Dr. Cogan's office, Reggie is absolutely furious. He should have been warned that *she* was coming back. But Lucy insists that Jean had requested discretion to avoid unwanted media

attention. Reggie declares that he'll have to find somewhere else to live, and Dr. Cogan urges him to stay, reminding him he's due to give a talk to a group of school children.

In the common room, the residents while away the hours playing Canasta. There's no sign of Reggie and Dr. Cogan is concerned. Jean's up in her new room, unpacking her record player and collection of albums of her music. Dr. Cogan checks in on the new arrival, but Jean snaps at her. Thinking it best to give Jean her space, she leaves and stops outside Reggie's door and knocks. There's no answer. Reggie's on the balcony staring across into Jean's room.

The next morning, the House is alive with the sounds of Gilbert and Sullivan. Life in the house goes on, much as it always does, but as Wilf goes up to check on Reggie, he realises Reggie's room is empty. Wilf finally finds him in Dr. Cogan's office, where he's using the computer. Reggie's in no mood to talk – he's learning about rap music before his talk.

Meanwhile, Cissy stops in to see Jean, her old friend. They reminisce about old times as Cissy takes a bit of Jean's breakfast toast. She laughs; Cissy hasn't changed a bit.

Reggie's school children arrive at the House and he starts his talk. Cissy takes Jean downstairs, past a salsa class. Cissy rushes to join in, but Jean manages only a withering look. This is no retirement home, she decides, it's a madhouse. Jean spots Bobby Swanson, who seems not to notice her. He reminds Cissy about the gala, and she tells Jean all about it. Jean insists she doesn't sing anymore. She just wants to see Reggie, and she and Cissy peek in on his talk. He's a natural with the kids, who introduce him to hip hop. It's opera, he tells them proudly. Emotion expressed through music. Reggie spots Jean through the door, and doesn't care to see her. She rushes off, as Reggie tells the kids about RIGOLETTO. It's about infidelity.

Later, Wilf seeks out Reggie. Snatching a bottle of whiskey from its hiding place in the greenhouse, he takes it down to the woods, where he finds Reggie staring out over the landscape. Jean and Cissy are walking through the beautiful grounds of Beecham House, as the residents' children and grandchildren visit.

In the summerhouse, Reggie finally opens up over a glass of Wilf's whiskey. He'd been enjoying his retirement, but with Jean moving in, old wounds have opened up. Their broken marriage and Jean's ambition hurt him deeply. Wilf spots Jean and Cissy walking towards the summerhouse, and Reggie thinks about leaving. The quartet is reunited, but Reggie's not ready to reunite. Jean apologises for hurting him and says they were both different people then. Bobby, reminding Cissy that there's an emergency gala meeting, suddenly distracts the group. When they turn back they realise Reggie has marched away.

Later, Jean finds Reggie in the pews of the nearby church. He shouts at her to leave, but she doesn't go. When he sees that he's upset her, he offers his handkerchief. Softened, the two start

to communicate. Jean urges Reggie to forgive her childish, foolish behaviour of years past. Reggie doesn't want to pick at those wounds, and acknowledges they'll have to grin and bear their living under the same roof. Jean suggests another idea: perhaps he might forgive and forget. The smell of Reggie's cologne reminds Jean of their good times. While she glances away, Reggie can't help but look at her.

In the common room later, some of the residents' young family play for them. As the sun sets over Beecham House, Reggie stares out at the landscape.

On a gorgeous summer's afternoon, Jean asks Reggie for a walk. They catch up on the past as music fills the air. Reggie admits that he spent their years apart actively avoiding performing with Jean. She confesses that she had no choice but to come to Beecham House. She stopped singing because she feared her diminishing abilities would become a laughing stock in the press. Their shared honesty helps to heal their friendship, and they talk, properly, for the first time in years. They're close again.

At the emergency gala committee, Cedric is his usual cantankerously theatrical self. He tells Cissy that she's to forget about asking Reggie to do *La donna è mobile*. He has a better idea – if only he could remember what it was - and they'll need another emergency meeting, this time with Wilf and Reggie.

In the music room in the evening, Cedric has gathered Cissy, Wilf and Reggie. He cuts to the chase: now they're all back together, he wants the highlight of the Beecham House gala to be a performance of the quartet from RIGOLETTO. Cissy's overjoyed, but Wilf knows that Reggie will need talking into it. And Cissy's certain Jean will have nothing to do with it. Cedric turns on the charm, flattering Reggie into considering the possibility. The hook is set, and Cedric takes his leave. Reggie starts to come round and writes a note for Cissy to deliver to Jean.

The next day, Wilf asks Dr. Cogan for a favour: an evening excursion for the quartet to go for dinner at the local pub. If they can persuade Jean to perform, the gala could raise enough money to save Beecham House. She agrees, but before she can shuffle him out of her office Wilf indulges in his favourite pastime: flirting outrageously with her.

In the hall that evening, they're nearly ready to depart. Wilf details the plan: they'll get Jean legless and then she'll agree. She emerges, resplendent – or, as Reggie says shyly, “fairly alrightish” - and the four of them set off for The Swan.

As they finish their mains they're in high spirits. Wilf suggests a toast, to welcome Jean. As they reminisce, they get ever more drunk, but Jean stays sober. When they're suitably tipsy, Cissy lets slip Cedric's idea, and they try and persuade Jean to go along. But they're too drunk to

say the right things, and Jean's too sober to fall for their tricks. Angry, Jean refuses to sing with them, and she leaves the restaurant immediately.

That evening, alone in her room, Jean puts a record onto her turntable. It's an old recording of herself in her prime.

At breakfast the next day Cissy, Reggie and Wilf nurse their hangovers. Jean enters the dining room. She chastises them for their charade and swears at Reggie, leaving again before they have time to react. Later, Cissy tries to take some flowers in to Jean, but she reacts badly, throwing them back at Cissy as she tumbles out of the room and takes a fall.

In the sanatorium, Cissy rests up. She struggles to remember Reggie's name, but going through her things helps to jog her memory. Dr. Cogan sends Reggie and Wilf away so Cissy can rest, and Jean bumps into them on the landing. She asks after Cissy and ventures into the sanatorium to see her, but Cissy has fallen asleep. Instead, Jean finds another old friend, and old flame, Frank White (Michael Byrne). They reminisce about their affair, and Jean confesses that she's ashamed about causing Cissy to fall. Frank appeals to her better nature: Cissy so wants to perform the quartet, and taking part in the gala would do them all good. She considers his words.

The next day, Jean takes in some packages whilst Wilf and Reggie explain to Bobby that they'd like to do *THE BARBER OF SEVILLE* as a trio with Cissy. Nobby (Ronnie Fox) delivers a note from Jean, who'd like to see them in her room. When they arrive, Jean apologises to them; her behaviour was appalling. She gives them their gifts, two CDs of their *RIGOLETTO* – signed by her, to add to their value – and a jar of lime marmalade for Reggie. He's touched, but Wilf isn't so easily impressed.

He makes to leave, and Cissy asks Jean if she's changed her mind about the gala. She hasn't, but Wilf is angered by her reasoning: that she was someone once, and she couldn't insult the memory. He shouts at her; she's the same as she's always been. It doesn't matter that age has changed their voices, says Reggie. Cissy suggests that if they perform as a quartet, they'll take top billing away from Anne Langley. She'll be performing *TOSCA*, Jean's specialty. She can't be upstaged by Anne Langley! They have her.

Jean dines with them at dinner, for the first time since she arrived. Anne Langley's not pleased to see her, and wonders why she won't sing a solo aria rather than perform with the quartet. Jean watches the residents sing *Happy Birthday* for Octavia, engaging with them.

Time passes as the quartet starts – and struggles – to rehearse, and the other residents and staff work on putting their own preparations together for the gala.

Visitors start to arrive, streaming into Beecham House for the gala. Among them, Reggie's group of school children, come to see what opera is all about. Behind the scenes in the common room, the residents are busy getting into costume and preparing their make-up. Jean is her old self, fussing about the way she'll be introduced and wondering who'll do her make-up.

With the gala ready to begin, Dr. Cogan makes an emotional speech, thanking Cedric for putting the night's entertainment together and reminding the audience why they're here: to celebrate the birthday of Giuseppe Verdi and support Beecham House. On behalf of the staff, she says that they owe a huge debt to the talented, inspiring people in their charge.

The curtains open and the residents are revealed, made-up and glowing. The room erupts into applause, and when the cheers die down Bobby cues the musicians to start the introduction to the *Brindisi*. They sing.

As nerves begin to emerge in the common room, Anne Langley takes to the stage to perform the aria from *TOSCA – Vissi d'arte*. Jean hazards a peek through the curtain to listen to her, before returning to the common room to continue her preparations. Next up, Lottie (Cynthia Morey), Norma (Nuala Willis) and Marion (Melodie Waddingham) perform the last chorus of Gilbert and Sullivan's classic *Three Little Maids from School*, in makeshift kimonos.

As Cissy helps Jean with her jewellery, she asks how long Jean was married to Reggie. Nine hours, she confesses, though they'd been “passionate” for a year or more before he proposed. Their wedding was delayed when Jean took a job at *La Scala*, and while she was there she'd had an affair with an Italian tenor. When she returned home they were married, but when they got to their honeymoon suite, Jean confessed to the affair. She ran out on him and their marriage was over before it had begun. It was the biggest mistake of her life, she admits. She still has her future, Cissy reminds her.

George (Trevor Peacock), Harry (David Ryall), Tony (Ronnie Hughes) and Dave (Jack Honeyborne) finish up performing *Underneath the Arches* and launch into an encore – *Are You Havin' Any Fun* – much to Cedric's chagrin. The quartet get their five minute warning, while Jean tries to squeeze Cissy into her dress, which is obviously too small. She goes to adjust it, but suddenly announces she's leaving, and says *bon voyage* to Wilf and Reggie. They stop her from interrupting the gala and at the front door Reggie tries to remind her that they're about to perform. Jean tries a different tack, telling Cissy her ship doesn't sail for two weeks. She finally agrees to come back.

The string quartet is playing the *Menuetto* on stage, whilst Cissy squeezes into her gown. As the string quartet continues to play, Wilf suggests to Jean that they try to make it onto the stage without their walking sticks. She can lean on Reg, Wilf assures her, and says he'd be thrilled.

Jean looks doubtful, but Wilf tells her that Reggie has never stopped loving her. She catches Reggie's eye, and he tells her she's beautiful. He suggests they get married. Jean's taken aback – is he teasing? Reggie marches onto stage.

The quartet emerges to much cheering from the crowd. In the final moment before they perform, Jean whispers to Reggie to ask if he was serious. Reggie says “yes” and Jean responds: “OK.” The audience are still applauding as Reggie reaches out to hold Jean’s hand...

The Genesis of QUARTET

Ronald Harwood debuted QUARTET as a play in 1999. Presented by Michael Codron at the Yvonne Arnaud Theatre in Guildford, prior to a West End run at the Albery Theatre, QUARTET's stage cast included Alec McCowen as Reggie, Donald Sinden as Wilf, Stephanie Cole as Cissy and Angela Thorne as Jean. Its touching themes of art illuminating life, the stresses and strains of getting old and the passions of the world of music struck a chord with audiences and with Harwood's longtime friend, the actor Tom Courtenay.

Remembers Harwood: “He phoned me about five or six years ago and said we should make a film of QUARTET, and that he’d love to play Reggie.”

“I remember being very touched by the play,” says Courtenay, who plays Reggie Paget in the film version. “Ronnie was very excited at the idea of doing a screenplay. It's taken a few years for it to see the light of day.”

Harwood's inspiration came from a documentary, TOSCA'S KISS, released in 1984. In the film, Swiss director Daniel Schmid introduced audiences to the residents of Milan's *Casa di Riposo per Musicisti*, established by the composer Giuseppe Verdi in 1896. It was one of Verdi's proudest achievements, a house to shelter “elderly singers who have not been favoured by fortune, or who, when they were young, did not have the virtue of saving their money. Poor and dear companions of my life!”

Maggie Smith had seen QUARTET as a play, but it was Hoffman who sent her TOSCA'S KISS when he came on board the project. “It was what gave him the desire to do it,” she explains, “and because I'd seen the play, the amalgamation of the two was really what I wanted to do too.”

Having adapted his story into a screenplay, with a view that it could star Courtenay and Albert Finney – who had worked together on Harwood's THE DRESSER – as well as Maggie Smith, Harwood brought the script to Mark Shivas (former head of BBC Films) at Headline Pictures. Shivas took the project on and sadly passed away soon after, in 2008.

The following year, as the BBC Films production AN EDUCATION was nearing completion, the company brought the script for QUARTET to that film's producer Finola Dwyer. In the meantime, Dustin Hoffman had made LAST CHANCE HARVEY with Dwyer's frequent director of photography, John de Borman, and the pair had struck up a friendship.

"We got on terribly well," says de Borman. "I was constantly telling him during filming, 'you've done so many quintessential films as an actor; you must start directing.'"

Hoffman remembers calling de Borman over the holidays to wish him a happy New Year. "I said, 'Oh by the way, if you come across a script, I would love to direct, and I'd love to do it here because I love London and we have a house here.'"

De Borman passed the message onto Dwyer, who was struck by the notion of Hoffman tackling Harwood's script. "I was looking for somebody who could really lift the material," she explains, "and get what I saw in it whilst bringing something fresh, too. At that point Dustin was 72, and in his 'last act of life' like the characters in QUARTET. The film is such an 'actors' piece', it felt like like it could be the perfect fit for him and really resonate, which it did."

"I read the script on a plane," remembers Hoffman, "and just as I finished it my wife looked over to me, saw me in tears, and asked me why I was I crying. I just said, 'you have to read this.' I never cry; I'm quite a severe critic!"

De Borman affects a convincing Dustin Hoffman voice to relate his reaction to the script, "He phoned me up immediately and said, 'I gotta do this John! Who do I talk to?'"

Hoffman says he responded to the project's broader themes and its optimism about old age. "Someone once said, 'old age ain't no fun'," he remembers. "As your body gets older, you become more vulnerable, but I've always believed that your soul can expand. I'm nearly 75, and I think three things can happen if you're lucky enough to survive this long: you grow, you regress or you stay the same, which I think is the same as regressing. But it is possible to grow."

"He is so reflected in the film itself," thinks de Borman. "Here's a man who was the most well-known and the best actor of his generation, and he's very human. He has a huge sense of humour and he's life enforcing. And those are all of the elements of this film. It reflects Dustin completely. This could only have been done as it is now with Dustin."

Hoffman describes QUARTET as being, about people in their "third act" who still have so much to give. Agrees Maggie Smith: "Because they're all musicians, they've got this great desire to continue, and indeed they do. They're still struggling to do what they did years and years ago."

For Billy Connolly, acting your age is overrated. "I'm not young by any stretch of the imagination, but I've got life," he insists. "I refuse to accept the number and I don't act my age. I've always felt that acting your age is as sensible as acting your street number; there's no sense in it at all."

It's an embodiment of the philosophy at the heart of QUARTET; for the residents of Beecham House, age is an inconvenience, but with determination it's no disability. Says Pauline Collins: "Underneath their grey hair and the staggering old feet and boring conversation, there's a young heart somewhere."

Michael Gambon thinks there's something about performers – and performance - that keeps them going well past traditional retirement age. "If you hold an ordinary job, when you're 65 you get the bullet," he explains. "If you're an actor and a singer, you can carry on until you drop. Someone will employ you. I hope they will, anyway!"

"Musicians don't retire until they really have to," remarks Jack Honeyborne, a noted jazz pianist who joins the ensemble cast of characters at Beecham House. "Some have died on stage. What are you going to do? Sit at home and watch TV?"

Adds Dame Gwyneth Jones: "For me, life without music or song is not worth living. It's a privilege to have a life that is full of music and love, and that you can share this joy of music with your public."

Jones thinks the benefit is felt not just by the musicians and performers themselves, but by those who enjoy their work. "I get so many letters from people who are ill or who have maybe had a lot of suffering in their lives," she says. "Music gives them something to live for. Without music, life is worthless."

Dustin Hoffman's musical ambitions began before he began to study acting. He took piano lessons from the age of five, and aspired to be a jazz pianist. It wasn't until later, after he had switched to acting, that he was first exposed to opera. "I started studying acting in New York back in '58," he explains, "and I met this guy – an unemployed actor like myself – by the name of Robert Duvall. One of his brothers was an opera singer, and we all became roommates, so I got to know opera singers a little bit."

But, he confesses, it wasn't until later that he became attuned to opera. "I remember going to an opera and knowing nothing about it. It was CARMEN, with Jessye Norman, and I remember I had good seats because it was after I'd done THE GRADUATE. I was sitting there watching her do an aria and I was not aware I'd been crying for about a minute. I don't know if that had ever happened before, where it was a delayed reaction. I didn't know what she was singing, but she was doing something that was off the ground; something that was super human."

Jones hopes QUARTET will introduce audiences unfamiliar with the world of opera to an art form that is a lot more accessible than many believe. “People often think it's out of their reach or it's boring,” she says, “but this music is really something wonderful and fun and they could enjoy it if they came. Maybe, after the film, they'll want to know a bit more, and come to the opera.”

For Maggie Smith, opera has always been a part of her life. “My husband used to have it on permanently,” she reflects. “I'm very familiar with all that and it's been great. I've never been in musicals, really. I've been in revue, but I've always thought musicals would be wonderful to do, because you get a huge adrenalin rush from all of that. You've got Verdi banging away there; it's pretty good. It fills you up with huge emotion.”

Still, Smith confesses, she feels the time has passed for her to try her hand at the genre. “Listen, I'm ready to check into a Beecham House if there is one,” she laughs. “I'm not ready to do a musical!”

Smith has tremendous respect for the struggles faced by opera singers as they age and their voices diminish. “It was interesting to find out how they care for their voice,” she says. “If you're performing, to be *that* reliant on that instrument, I think you must spend every waking moment wondering where it's at. As actors, you do worry about it, but not to the extent that you couldn't function. They sing at such a level, and it's fantastic.”

Agrees Courtenay: “Actors are fortunate in that their bodies don't let them down quite so soon. I'm 74 and it's lovely that I can still find interesting work, and want to work. But with opera singers it's like athletes; they know most about it just as their bodies are letting them down.”

“There is some sadness to that in the film,” remarks Andrew Sachs. “It's not just comedy; there's some very touching stuff.”

“That's how I think life is,” says Harwood. “It's unbearably funny and unbearably sad. That's what I've tried to capture in the piece.”

“Ultimately it's about facing up to the fact that sometimes you're not who you thought you were,” says Connolly. “These were the opera singer equivalent of players for Barcelona and Real Madrid – and they're still good, but in a retired sense.”

Hoffman believes the heart of the film rests in its humour, and its spirit. “Billy Wilder said, 'if you're going to tell the truth to an audience, you'd better be funny,'” he shares. “I wrote that quote on my script, and I looked at it every single day. We cast a trumpet player called Ronnie Hughes, who is in his 80s, and when you see him blowing that thing it's stunning. He told me he

doesn't get work that often. Nobody calls him. But that gift, that talent, and that spirit does not go anywhere.”

“I think people will take away an idea that there may be life after a certain age,” reflects Smith. “It's not a time to totally despair.”

Adds Harwood: “It’s about surviving, and surviving with dignity. Old age can demean people, and I hope in this film it doesn’t.”

“You’ve got no choice but to grow old,” says Michael Gambon. “But as long as people keep employing me, I won’t stop. If I weren’t acting, I’d get a job at a supermarket! I couldn’t stand being in a retirement home. If you’re in an old folks home and you’ve got the fitness you’d better start behaving badly.”

Connolly summarises the film's message: “Don't die until you die. Stay interested until the very last second. I'd like to think I'll be like that. Stay interested; stay in it. Don't let them feed you; feed yourself. And don't pee your trousers.”

Stepping Behind the Camera

With a career spanning more than five decades in front of the camera, Dustin Hoffman is one of the world's most accomplished and highly regarded actors. Though despite long harbouring a desire to direct – and having done so on stage – it was not until he read Ronald Harwood's script for QUARTET that Hoffman was able to make his first feature as a director.

“Dustin has wanted to direct for many years, and he's gotten close many times – probably more times than I was initially aware of,” says producer Finola Dwyer. “Directing is such a different beast to acting, I wanted him to be really sure that he was up for the challenge.”

As Hoffman puts it, “I told Finola that I was interested in it, and she did not give me the job right away. She said, in her New Zealand accent, 'Let me think about it.'”

But from their earliest meetings, it was clear to Dwyer that Hoffman saw the project as he did. “We were in sync from the start,” she says. “Dustin brought his own unique perspective, but we were always on the same path.”

She adds: “I think he was at that time in his life when he was ready to take it on, and once he committed it was about finding a great group of collaborators who could work with him to give him the confidence and support on all the stuff he doesn't know. He's the first to put his hand up when it comes to that.”

“The first thing Dustin said to me was that he wasn’t visual and wanted help in that aspect,” remembers de Borman. “He knew how to act every single part in the film, and brought great instinct. But once the technical aspects of things like coverage came across, he took to it straight away.”

Reflecting on the process of directing the project, Hoffman admits it gave him a different perspective on cinema. “I think the thing I learnt was how naïve I was for 45 years in front of the camera,” he says. “I had no idea of the machinery that takes place on the other side of the producer and the director, that has nothing to do with what you're going to see on the screen. Everything is a train wreck, constantly! What I learnt was what they go through. And they have to pretend every day that everything's great, because they don't want to taint you. You don't finish your movie; it finishes you. I don't think I really understood the guts of that until I was in this position.”

“It's new territory for him and I think he's still trying to find his direction,” says Maggie Smith. “But it's a delight for us because I've never, in my life, had a director for a film who has actually been a movie actor. He knows exactly the other side of it. He knows the longueurs of waiting to go on, and when you do finally get to a scene you've lost the thread of it; or the will to live, even. He's very well aware of that, so he gives you time to rehearse it a bit and maybe run into it. You can break and go back to a scene and have no connection with it, and that's only understood, really, by somebody who has been there and done that and got *several* t-shirts.”

“With Dustin, every day is a masterclass,” enthuses Connolly. “He's a brilliant director because he's such a brilliant actor, so he directs like an actor. He knows your weaknesses, he knows your fears, and he doesn't leave you dangling. The biggest fear most of us have is to be left looking stupid; saying something you don't really believe. You don't think it suits the character. He spots it before you, because he thinks like an actor and he behaves like an actor, and it's such a privilege.”

“He's wild,” laughs Collins. “He'd go on all night if we were willing. That's the joy of working with him. He's different because he knows how to poke and poke and find the little hole to get through to us as actors.”

“Dustin's got more energy than all of us put together,” says Dwyer. “He's unstoppable; he's like a hurricane.”

Courtenay agrees. “Most directors who've been to Oxford or Cambridge perhaps take a more intellectual view of it, but Dustin's more hands-on. He's very specific in his notes, and he's very good at film acting; taking it down, and making it real.”

For Connolly especially, Hoffman's discipline gave the noted comedian both the freedom to improvise and the guidance to streamline his comedy. "My stuff grows," says Connolly. "I'm famous for it: every night it changes and gets longer. And I've never had to cut it. The worst thing that can happen to a comedian who's acting is that the crew stop laughing after the first take. The temptation is to try hard and get them to laugh again, and you must avoid it. So it was great when Dustin came to me after every take and would say, 'shorter and faster, quicker and quicker.' And then you get the rhythm going."

Gambon has embraced the freedom Hoffman has given him. "He's more relaxed than most directors," he explains. "He doesn't fuss a lot. There's a lot of freedom and he encourages it. But he's always talking; he never stops. I always pretend I'm listening!"

Summarises Dwyer: "Dustin makes everybody raise their game. He works so hard and he's so thorough; he's about detail, and he knows exactly what he wants. He's onto everything, so everybody has to keep up. It's been a privilege to spend that time with him. It's tough, sometimes; but it's invigorating."

The Eclectic Ensemble

Casting QUARTET meant finding an ensemble capable of embodying the spirit of its characters; the "soul" of the script that Hoffman latched onto when he first read it. "The ambiance of these people was all-important to me," he says.

Some of the main cast were on board from QUARTET's earliest stages, and Harwood wrote the project with Tom Courtenay, Albert Finney and Maggie Smith in mind for the roles of Reggie, Wilf and Jean respectively.

Hoffman recalls hearing a story from Dwyer about Courtenay's passion for the project. "She told me Tom was making a film with Colin Firth before we started on this one," he remembers. "And Firth said, 'I've never worked with an actor before who talks so little about the film he was involved with and so much about the film he was going to make next.' He had so much feeling about it, and there was something about him."

In Hoffman's mind, there was only one actress for the role of Jean Horton, the quartet's breakaway star soloist who arrives at Beecham House and causes her own brand of chaos. Having her already attached by the time he came on board was a dream, he says. "Maggie's a legend," he enthuses. "There was never one before and there won't be another one after. She's an artist and craftsman through and through. She does not tolerate compromise and she's extremely protective of being able to do her first rate work."

“Jean has been a great opera singer in her time,” explains Smith. “And obviously she's long past it – as, indeed, everyone in the house is. But she's not been able to sing for too long. She probably stopped her career before she should have done through sheer nerves and despair. So she's there against her will, but in truth I think most people are in those places against their will.”

Hoffman says Smith especially understands the struggles with growing old that her character and the others in the story are facing. “Maggie's closing in on the big 8-0 and she still wants that first rate energy. There's a real anger that accompanies the frustration, because she knows it's going to take her stamina away and she must do first rate work. Acting is a declarative statement for her; it's everything.”

As Pauline Collins explains, Jean's arrival at Beecham House lights the touch paper that forces the quartet to re-evaluate their shared history. “There's a quote by Samuel Johnson, which is, 'a man should keep his friendship in constant repair.' That is something Jean hasn't done. She finds it again when she comes to this home, and finds that the three of us – Tom, Billy and I – are already a close-knit little group. After she's got over the fact that she's better than all of the rest of us, she realises the value of an old friendship.”

Hoffman thinks Smith's greatest strength in the film is that she plays off the image she projects. “She comments on herself,” he says. “She does a take on that side of herself. It's a self-deprecating choice and she's having fun with that aspect.”

At the heart of the story is Jean's romantic history with Tom Courtenay's character Reggie. “Reggie's very happy in this place,” explains Courtenay, “and then he hears that Jean is going to come to the House, which upsets him because they have a rather ridiculous past. After all these years, though, he still has a soft spot for her.”

“It's a relationship that happened long ago,” explains Smith, “and they've rediscovered each other after a long time. They knew each other when they were much younger and starting out on this immense career.”

For Hoffman, there was only one approach worth taking. “I just felt that this love story could be written for two people in their 20s or 30s,” he remembers. “It's no different; he feels betrayed by her and it's a great trauma he never gets over. She's the love of his life and 40 years later they have to face each other again and his feelings are as strong as they've ever been.”

“It's an interesting observation and one I'd picked up on watching the rushes,” adds Dwyer. “They're flirting with each other at that age, but it felt so real and right. It's all about how Dustin pulls that out and teases it out.”

Despite knowing him for a long time, Smith had never worked with Courtenay before. “We very nearly did, but we didn't,” she remembers. “It's very rarely that you get an even faintly romantic story for elderly people, and we're all creaking around, but it has been great to do.”

From the screenplay's conception, it was written with Ronald Harwood's great friend and collaborator Albert Finney in mind for the role of Wilf. As the project developed over many months, Finney decided, reluctantly, that he wasn't up to the rigours of a long shoot, and departed the project.

For Hoffman, who had faced years of rejection before breaking through as a star with *THE GRADUATE* in 1967, the casting process was one of the trickier aspects of becoming a director. “Dustin never wanted to meet an actor unless he could give them the part,” says casting director Lucy Bevan. “He couldn't bear to reject anyone once he'd met them. So everybody came through me.”

Remembers Andrew Sachs of his own casting: “My agent rang me up and said, 'Dustin Hoffman would like to meet you for a drink.' I went in, and we got talking. After about 5 or 6 minutes he said, 'Oh, by the way, you got the role. Now what I want to do is--' I fell over backwards! We were there for two hours.”

Bevan would film discussions with potential actors, and send Hoffman interviews they had done. “He really wanted to see people talking,” Bevan explains. “I sometimes got him to read a scene, but really he was interested in the chat. He was really interested in seeing who the essence of the person was, and then he'd want to cast them.”

Hoffman's casting choices would often come down to one or two little aspects of a person that embodied the film and the characters, says Bevan. “He was so clear about exactly what he wanted. When he saw the person, it was often something someone said or a glint in the eye. That little moment when people are being absolutely themselves. Instinct; that's what he went for.”

So in finding an actor to play the role of Wilf, Hoffman first distilled the essence of the character. Wilf is, he says, a man whose age has not affected his sex drive. “He has a great appetite for life, and sex. He's not a womaniser; he loves women.”

Hoffman and Dwyer worked with casting director Lucy Bevan to find the right replacement for Finney, and struggled with the task. “We wanted a real contrast to Reggie,” explains Dwyer, “and we had always seen the quartet as four greats of British acting.”

The production initially went to Peter O'Toole, who was keen to take on the role but similarly concerned that his advancing years would make the demands of the shoot insurmountable. “It's

not that it's a physically-demanding movie," continues Dwyer, "but acting full stop is physically and mentally demanding. When you're of a certain age it just takes more out of you."

Explains Hoffman: "I knew Billy Connolly, but I'd also recently seen him doing comedy acting in Los Angeles and went backstage to meeting. I told my wife on the way home, 'he's not right; he's too youthful.'"

The more Hoffman considered the role, the more he felt Connolly had the right instincts for the part, and could play much older than his years. "What Billy brought to the part, which wasn't written there, is that he's very protective of Cissy. He gives it such an extraordinary third dimension and the audience loves it. He protects her, because he knows she has dementia."

In the end, making Connolly appear older wasn't such an insurmountable hurdle after all. Connolly laughs: "They greyed me up a little and it seems to have worked!"

Still, Hoffman says he had to talk Connolly into taking on the role. "He's an actor, but he doesn't think he is," he explains. "If you see MRS. BROWN you see it, but he thinks of himself as a comedian. He said, 'They're all legends, Dustin; I don't belong there.' So we talked and talked, and he came to work scared to death."

"It's like acting with Elvis," laughs Connolly. "One of the great things is that we're working in this house most of the time, so the feel of that great top-of-their-game fame has softened a bit."

He adds: "Wilf is full of life. I don't know how people accept it because I've got such a working class accent, and opera's such a non-working class genre. But he gives life to the thing, and if you're ever in a place where people are retired, the first thing that strikes you is that they're not talking to one another. Some of them are being fed, some are looking out the window and some are reading. Wilf's character kind of gets them together and gets them going, which is a rather useful job."

For the actor, coming aboard QUARTET meant finally becoming better acquainted with Tom Courtenay. Connolly had been to see Courtenay in a play in Edinburgh, and Courtenay later confessed that the audience had been especially silent that night, as if they were too scared of Connolly's presence to laugh. Many years later, Connolly was finally able to tell Courtenay just how much he'd enjoyed the play. It was something he'd been unable to do the day after the play, when he'd seen Courtenay walking down Princes Street and followed him for 500 yards, failing to pluck up the courage to say something. "It's great becoming his friend now," Connolly reflects. "He's in the next trailer to me and he plays the ukulele. It's a different Courtenay than I thought!"

For his part, Courtenay knew Connolly was the right choice for Wilf within moments of the rehearsal process beginning. “The first day we got together, I thought, This is going to work. He prepares, he listens and he doesn't mind being told what to do by me. There's a lot of leg-pulling; there usually is when actors are getting on together!”

Hoffman thinks their chemistry off screen sells their characters' relationship on screen. “Billy could easily be one of my best friends and I think Tom felt like that also. I wanted to feel that Tom genuinely loved Billy and that Billy loved Tom. Chemistry means you don't have to act.”

Courtenay agrees: “I often think when you're acting with people they do the acting for you, actually. With Billy, I'm supposed to love the man, and he's an extremely likeable chap, which is crucial to me, selfishly speaking.”

Casting the role of Cissy meant finding an actress capable of embodying warmth, humour and pathos simultaneously. Maggie Smith suggested Pauline Collins. “I saw an interview she did,” explains Hoffman, “a piece she'd done for Woody Allen's *YOU WILL MEET A TALL DARK STRANGER*, and immediately I thought, She's wonderful.”

Remembers Bevan: “He knew immediately that she was naturally being herself.”

Cissy suffers from dementia, and Hoffman says he cast Collins in the role before they ever talked about that aspect of the character. “She's a great actress with a great craft, and when we started talking about the part she mentioned someone she knew dearly had dementia and she wanted to source that person for the part, which she did. She was thinking as the person she knows quite well, and I encouraged her to put that into the part.”

As Collins describes, Cissy is, “just beginning to tiptoe down the dementia road. Sometimes she's quite her old self; very bubbly and flirtatious. And sometimes she just disappears to another region.”

Hoffman embraced Collins's instinct to play both sides of the condition. “It doesn't exist, and then suddenly it does,” he explains. “She played that quite consciously, because that's one of the realities, particularly with early dementia.”

With the ensemble assembled, Hoffman was keen to ensure their approach to the quartet felt as natural as possible. “When I met with them all I'd say, 'I don't want you to do *characters*. I want you to be very close to yourselves. These people are you, and they are me too. We're all in this so-called 'third act' of our lives, and what we feel about ourselves in terms of ageing, and what we feel about our work, is what I'd like to see on film.”

With the entire quartet having known and often worked together before production began, they brought their own history to the roles. “They have a genuine love for each other,” enthuses Hoffman. “They are all artists without exception.”

One of the greatest strengths of Harwood's script is the broad range of supporting characters who populate and staff Beecham House. Keen to work with Hoffman on his directorial debut, with such well-pedigreed material, actors lined up to take part. As Dwyer explains: “There was a bit of an embarrassment of riches with people who wanted to be in it!”

An unforgettable presence in the film is that of the lush and louche kaftan-clad director Cedric, brought to the screen with verve by Michael Gambon, who was working with Hoffman on the first season of HBO's series LUCK while Hoffman was preparing the project. “I don't think anyone can get away with what Michael gets away with,” laughs Hoffman. “Who else could wear that hat and those kaftans? I told him, 'don't even read it; just show up. A lot of that stuff is just his. He does what's written and makes it his own.”

“No-one seems to like him very much,” says Gambon of his character. “He's very bossy; always ordering people around. In a funny way he has not the right to do that. He's very theatrical; at the slightest thing he shouts.”

Hoffman thinks looks are deceiving when it comes to Cedric. “I think he's bright,” he says. “I think he's passionate about wanting the gala to be terrific. Sure, he's full of shit, he's pretentious, and he makes himself out to be like so many of the people I've met in my 45 years of doing this, but I think he's astute and he understands people. He reads the quartet, and he knows how to get them to perform.”

“One of the best things about this film is everyone is so funny,” says Connolly. “I didn't know Michael Gambon was such a funny guy. I just have to look at him and I'm gone. I had a scene yesterday onstage and he's in the audience - and he's a bastard, you know... Every time I looked over he did this look like an imbecile, with his tongue hanging out. Every time I saw him my knees went!”

Maggie Smith, who shared many a scene with Gambon over eight blockbusting HARRY POTTER films, is grateful they don't share the screen together much in QUARTET. “It's just as well, because Michael is forever making people laugh,” she says. “We spent quite a bit of time on POTTER fooling about, but I don't see him much on this one!”

The youngest member of the principal cast is Dr. Lucy Cogan, brought to screen by acclaimed actress Sheridan Smith. For the actress, starring alongside such seasoned performers was a rare honour. “She was so insecure every day of the shoot,” remembers Hoffman. “But I saw her in FLARE PATH at the Theatre Royal and I thought, What a brilliant performance. And then she

found out, during the shoot, that she won the Olivier Award for her performance in LEGALLY BLONDE, the musical. How awfully lucky I was to get these people. There wasn't a lemon; not one.”

In fact, the young actress was so nervous that, when casting director Lucy Bevan visited the set a week or so into production, Smith's first thought was that she was there to fire her. “I feel terrified and honoured at the same time,” Smith laughs. “I've never learned so much on a job as I have on this one. It's so nice to be the baby on this film and to work with this calibre of actors. I feel quite out of my depth some days, but everybody's been so lovely to me in taking me under their wing. I just try to be a sponge, really, and take it all in.”

Connolly has especially enjoyed his scenes with the younger Smith, in which Wilf flirts outrageously with Dr. Cogan. “She acts very very well and she's so attractive that it works really well. The funniest thing is, when I'm chatting away to her and doing these things, I feel like an old guy. I'm not an old guy, I'm in my sixties, and I'm the youngest of everybody!”

Adds Smith: “As soon as Billy came on set he put me at ease. He's so naturally funny, and that kind of relationship started up straight away; the banter between the two of us.”

One of the most moving moments in QUARTET comes as Dr. Cogan introduces the assembled audience of the gala to the performances they're about to watch. “She is in awe of these opera singers,” Smith says. “These retired, fantastic musicians who still have got this real love for life.”

But Smith is not the youngest member of the entire ensemble. In addition to the schoolchildren Reggie teaches about opera, the residents frequently have young visitors. Explains Hoffman: “The first thing I said to Finola was, 'I don't want to smell the urine.' When we started to populate the exterior scenes with these residents' children, and their grandchildren, something happened. When you watch the rushes, it's not only showing how much of their internal spirit is the same as these kids, but also there's something about them looking at themselves when they were beginning. That's why we even had a kid playing the piano, and another couple of little girls playing the violin.”

The inspiration for the sequence involving Reggie's opera lecture came out of a desire to ensure the film was cross-generational. It's not just a film about embracing life and art in your old age, but doing so at any age. Reggie relates opera to rap music, a style of performance the school-kids already appreciate, to help them to relate to the universal power of art in any of its forms.

Hoffman directed the kids to behave as they would in any lesson, and they came dressed in their own clothing. In their midst, he placed Jumayn Hunter, playing the role of Joey, who

would rap for Reggie. “He was the only kid that really knew what the scene was going to be about,” Hoffman explains. “He'd written a rap and Tom had spent a lot of time trying to figure out, as the character, what the similarities and differences are between rap and opera.”

He continues: “At a certain point I told Jumayn to throw away what he'd written – rap is for freestyles – and we shot it with Tom talking and him freestyling what Tom had said. It's all the real thing, and it was a great day. There's a poignancy that comes out of it.

Hunter, who has starred in films such as *EDEN LAKE* and *ATTACK THE BLOCK*, is also an accomplished rapper in his own right, a casting decision Hoffman extended to the wider cast of retiree residents at Beecham House.

“I wanted to cast retired opera singers and retired musicians,” he explains. “I didn't want actors pretending to be musicians; I wanted the real thing. I could take care of them not having acted before, but I wanted this quartet to surround themselves with the real thing. You'll see people who haven't worked for years and years coming to this project every single day with the spirit that I wanted imbued within the film, and I got it for free. They just loved working.”

Says Lucy Bevan: “Dustin is so confident about his ability to direct anybody that, for example, our great opera singer in the film, Anne Langley, is played by Dame Gwyneth Jones. She's an amazing opera singer; I showed Dustin her in concert and he fell in love with it. So I tracked her down to Switzerland, where she now lives, and pulled her in.”

“It's wonderful to work with opera singers because you have something of a role model,” enthuses Collins. “Singers have a greater grandeur that we actors have. There's something about the way they carry themselves. They've had years and years of training in classical work and it's great to be amongst them.”

Opera singers Nuala Willis and John Rawnsley argue that performance, broadly speaking, is the same in any form. “We're all actors,” says Rawnsley. “One tends to act with one's voice. We're told that opera singers can't act, and you get sidelined, which is rather annoying.”

Continues Willis: “Opera can be the most visceral, most moving thing, where you're in floods of tears. Theatre is a much more intellectual experience than opera, which is completely emotional and visceral. I can't really think of any actors that have moved me to the extent of a singing performance like Dame Gwyneth doing *Salomé*.”

For Jones, taking on the role meant embracing the technical challenges of film acting. “I have done a little filming already, but this is quite different,” she explains. “In the opera, you start and you live through the character until the end, and everything is live. You're creating the atmosphere and taking the public into this atmosphere. Whereas in the film, you do little

snatches, and they are very often from all different angles with the cameras, and then they're all fitted together like a jigsaw puzzle.”

Her character Anne Langley, says Jones, is most put out by the arrival of her great rival, Jean Horton. “Anne Langley has, until now, sung the finale at the gala,” she reveals, “and they've taken the ending of the concert away and given it to Jean Horton. Of course, she's very upset and very sour!”

Jones performs the aria *Vissi d'arte* from TOSCA for the film. “It means, 'I live for my art,’” she says. “For Anne Langley, the text is very good, because she's saying 'I've lived for my art; for music and love. Why am I being punished like this, that Jean Horton is going to sing the finale instead of me?’”

It isn't just opera stars that round out the cast – musicians of every flavour join the residents of Beecham House. Noted trumpet player Ronnie Hughes is the oldest of his profession still playing professionally. He says he identified with QUARTET's message, that you're never too old to live your life. “A lot of my contemporaries, who were also wonderful players, say, 'I'm fed up with it,’” he says. “But I still like playing and still enjoy it; it's my life.”

Hoffman says their experience of their craft was the most important ingredient in drawing performances from this wider cast. “This was their profession in life. There's a way of allowing them to find their own centre, and that is their own behaviour. If I have my way next time I will take out every single parenthetical that's in the script. 'So and so sobs loudly.' It's the worst thing you can do to an actor; it's the director's job to get whatever emotional information the scene demands.”

Acting, says Hoffman, is a way of hiding “behind a scrim of fiction. But it's you at the back of it. All good work is when it's them coming through with a different kind of walk or cadence or whatever, but they are behind it. I think that's what I wanted, and I was lucky enough to get it.”

The Design of QUARTET

As QUARTET's pre-production phase ramped up, director of photography John de Borman travelled to Los Angeles to collaborate with Hoffman on the look of the film. De Borman is well known for preferring to shoot handheld, but Hoffman's instinct was that the film be more classical and considered. “They watched a lot of movies together and talked about it being quite classical,” remembers Dwyer.

“We focussed more on the storytelling than the visuals,” de Borman remembers. “We looked at the documentary *TOSCA’S KISS* very carefully. There was an element of it that we felt strongly we’d like to have in the film.”

“*TOSCA’S KISS* really made me feel like I could do this,” says Hoffman. “I understood it in my gut. These singers played *La Scala* and now, 30 or 40 years later, they’re in a nursing home. The retired opera singers in the film are everything I wanted *QUARTET* to be.”

For the creative team, this meant ensuring that the home felt like a world as opposed to a backdrop. “We didn’t want it to be just four people, and then the others just happened to be in the background,” explains de Borman. “That human touch was primary. It resulted in a gentleness of the photography, using the natural landscape and light and making it slightly autumnal.”

Hoffman’s experience as an actor meant his confidence in directing the cast came naturally. But Dwyer thinks his confidence with other aspects of the job strengthened quickly as the shoot progressed. “Dustin’s taken to directing like a duck to water,” she says. “He wants to work with his actors before he really knows how a scene will play - and John always has an idea about how to approach it - but as time has gone on Dustin has been inputting more and more into those other aspects.”

“The first image of the film is a depiction of beauty in old age,” relates de Borman. “It’s a piano player, sitting there silently and slightly shakily, but she’s absolutely beautiful with her lines and her age. I think once he saw that - and what we could create visually - and as we started to work together, he got more and more confident very quickly.”

From the very beginning of their discussion, Hoffman and Dwyer were keen that *QUARTET* would focus on creating an aspirational retirement home. “We wanted everything to look beautiful,” says Dwyer, “and for them to look great in their old age. So in the design, even though the house has financial burdens, we didn’t want it to be falling down.”

Production designer Andrew McAlpine and his team scouted locations near London, where many of the principal cast and crew live. They paused briefly on Addington Palace, in Croydon, but ultimately sought somewhere with more expansive grounds.

The production settled on Hedsor House in the village of Taplow, which offered the range of environments the production was seeking. “I’d thought Beecham House was going to be more lyrical; more feminine,” shares McAlpine. “This is a very masculine, block house. But it’s ideal in the sense that it tells you that it is what it is.”

McAlpine and his crew built a summerhouse in the grounds to add architecture to the external environment, and focussed on autumnal colours that would reflect the characters' continued lives; winter is not here yet. The house and its contents were shaped by a desire to give its residents all their home comforts.

“They've had an incredible array of life,” McAlpine explains, “and these are people who have been at the height of acknowledgement of who they are. I wanted to give them this style between the elegance of their expectation of the environments and their natural need in older age to keep warm; so you see there are blankets on the chairs and all the comforts you'd expect them to have.”

But even though most of the shoot took place at the House, its popularity as a wedding venue meant the crew were forced to deal with some tricky logistics. “We had to pull every piece of kit out of the house on Friday night, and have it all back in to be ready to shoot at 8 o'clock Monday morning,” laughs Dwyer. “It's huge for the art department, but you have to look at it as a film with several different locations, and every Friday we have to pack up and go somewhere new.”

And the benefits of being on location are enormous. Dwyer continues: “It gives us much more flexibility. We can flip from exterior to interior and get the depth through into the exterior, which adds real screen value.”

She adds: “Though there are days when we think shooting in a studio might be nice!”

For the residents' costumes, designer Odile Dicks-Mireaux took her cue from Hoffman's insistence that Beecham House be an aspirational retirement home. “It was the sense that life can go on,” she says, “and that companionship in a home like this can be very beautiful.”

The colours, Dicks-Mireaux explains, came from the characters. “Cissie was definitely going to be brighter colours, and everything low-cut. You start to think of people you know that might inspire that, and Finola suggested [textiles designer] Celia Birtwell. And with Jean, Maggie's character, it was very much Jean Muir; that kind of restrained sophistication.”

For the male half of the quartet, Dicks-Mireaux's choices were similarly dictated by their characters' personalities. “Reggie was very much looking like a lot of the conductors of his age,” she explains. He had to look handsome, so the knitted polo shirts came out of that. Wilf was a little bit different because we had to be careful not to take away from who he was. By using softer colours on him made him look more vulnerable, so he's got these soft greys and soft corduroys. To make it believable we had to dress Billy older than he is.”

With the wider cast, Hoffman's casting sensibility – that he was looking for the essence of a person above all – filtered through to their costumes. “We used a lot of people's own clothes and

added bits,” explains Dicks-Mireaux. “He didn't want to impose a look on them. It was definitely a very organic process. You have to go and listen a lot and try and feel, but at the same time remember he's looking for the vulnerability and the charm.”

Crafting the musical world of Beecham House was all-important, and something that came together especially well as Hoffman sat down with editor Barney Pilling. “What is extraordinary about Barney Pilling,” enthuses Hoffman, “is that he's still young enough to be very hungry as an editor, because I think there's only a certain amount of years that you can do it. But he has a musical and rhythmic sense that is extremely unusual. And that's in the film. It's in how he's edited this film very musically and rhythmically in terms of the cuts. A lot of it we're not aware of consciously, which is the way it should be.”

QUARTET builds to a gala sequence finale – the film's grand crescendo - in which the main hallway of the house is transformed into a stage evoking *La Scala*. Bringing in a stage, chairs, instruments and lighting added to the weekend workload of McAlpine's crew, but the impressive set blurs the lines between stage and retirement home even further.

“It needed to transform from the world of cards and croquet, and all the confusions of relationships,” explains McAlpine. As the residents rally to save Beecham House, and rediscover the joys of performing for an audience, they're united in their art. “It needed to come right down and be utterly focused underneath that light on the stage, with Sir Thomas Beecham overlooking it all.”

It is in this final act that the familiar accoutrements of these performers' long careers are rediscovered. “The backstage in this space is full of all the fervent of getting ready,” says McAlpine, “and the excitement and the nerves. The light bulbs and everything are nearly circus land. A whole lot of wonderful things occur; things come off in their personality, they lose inhibitions and they talk about things they've wanted to talk about for a thousand years. I wanted to bring them from all of the circus backstage through the bronze curtain, into a gold curtain and they come onstage and they've finally arrived in this honeycombed world of warmth.”

As the one night of the year the residents of Beecham House dress to impress, costume designer Odile Dicks-Mireaux was keen to ensure the characters looked their best. “We thought they should all be in evening dress,” she explains. “Originally, in the play, they're in costumes for the RIGOLETTO, but I thought the comic-ness of the hump and codpiece would take away from the actual, moving moment of them all achieving this singing. It could have been a fantastic, hilarious ending, but I think Dustin wanted something more moving, where the love story of Reggie and Jean pans out.”

Cast Biographies

Maggie Smith (Jean Horton)

A two-time Academy Award winner, Maggie Smith won her first Oscar for the title role in 1969's *THE PRIME OF MISS JEAN BRODIE*, for which she also won a BAFTA Award and earned a Golden Globe Award nomination. A decade later, she won her second Oscar, as well as Golden Globe and BAFTA Award nominations, for her role in *CALIFORNIA SUITE*. Smith earned her sixth and most recent Oscar nomination for her performance in Robert Altman's *GOSFORD PARK*, also receiving Golden Globe and BAFTA Award nominations. Among her myriad film acting honours, Smith also garnered Oscar nominations for her performances in *OTHELLO*, *TRAVELS WITH MY AUNT* and *A ROOM WITH A VIEW*, winning BAFTA and Golden Globe Awards for the latter. In addition, she won BAFTA Awards for *TEA WITH MUSSOLINI*, *A PRIVATE FUNCTION* and *THE LONELY PASSION OF JUDITH HEARNE*.

On film, Smith was most recently seen starring alongside Bill Nighy, Judi Dench and Dev Patel in John Madden's *THE BEST EXOTIC MARIGOLD HOTEL*, and as Professor McGonagall in the blockbusting *HARRY POTTER* films. Her many other credits include *NANNY MCPHEE RETURNS*, *BECOMING JANE*, *LADIES IN LAVENDER*, *RICHARD III*, *SISTER ACT*, *HOOK*, *DEATH ON THE NILE* and *THE HONEY POT*.

On television, she is currently starring in the enormously popular ITV drama series *DOWNTON ABBEY*. She earlier won an Emmy Award for her performance in the 2003 HBO movie *MY HOUSE IN UMBRIA*. In 2010, she received her fourth Emmy nomination for her work in the HBO movie *CAPTURING MARY*. She previously earned Emmy nods for her roles in the telefilms *SUDDENLY*, *LAST SUMMER* and *DAVID COPPERFIELD*, gaining a BAFTA TV Award nomination for the latter. Additionally, she earned BAFTA TV Award nominations for *MEMENTO MORI*, *MRS. SILLY*, and *TALKING HEADS*.

Smith started acting on the stage in 1952 with the Oxford University Drama Society, and made her professional debut in New York in *THE NEW FACES OF 1956 REVUE*. Three years later, she joined the Old Vic Company, where she won the 1962 Evening Standard's Best Actress Award for her roles in *THE PRIVATE EAR* and *THE PUBLIC EYE*. Joining the National Theatre in 1963, Smith played Desdemona to Laurence Olivier's *OTHELLO*. Her notable appearances with the National Theatre also include productions of *BLACK COMEDY*, *MISS JULIE*, *THE COUNTRY WIFE*, *THE BEAUX STRATAGEM*, *MUCH ADO ABOUT NOTHING* and *HEDDA GABLER*. Throughout her career, Smith has continued to appear on the stages of London and New York. She won a Tony Award for her performance in *LETTICE AND LOVAGE*, and had earlier received Tony Award nominations for *NIGHT AND DAY* and *PRIVATE LIVES*.

Smith became a Dame of the British Empire in 1990. She is also a Fellow of the British Film Institute, and, in 1993, won a BAFTA Lifetime Achievement Award.

Tom Courtenay (Reginald “Reggie” Paget)

In 1962, Tom Courtenay won his first BAFTA for Most Promising Newcomer in a Leading Film Role for *THE LONELINESS OF THE LONG DISTANCE RUNNER*, directed by Tony Richardson, in which he starred alongside Michael Redgrave. He received BAFTA nominations for roles in John Schlesinger's adaptation of *BILLY LIAR*; *KING AND COUNTRY* alongside Dirk Bogarde; and *THE DRESSER*, directed by Peter Yates from a screenplay by Ronald Harwood, for which he won a Golden Globe and was nominated for an Academy Award. Courtenay had earlier received an Academy Award nomination for Best Actor in a Supporting Role for the film *DOCTOR ZHIVAGO* directed by David Lean.

On film, Courtenay will soon be seen in the Joel and Ethan Coen-scripted *GAMBIT*, from director Michael Hoffman, in which he will star alongside Annae Cameron Diaz, Alan Rickman, Colin Firth and Stanley Tucci. His other credits include *PRIVATE POTTER* – written by Ronald Harwood – *KING RAT*, *OPERATION CROSSBOW*, *THE NIGHT OF THE GENERALS*, *OTLEY*, Courtenay's personal favourite *ONE DAY IN THE LIFE OF IVAN DENISOVITCH*, *THE LAST BUTTERFLY*, *LET HIM HAVE IT*, *LAST ORDERS*, *NICHOLAS NICKELBY* and *THE GOLDEN COMPASS*.

His work on television includes recent roles in the adaptation of Dickens' *LITTLE DORRIT*, in which he played Mr. Dorrit, and in *THE ROYLE FAMILY*, in which he played David Best Sr.. Other television includes *THE OLD CURIOSITY SHOP*, *REDEMPTION*, *READY WHEN YOU ARE MR MCGILL* and *A RATHER ENGLISH MARRIAGE*, for which he won a BAFTA.

Courtenay is perhaps best known for his work in the theatre, having made his stage debut in 1960 with the Old Vic Theatre Company. Recent roles on stage have included the one-man show *PRETENDING TO BE ME*, based on the poems and writings of Philip Larkin, and Brian Friel's *THE HOME PLACE*. His long association with the Royal Exchange Theatre in Manchester includes early roles in *SHE STOOPS TO CONQUER*, *CHARLEY'S AUNT* and *THE RIVALS*, and more recently *THE MISER*, *UNCLE VANYA* and *KING LEAR*. Other roles on Broadway or in the West End include *OTHERWISE ENGAGED*; *THE DRESSER*; *MOSCOW STATIONS*; Ayckbourn's *TIME AND TIME AGAIN* and *THE NORMAN CONQUESTS*; Michael Frayn's *CLOUDS* and Yasmina Reza's *ART*.

Courtenay's book, based on the letters that his mother wrote to him whilst he was a student in London, and therefore entitled *DEAR TOM*, was published by Doubleday in 2000. In 2001 he

received a knighthood for his forty years' service to cinema and theatre. Some years ago, Courtenay suggested to Ronald Harwood that he write a screenplay of his play QUARTET...

Billy Connolly (Wilfred “Wilf” Bond)

Billy Connolly is a stand-up comedian, actor, musician, TV presenter and artist.

After an apprenticeship as a welder in his hometown of Glasgow, he became a professional performer in 1962, forming “The Humblebums” band with Gerry Rafferty, before pursuing a solo career as a comedian.

Aside from starring in numerous films and TV series, Billy has toured worldwide continuously for the last 50 years, performing to an audience of over 10 million people. Billy was awarded a CBE in 2003 and was given the Freedom of the City of Glasgow in 2010.

Perhaps best known for his performance as the loyal servant John Brown in the highly acclaimed MRS. BROWN, Connolly’s other film credits include GULLIVER’S TRAVELS, THE X-FILES: I WANT TO BELIEVE, FIDO, GARFIELD 2, LEMONY SNICKET: A SERIES OF UNFORTUNATE EVENTS, THE LAST SAMURAI and TIMELINE. His previous film credits include Peter Kosminsky’s WHITE OLEANDER, Troy Duffy’s THE BOONDOCK SAINTS and the sequel ALL SAINT’S DAY, Stephen Metcalfe’s BEAUTIFUL JOE and Barry Levinson’s AN EVERLASTING PIECE, Stanley Tucci’s THE IMPOSTORS, CROSSING THE LINE with Liam Neeson, the Muppet movie version of TREASURE ISLAND, GABRIEL AND ME, GENTLEMAN’S RELISH and THE MAN WHO SUED GOD, as well as the acclaimed BBC productions DOWN AMONG THE BIG BAD BOYS and THE LIFE AND CRIMES OF DEACON BRODIE. His voice is also featured on the animated films POCAHONTAS and OPEN SEASON.

This year, Connolly lent his distinctive voice to the Disney/Pixar feature BRAVE, starring alongside Kelly Macdonald, Emma Thompson, Julie Walters and Robbie Coltrane. He will also soon be seen as Dain Ironfoot in Peter Jackson's adaptation of Tolkien's THE HOBBIT: AN UNEXPECTED JOURNEY and THERE AND BACK AGAIN.

On television, Billy featured in HEAD OF THE CLASS, which was later spun off into his own series, BILLY. He hosted BILLY CONNOLLY’S WORLD TOUR OF SCOTLAND, a six-part series documenting a tour of his homeland, a theme continued later in his World Tours of New Zealand, Australia and England, Ireland and Wales. More recently, Billy has hosted series JOURNEY TO THE EDGE OF THE WORLD and ROUTE 66. Other specials include PALE BLUE SCOTTISH PERSON, A SCOT IN THE ARCTIC, THE BIGGER PICTURE and AN AUDIENCE WITH BILLY CONNOLLY. Connolly has also made various television guest

appearances, most notably in the U.S. series HOUSE M.D. as well as COLUMBO, THIRD ROCK FROM THE SUN and VERONICA'S CLOSET.

In 2012, there was an exhibition of 50 of Billy's original drawings, along with several limited edition prints, displayed at the Halcyon Gallery in London prior to being sold at art galleries throughout the UK.

Pauline Collins (Cecily "Cissy" Robson)

Pauline Collins is best known for her work as the title character in Willy Russell's big-screen adaptation of his play SHIRLEY VALENTINE, which was directed by Lewis Gilbert. In the title role, starring alongside Tom Conti, Collins received Oscar and Golden Globe nominations and won the BAFTA award for Best Actress. Collins originated the role on stage, for which she received Laurence Olivier, Tony and Drama Desk awards. Collins has been further nominated by BAFTA's TV branch, for her work in UPSTAIRS, DOWNSTAIRS and COUNTRY MATTERS.

In film, Collins's recent credits include starring opposite Glenn Close in ALBERT NOBBS and a critically acclaimed role in Woody Allen's 2010 movie YOU WILL MEET A TALL DARK STRANGER. Other credits include FROM TIME TO TIME, PARADISE ROAD and CITY OF JOY.

Her recent television roles include 2 series of Sky's comedy MOUNT PLEASANT, DOCTOR WHO, BLEAK HOUSE for BBC 1, WHAT WE DID ON OUR HOLIDAYS and MERLIN. She is best known on the small screen for playing opposite her husband John Alderton in UPSTAIRS DOWNSTAIRS, and then spin-off series THOMAS AND SARAH.

One of the UK's best-loved actresses, Collins was awarded an OBE in 2001.

Michael Gambon (Cedric Livingston)

Honoured for his work on the stage, screen and television, Michael Gambon has won four BAFTA TV Awards, for his performances in the long-form projects PERFECT STRANGERS, LONGITUDE, WIVES AND DAUGHTERS and THE SINGING DETECTIVE. Gambon also received Emmy and Golden Globe Award nominations for his portrayal of President Lyndon Baines Johnson in the HBO movie PATH TO WAR. In 2010, he was again Emmy-nominated for his role in the BBC miniseries EMMA.

On film, Gambon was most recently seen as Albus Dumbledore in HARRY POTTER AND THE DEATHLY HALLOWS: PART 2. It was his sixth time in the role, having first played the

part in HARRY POTTER AND THE PRISONER OF AZKABAN, replacing the late Richard Harris. His additional film credits include FANTASTIC MR. FOX, THE BOOK OF ELI, BRIDESHEAD REVISITED, THE GOOD NIGHT, THE GOOD SHEPHERD, the remake of THE OMEN, THE LIFE AQUATIC, SKY CAPTAIN AND THE WORLD OF TOMORROW, SYLVIA, OPEN RANGE, THE INSIDER, SLEEPY HOLLOW, THE LAST SEPTEMBER, DANCING AT LUGHNASA, THE GAMBLER, THE WINGS OF THE DOVE and THE COOK, THE THIEF, HIS WIFE & HER LOVER.

On television, Gambon recently starred alongside QUARTET director Dustin Hoffman in HBO's LUCK. Among his other television credits are HBO's award-winning miniseries ANGELS IN AMERICA, directed by Mike Nichols, the BBC miniseries CRANFORD, and the HBO movie JOE'S PALACE.

A native of Ireland, Gambon began his career with the Edwards-MacLiammoir Gate Theatre in Dublin. In 1963, he was one of the original members of the National Theatre Company at the Old Vic under Laurence Olivier, and later joined the Birmingham Rep, where he played OTHELLO. His theatre repertoire also encompasses numerous productions in London's West End, including Simon Gray's OTHERWISE ENGAGED, the London premieres of the Alan Ayckbourn plays THE NORMAN CONQUESTS, JUST BETWEEN OURSELVES and MAN OF THE MOMENT, as well as ALICE'S BOYS, Harold Pinter's OLD TIMES, the title role in UNCLE VANYA, and VETERANS DAY with Jack Lemmon. In 1987, he won several awards, including an Olivier Award for Best Actor, for his performance in the London revival of Arthur Miller's A VIEW FROM THE BRIDGE.

In 1998, Gambon was knighted by Queen Elizabeth II for services to theatre.

Dame Gwyneth Jones (Anne Langley)

Dame Gwyneth Jones made her debut at the Zürich Opera House in 1962.

She has been singing at the Royal Opera Covent Garden since 1963 and is a member of the Vienna Staatsoper, the Bayerische Staatsoper in Munich and the Deutsche Oper Berlin since 1966. She is one of the most successful and versatile opera singers in the world and has sung in all the important opera houses and festivals.

In Vienna, Munich, London, Paris and the Metropolitan Opera in New York, she has triumphed in operas by Richard Strauss in the roles of Elektra, Salome, the Dyer's Wife in Frau ohne Schatten, Marschallin in Der Rosenkavalier, Helen of Egypt, and Ariadne.

In her Italian roles, she has been successful at La Scala Milano, Rome, Arena of Verona, Maggio Musicale Firenze in operas by Verdi such as Aida, Leonora Il Trovatore, Elisabetta Don Carlo and Lady Macbeth and operas by Puccini as Turandot, Tosca, La Fanciulla del West and Madama Butterfly. At the Bayreuth Festival she has sung Sieglinde, Eva, Senta, Kundry, was the first singer ever to sing both Elisabeth and Venus (Tannhäuser) there, and was the Brünnhilde in the famous (Boulez/Chèreau) centenary Ring des Nibelungen.

She has worked with great conductors like Abbado, Bernstein, Böhm, Boulez, Maazel, Muti, Ozawa and Solti and with stage directors such as Chèreau, Hartmann, Kupfer, Ponnelle, Ronconi, Visconti and Zeffirelli.

Her Majesty Queen Elisabeth II appointed her Dame Commander of the Order of the British Empire in 1986. She was awarded the Shakespeare-Prize in Hamburg, the “Verdienstkreuz 1. Klasse” of the Federal Republic of Germany, the Golden Medal of Honour in Vienna, Commandeur des Arts et des Lettres in France, the Premio Puccini Prize in Torre del Lago, is Kammersängerin in Austria and Bavaria and is Dr. h.c. of the Universities of Wales and Glamorgan.

In 2003 she made her debut as Stage Director, with a New Production of “Der Fliegende Holländer”, Richard Wagner in the Deutsches National Theater, Weimar and has given master classes in Great Britain, Germany, France, Netherlands, Switzerland and Israel.

Sheridan Smith (Dr. Lucy Cogan)

Critically-acclaimed theatre actress Sheridan Smith has won two Laurence Olivier awards for her work in the musical LEGALLY BLONDE and the play FLARE PATH. In 2009 she received her first Laurence Olivier Award nomination in the role of Audrey in the musical LITTLE SHOP OF HORRORS.

In film, Smith's most recent role is in director Charles Sturridge's film THE SCAPEGOAT. Additional credits include HOW TO STOP BEING A LOSER and HYSTERIA, in which she starred in an ensemble cast including Hugh Dancy, Maggie Gyllenhaal and Jonathan Pryce.

Smith is perhaps best known for her work on television, playing guest roles in THE ROYLE FAMILY and HOLBY CITY before breaking through in the sitcom TWO PINTS OF LAGER AND A PACKET OF CRISPS. Additional TV credits include roles in GAVIN & STACEY, BENIDORM and LOVE SOUP. Smith will soon be seen in ITV's forthcoming drama series MRS. BIGGS, as the wife of the train robber Ronnie Biggs.

Andrew Sachs (Bobby Swanson)

Veteran film and television actor Andrew Sachs was nominated for a BAFTA for his performance as Manuel in the critically acclaimed 1970s sitcom *FAWLTY TOWERS*. The show, which ran for 12 episodes between 1975 and 1979, is one of the most celebrated television comedies of all time.

Sachs's film roles include *THE REVENGE OF THE PINK PANTHER*, alongside Peter Sellers; the big-screen adaptation of sitcom *ARE YOU BEING SERVED?*; and Mel Brooks comedy *HISTORY OF THE WORLD: PART 1*.

On television, following the success of *FAWLTY TOWERS*, Sachs starred in *THE HISTORY OF MR. POLLY*, *DEAD EARNEST*, and *EVERY SINGLE LINING*. He narrated the comedy series *THAT PETER KAY THING*, and was recently seen as Ramsay Clegg in 27 episodes of hit soap *CORONATION STREET*.

David Ryall (Harry)

Ryall's recent roles on the big screen include the part of Elphias Doge in the blockbusting *HARRY POTTER AND THE DEATHLY HALLOWS: PART 1* as well as roles in the films *CITY OF EMBER*, *THE LEAGUE OF GENTLEMEN'S APOCALYPSE* and *AROUND THE WORLD IN 80 DAYS*.

Other credits include *BLACKBALL*, *RESTORATION*, *BLACK BEAUTY* and *THE ELEPHANT MAN*.

On television, where Ryall has been most prolific, he recently guest starred as Grandad in several episodes of critically acclaimed sitcom *OUTNUMBERED*, and has made guest appearances in shows such as *HOLBY CITY*, *DOCTORS*, *MIDSOMER MURDERS* and *THE BILL*.

Ryall received a scholarship to RADA, and worked in rep in Salisbury, Bristol, Leicester and Birmingham. He joined Laurence Olivier's company and starred in plays such as Tom Stoppard's *JUMPERS*. Other notable stage work includes *GUYS AND DOLLS*, Peter Hall's production of *TWELFTH NIGHT* and, with the RSC, *HAMLET*.

Trevor Peacock (George)

Character actor Trevor Peacock is beloved for his work in TV shows like THE VICAR OF DIBLEY, THE OLD CURIOSITY SHOP and MADAME BOVARY. He had several starring roles in the BBC Shakespeare series, including the title role in TITUS ANDRONICUS.

Film roles include FRED CLAUS, István Szabó's SUSHINE, and Franco Zeffirelli's HAMLET.

Additional television credits include roles in HOTEL BABYLON, MIDSOMER MURDERS, WAKING THE DEAD and JONATHAN CREEK.

Peacock's musical background includes the writing of 60s pop hits *Mrs. Brown, You've Got a Lovely Daughter* recorded by Herman's Hermits, *Mystery Girl* recorded by Jess Conrad, and *Gossip Calypso* recorded by Bernard Cribbins.

Michael Byrne (Frank White)

British actor Michael Byrne has appeared in films as diverse as HARRY POTTER AND THE DEATHLY HALLOWS: PART 1, BEYOND THE SEA, GANGS OF NEW YORK, TOMORROW NEVER DIES, BRAVEHEART, INDIANA JONES AND THE LAST CRUSADE and THE EAGLE HAS LANDED, in a career spanning nearly five decades.

Byrne will soon be seen alongside Naomi Watts in DIANA, a film about the life of the late Princess.

Crew Biographies

Dustin Hoffman (Director)

A two-time Academy Award winner and seven-time nominee whose arrival in Hollywood helped usher in a new and revitalised approach to filmmaking, Dustin Hoffman continues to add singular performances to a career rich with characters that have obliterated the line previously dividing the archetypes of "character actor" and "leading man".

Hoffman caught the world's attention for his role as Benjamin Braddock in Mike Nichols's Academy Award nominated film, THE GRADUATE. Since then, he has been nominated for six more Academy Awards for diverse films such as MIDNIGHT COWBOY, LENNY, TOOTSIE (a film he also produced through his company, Punch Productions), and WAG THE DOG. Hoffman won the Oscar in 1979 for his role in KRAMER VS. KRAMER, and again in 1988 for RAIN MAN. In 1997, he was awarded the Golden Globes' esteemed Cecil B. DeMille Award.

This fall, Hoffman's directorial debut film, QUARTET will be released by The Weinstein Co. Based on Ronald Harwood's stage play of the same name, the film stars Maggie Smith, Tom Courtenay, Billy Connolly, Pauline Collins, Sheridan Smith, and Michael Gambon. The film is produced by Finola Dwyer and Stewart Mackinnon who together with his partner Mark Shivas originally developed the film with BBC Films.

Hoffman recently starred in Michael Mann's and David Milch's horseracing drama, LUCK for HBO.

In 2010, Hoffman starred opposite Paul Giamatti in BARNEY'S VERSION, directed by Richard J. Lewis. The film premiered at the 2010 Venice Film Festival and was released by Sony Pictures Classics. Hoffman also reprised his role as Bernie Focker in LITTLE FOCKERS starring opposite Ben Stiller, Robert De Niro and Barbara Streisand.

Hoffman starred in LAST CHANCE HARVEY, a love story set in London, written and directed by Joel Hopkins, and co-starring Emma Thompson. He received a Golden Globe nomination for Best Performance by an Actor in a Motion Picture - Comedy or Musical category for his role.

Hoffman lent his voice to the box office hit, KUNG FU PANDA. The film was nominated for an Academy Award for Animated Feature Film of the Year and Hoffman received the Annie Award for Voice Acting in an Animated Feature Production. He also voiced the character of Shifu in KUNG FU PANDA 2.

Other film credits include: THE TALE OF DESPEREAUX, MR. MAGORIUM'S WONDER EMPORIUM, STRANGER THAN FICTION, PERFUME, MEET THE FOCKERS, FINDING NEVERLAND, I HEART HUCKABEES, THE LOST CITY, RACING STRIPES, RUNAWAY JURY, LITTLE BIG MAN, STRAW DOGS, PAPILLON, ALL THE PRESIDENT'S MEN, MARATHON MAN, STRAIGHT TIME, AGATHA, ISHTAR, DICK TRACY, BILLY BATHGATE, MAD CITY, HERO, SLEEPERS, SPHERE, AMERICAN BUFFALO, HOOK and OUTBREAK.

On stage, Hoffman has had an equally impressive career. His first stage role was in the Sarah Lawrence College production of Gertrude Stein's YES IS FOR A VERY YOUNG MAN. This performance led to several roles off-Broadway, such as JOURNEY OF THE FIFTH HORSE for which he won the Obie, and EH?, for which he won the Drama Desk Award for Best Actor. His success on stage caught the attention of Mike Nichols, who cast him in THE GRADUATE. In 1969, Hoffman made his Broadway debut in Murray Schisgal's JIMMY SHINE. In 1974, Hoffman made his Broadway directorial debut with Schisgal's ALL OVER TOWN. In 1984, Hoffman garnered a Drama Desk Award for Best Actor for his portrayal of Willy Loman in the Broadway revival of DEATH OF A SALESMAN, which he also produced. In addition to starring in the Broadway production, a special presentation aired on television and Hoffman won the

Emmy Award. Additionally, Hoffman received a Tony Award Nomination for his role as Shylock in *THE MERCHANT OF VENICE* which he reprised from his long run on the London Stage.

As a producer, Hoffman produced Tony Goldwyn's feature film *A WALK ON THE MOON* starring Diane Lane, Viggo Mortensen, Liev Schreiber and Anna Paquin. He executive produced *THE DEVIL'S ARITHMATIC*, which won two Emmy Awards.

Hoffman was born in Los Angeles and attended Santa Monica Community College. He later studied at the Pasadena Playhouse before moving to New York to study with Lee Strasberg.

Hoffman serves as the chair of the Artistic Advisory Board along with Mikhail Baryshnikov and Plácido Domingo for the Eli and Edythe BroadStage Theater, which opened on September 20, 2008. This intimate 499-seat state-of-the-art theater provides a much-needed performance facility for Santa Monica College and the surrounding community.

Hoffman was awarded the Honorary César Medal at the 2009 César Awards.

Ronald Harwood (Writer)

Author, playwright and screenwriter Ronald Harwood is one of the world's foremost writing talents. Born in Cape Town, South Africa, Harwood won an Oscar for his work on 2002 film *THE PIANIST*, and was further nominated for 2007's screenplay for *THE DIVING BELL AND THE BUTTERFLY*. His first Oscar nomination came in 1983, when he was recognised for adapting *THE DRESSER*, his own play, which starred Tom Courtenay and Albert Finney.

Harwood won a BAFTA for his work on *THE DIVING BELL AND THE BUTTERFLY*, and was further nominated for *THE PIANIST*, *THE BROWNING VERSION* and *THE DRESSER*.

His additional film credits include screenplays for *AUSTRALIA*, *LOVE IN THE TIME OF CHOLERA*, Roman Polanski's 2005 adaptation of *OLIVER TWIST*, *BEING JULIA*, and Michael Caine film *THE STATEMENT*. His screen credits date back to 1962 TV film *THE BARBER OF STAMFORD HILL*. He also wrote *PRIVATE POTTER*, starring Tom Courtenay, produced in that same year.

Harwood's plays about musicians include *TAKING SIDES* (Wilhelm Furtwängler) and *COLLABORATION* (Richard Strauss). His interest in performing artists is reflected in *THE DRESSER*, *AFTER THE LIONS*, *ANOTHER TIME* and *QUARTET*. His history of the theatre *ALL THE WORLD'S A STAGE* was based on his BBC2 TV series. A noted author, Harwood's novels, non-fiction, screenplays and plays have been published consistently since his career began.

Harwood was made a Knight of the British Empire in the Queen's 2010 birthday honours list. He was previously awarded an OBE in 1999.

Finola Dwyer (Producer)

Finola Dwyer is an Oscar nominated, BAFTA winning producer. Dwyer produced, with producing partner Amanda Posey, *AN EDUCATION*, written by best-selling author and screenwriter Nick Hornby, directed by Lone Scherfig and starring Carey Mulligan alongside Emma Thompson, Peter Sarsgaard, Alfred Molina and Dominic Cooper. *AN EDUCATION* was nominated for 3 Academy Awards (including Best Film), 9 BAFTAs (including Best Film and Best British Film, winning Best Actress), 6 BIFAs (winning Best Actress) and won Best Foreign Film at the Independent Spirit Awards.

She is also about to start production on an adaptation by Jack Thorne of Nick Hornby's best-selling novel *A LONG WAY DOWN*, again with Amanda Posey, which Pascal Chaumeil (*Heartbreaker*) is directing. Pierce Brosnan, Toni Collette, Aaron Paul and Imogen Poots are starring.

Dwyer's previous producer credits include Iain Softley's BAFTA-winning debut *BACKBEAT*; Stephan Elliott's cult favourite *WELCOME TO THE WOOP WOOP*; Chris Menges's *THE LOST SON*, starring Daniel Auteuil and Nastassja Kinski; Sandra Goldbacher's award-winning and BAFTA-nominated *ME WITHOUT YOU*, starring Michelle Williams and Anna Friel; Antonia Bird's EMMY-nominated *THE HAMBURG CELL*; Stephen Woolley's feature debut *STONED*. For HBO/BBC, Finola produced the Golden Globe, EMMY-nominated and BAFTA-winning *TSUNAMI: THE AFTERMATH* by Abi Morgan, directed by Bharat Nalluri, starring Chiwetel Ejiofor, Tim Roth, Sophie Okonedo and Toni Collette.

Dwyer made her theatre-producing debut with *ELLING*, starring John Simm. The sell-out West End run culminated in a Best New Comedy award and Olivier Award nominations including Best New Comedy and Best Actor. The Broadway production starred Brendan Fraser and Denis O'Hare. She is also the former Chair of the BAFTA Film Committee and a BAFTA Trustee.

Dwyer is developing several projects with Amanda Posey including Colm Toibin's award-winning novel *BROOKLYN*, adapted by Nick Hornby with Rooney Mara attached to play the lead role; *THEIR FINEST HOUR AND A HALF* (with Number 9 Films) based on Lissa Evans' novel, which Gaby Chiappe is adapting; the NY Times bestseller *THE PSYCHOPATH TEST* by Jon Ronson; an original TV series for HBO, conceived and written by Nick Hornby; *THE BABYMAKERS*, a family animation scripted by Nick Hornby and Giles Smith; *LEARNING TO*

FLY co-written and to be directed by Stephan Elliott (EASY VIRTUE, THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT); and SLAM, a TV series based on Nick Hornby's teenage novel (with DNA Films) to be written by Katie Baxendale.

Dwyer and Posey also spearheaded The Story Works 2010/2011, a new and innovative screenwriters' initiative for 10 UK writers, in conjunction with script editor Kate Leys and the Edinburgh International Film Festival, supported by Skillset. Masterclass speakers and mentors include Jane Campion, Ronald Harwood, Paul Greengrass, David Mamet, Christopher Hampton, John Madden, DV DeVincentis, Will Davies, John Mathieson and Pietro Scalia.

Stewart Mackinnon (Producer)

Stewart Mackinnon was nominated for a BAFTA for his work on television with THIS LITTLE LIFE, which starred Kate Ashfield, David Morrissey and Peter Mullan.

Mackinnon founded Trade Films in Newcastle, which produced award winning dramas and documentaries including BORDER CROSSING and ENDS AND MEANS. He also produced John Grierson Award nominee WHEN THE DOG BITES and winner THE MINERS TAPES.

Mackinnon set up Headline Pictures with Mark Shivas, former Head of BBC Drama and BBC Films. Since Shivas's death in 2008 Mackinnon runs the company. Mackinnon is one of the producers of the forthcoming film THE INVISIBLE WOMAN, from director and actor Ralph Fiennes, with a script by Abi Morgan.

John de Borman (Director of Photography)

De Borman's credits include MADE IN DAGENHAM, LAST CHANCE HARVEY, MISS PETTIGREW LIVES FOR A DAY, ELLA ENCHANTED, HAMLET, THE FULL MONTY and Nigel Cole's features A LOT LIKE LOVE and SAVING GRACE.

His other credits include HIDEOUS KINKY, which won the Evening Standard Best Technical Achievement Award and Academy Award-nominated and BAFTA-winning AN EDUCATION, for which he won the Best Cinematographer Award at Sundance 2009.

John has additionally been nominated for a BAFTA Craft Award for Best Photography for TSUNAMI: THE AFTERMATH. In addition De Borman wrote, directed and photographed OUTING, which received the Gold Award at the New York Film Festival for Best Short.

Barney Pilling (Editor)

Barney Pilling's work as an editor includes the films ONE DAY and AN EDUCATION, both from director Lone Scherfig, as well as NEVER LET ME GO and the short film WITHDRAWAL.

Barney Pilling has twice been BAFTA nominated, for editing episodes of the hit series SPOOKS (titled MI-5 in the U.S.), and for LIFE ON MARS, both directed by Bharat Nalluri. Pilling reunited with Nalluri on the miniseries TSUNAMI: THE AFTERMATH and his first feature editing job, MISS PETTIGREW LIVES FOR A DAY.

For his work on AS IF, Pilling received a Royal Television Society Award. Additional television credits include HUSTLE, SEA OF SOULS, HOTEL BABYLON and two seasons of the series, NO ANGELS.

Andrew McAlpine (Production Designer)

Andrew McAlpine is an international Production Designer known mainly for his extensive work in cinema. During his formative years he co-founded his own theatre company, Commonstock, with whom he collaborated for 7 years. He then expanded his skills by working with many other established theatre and opera directors along with choreographers such as Sally Potter, Richard Alston and Pip Simmons.

Having graduated with an MFA in Fine Arts, McAlpine received a Gulbenkian grant to create some breakthrough work in Holography. The concept of illusion as a journey has also lead him to collaborate with other artists such as Juan Munoz at London's Tate Modern, and architects Branson and Coates with whom he created JOURNEY THROUGH THE BODY, for the UK's Millenium Dome.

McAlpine is best known for the 35 feature films made over the past 25 years. Credits include SID AND NANCY directed by Alex Cox; THE PIANO directed by Jane Campion, for which he won an AFI and BAFTA award; CLOCKERS directed by Spike Lee; THE BEACH directed by Danny Boyle; and AN EDUCATION, from director Lone Scherfig.

Odile Dicks-Mireaux (Costume Designer)

With film credits including BEL AMI, ONE DAY and AN EDUCATION, Odile Dicks-Mireaux is one of the most in-demand costume designers in the industry. Additional credits include LONDON BOULEVARD, DEAN SPANLEY, 10,000 BC, THE BANK JOB, THE CONSTANT GARDENER, DIRTY PRETTY THINGS and BUFFALO SOLDIERS.

On television, Dicks-Mireaux's work includes THE DEAL, THE HOLLOW CROWN, THE LOST PRINCE, GORMENGHAST, GREAT EXPECTATIONS and THE WOMAN IN WHITE. She worked on one series of BLACKADDER, and made her TV debut with costumes for a 1982 series of DOCTOR WHO.

Daniel Phillips (Make-up & Hair Designer)

A renowned and Emmy-winning Make-up and Hair designer, Phillips's recent big-screen credits include THE BEST EXOTIC MARIGOLD HOTEL, THE AWAKENING, JANE EYRE, THE DEBT and Stephen Frears's TAMARA DREWE. The latter was his third film with Frears, following CHERI and THE QUEEN. He worked with The League of Gentlemen on their film THE LEAGUE OF GENTLEMEN'S APOCALYPSE, as well as their 2000 Christmas special.

On television, Phillips has collaborated with QUARTET producer Finola Dwyer on TSUNAMI: THE AFTERMATH, and had additionally served as a makeup designer on programmes such as BLEAK HOUSE, BYRON, THE SPECIAL RELATIONSHIP and THE OTHER BOLEYN GIRL. He was the makeup designer on a number of FRENCH & SAUNDERS film spoofs, including their send-ups of TITANIC, PULP FICTION and BATMAN.

Lucy Bevan (Casting Director)

Lucy Bevan has cast a prolific number of feature films that include AN EDUCATION, NANNY MCPHEE AND THE BIG BANG, ST TRINIAN'S AND ST TRINIAN'S 2, THE DISAPPEARANCE OF ALICE CREED, DORIAN GRAY, ME AND ORSON WELLES, THE DUCHESS, THE GOLDEN COMPASS and THE LIBERTINE.

Lucy is also the Casting Director for The Gate Theatre in Notting Hill. Plays she has cast include CAR CEMETERY, HEDDA GABLER, I AM FALLING, THE INTERNATIONALIST, NOCTURNAL, UNCLE VANYA and STATE OF EMERGENCY.

Dario Marianelli (Composer)

Dario Marianelli won an Oscar, Golden Globe and Ivor Novello for the award winning Working Title film ATONEMENT, for which he was also BAFTA nominated. He was also nominated for an Oscar for his previous work with Wright, on the director's debut film PRIDE & PREJUDICE, which starred Keira Knightley, and worked with the director on his 2009 film THE SOLOIST. He has most recently collaborated with Wright on ANNA KARENINA, also starring Knightley and scheduled for release in 2012.

Marianelli's recent credits include the Cary Fukunaga directed JANE EYRE, starring Mia Wasikowska; EAT PRAY LOVE, from director Ryan Murphy; and Alejandro Amenábar's AGORA, for which Marianelli was nominated for a Goya award. Other credits include SALMON FISHING IN THE YEMEN, EVERYBODY'S FINE, THE BRAVE ONE, V FOR VENDETTA, THE BROTHERS GRIMM and IN THIS WORLD.

Dario Marianelli was born in Pisa, and studied piano and composition in Florence and London. His first feature film credit was for the 1994 Paddy Breathnach film AILSA, which starred Brendan Coyle.

CREDITS

Associate Producer MARK SHIVAS
 Line Producer NICK O'HAGAN
 Casting by LUCY BEVAN
 Music Supervisor KLE SAVIDGE
 Make-up & Hair Designer DANIEL PHILLIPS
 Costume Designer ODILE DICKS-MIREAUX
 Editor BARNEY PILLING
 Production Designer ANDREW McALPINE
 Director of Photography JOHN DE BORMAN
 Executive Producers JAMIE LAURENSON
 DARIO SUTER
 CHRISTOPH DANIEL
 MARC SCHMIDHEINY
 Executive Producers DICKON STAINER
 XAVIER MARCHAND
 Executive Producer DUSTIN HOFFMAN
 Based on the play by RONALD HARWOOD
 Screenplay by RONALD HARWOOD
 Produced by FINOLA DWYER
 STEWART MACKINNON
 Directed by DUSTIN HOFFMAN

CAST

Jean Horton MAGGIE SMITH
 Reggie Paget TOM COURTENAY
 Wilf Bond BILLY CONNOLLY
 Cissy Robson PAULINE COLLINS
 Cedric Livingston MICHAEL GAMBON
 Dr. Lucy Cogan SHERIDAN SMITH
 Bobby Swanson ANDREW SACHS
 Anne Langley DAME GWYNETH JONES
 George TREVOR PEACOCK
 Harry DAVID RYALL
 Frank White MICHAEL BYRNE
 Nobby RONNIE FOX
 Letitia Davis PATRICIA LOVELAND
 Angelique ELINE POWELL
 Simon LUKE NEWBERRY
 Sheryl SHOLA ADEWUSI
 Joey JUMAYN HUNTER

Marta ALEKSANDRA DUCZMAL
 Tadek DENIS KHOROSHKO
 Felicity Liddle SARAH CROWDEN
 Olly Fisher COLIN BRADBURY
 Octavia PATRICIA VARLEY
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 Nigel JOHN RAWNSLEY
 Norma McIntyre NUALA WILLIS
 Marion Reed MELODIE WADDINGHAM
 Lottie Yates CYNTHIA MOREY
 Leo Cassell JOHN HELEY
 Fred GRAEME SCOTT
 Bill JOHN GEORGIADIS
 Regina ITA HERBERT
 Eva ANIA DUCZMAL
 "Flat piano" Resident CYRIL DAVEY
 Young Pianist ESME PENRY-DAVEY
 Daisy VIRGINIA BRADBURY
 Young Violinist Isla ISLA MATHIESON
 Young Violinist Iona IONA MATHIESON
 Lady Gaga Girl CLAUDIA MELLOR
 Cleaner PENELOPE ZAGOUL
 Daisy's Mother HELEN BRADBURY
 Waltzing Neurologist JENNIFER SPILLANE

RESIDENTS

CATHERINE WILSON
 DAVID CHRISTIAN
 RASHID KARAPIET
 ARTHUR 'ARTHURO' NIGHTINGALE
 VASS ANDERSON
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 JILL PERT
 MARINA BANFIELD
 BARBARA HEAD
 MARTIN KENNON
 VALERIE BARNES
 MORRISON THOMAS

Associate Producers AMANDA POSEY
 CHRISTIAN BAUTE
 Co-Associate Producer & Director's Assistant
 AMANDA KAPLAN
 1st Assistant Director MATTHEW PENRY-DAVEY
 Sound Recordist MARTIN TREVIS, CAS
 Camera Operator RODRIGO GUTIERREZ
 Gaffer REUBEN GARRETT
 Post Production Supervisor POLLY DUVAL

Health & Safety OfficerBARRY MAY-LEYBOURNE
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 Foley ArtistJACK STEW

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 NIV ADIRI
 Foley Recordist GLEN GATHARD
 Mix Technician TIM SIDALL
 ADR MixerMARK APPLEBY
 ADR Assistant EMMET O’DONNELL
 Voice CastingPHOEBE SCHOLFIELD

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 PINEWOOD STUDIOS

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 NADIA IQBAL
 DI SupervisorMATT JAMES
 DI Co-ordinatorSTEVE KNIGHT
 DI Conform EditorsJAMIE WELSH
MATEU FERNANDES
MICHELLE CORT
 THERESA CROOKS
 TIM DREWETT
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 Data TransferKATELIN WESTWOOD
 STEVE OWEN
 Film ConsultantLEN BROWN

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JONATHAN RUTTER
 Production Notes and EPK InterviewsJOE UTICHI

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 Driver to Dustin Hoffman.....FERGUS COTTER
 Driver to Maggie Smith SYMON BUTCHER
 Driver to Tom Courtenay.....BASHIR RANA
 Driver to Billy ConnollyBRIAN SALISBURY

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 Solo Piano DARIO MARIANELLI
 Score Preparation COLIN RAE

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“LIBIAMO NE'LIETI
 CALICI” (Brindisi)
 [La Traviata / Act 1]
 Composed by Giuseppe
 Verdi
 Libretto by Francesco
 Maria Piave
 Orchestral Arrangement by
 Carmen Dragon
 Performed by The Danish
 National Chamber
 Orchestra
 Conducted by James

“FANTASIA FOR
 CLARINET”
 on the opera “La Traviata”
 (Op 45)
 Composed by Donato
 Lovreglio
 Performed by Colin
 Bradbury

“CZARDAS”
 Composed by Vittorio
 Monti

Morgan
 Courtesy of The Decca
 Music Group
 By Arrangement with
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 Music Operations Ltd

“LIBIAMO NE'LIETI
 CALICI” (Brindisi)
 [La Traviata / Act 1]
 Composed by Giuseppe
 Verdi
 Libretto by Francesco
 Maria Piave
 Arrangement by Morgan
 Pochin
 Performed by Léon
 Charles, Nuala Willis, John
 Rawnsley, Melodie
 Waddingham, Cynthia
 Morey

Jennifer Adams-Barbaro,
 Cherith Millburn-Fryer
 Justin Lavender, Richard
 Lea, Geoffrey Newman,
 Gregor Kowalski, John
 Farrington, Ian Jones,
 Sylvia Jones, Jenny Hill,
 Ann Mabey
 Vivienne Ross, Miriam
 McLeod, Eileen Hamilton
 Zoë Haydn, John Winfield
 and Martin Nelson
 and Patricia Varley

“LA DONNA E MOBILE”
 [Rigoletto / Act 3]
 Composed by Giuseppe
 Verdi
 Libretto by Francesco
 Maria Piave
 Arrangement by Morgan
 Pochin Music

Performed by The Danish
 National Chamber
 Orchestra
 Conducted by James
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“THE SWAN”
 [The Carnival of the
 Animals]
 Composed by Camille St.
 Saëns
 Performed by John Heley
 and Léon Charles

Performed by John
 Georgiadis and Colin
 Bradbury

“WHO IS SYLVIA”
 Composed by Franz
 Schubert
 Arranged for clarinet and
 performed by Colin
 Bradbury

“PASS OUT”
 Written by Patrick Okogwu,
 Timothy McKenzie and
 Marc Williams
 Performed by Tinie
 Tempah
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“FLOWERS THAT BLOOM
 IN THE SPRING”
 [The Mikado / Act 2]
 Composed by W.S. Gilbert
 and Arthur Sullivan
 Performed by Cynthia
 Morey, Melodie
 Waddingham, Nuala Willis
 and John Rawnsley

“SO, PLEASE YOU SIR,
 WE MUCH REGRET”
 [The Mikado / Act 1]
 Composed by W.S. Gilbert
 and Arthur Sullivan
 Performed by Cynthia
 Morey, Melodie
 Waddingham, Nuala Willis,
 John Rawnsley, James
 Morgan and John
 Georgiadis

“TOCCATA AND FUGUE
 IN D MINOR”
 Composed by Johann
 Sebastian Bach
 Performed by Léon Charles

“AYO LISTEN UP”
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 Brown
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- “COLOMBIA CUMBIA”
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- “SYMPHONY NO.100 IN G”
(H 1/100, ‘Military’) 3. MENUET (Moderato)
Composed by Joseph Haydn
Performed by Philharmonia Hungarica, Antal Doráti
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- “GO TELL AUNT RHODY”
Trad arr Morgan Pochin
Performed by Isla and Iona Mathieson
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- “TITWILLOW”
[The Mikado / Act 2]
Composed by W.S. Gilbert and Arthur Sullivan
Performed by John Rawnsley and James Morgan
- “CARO NOME”
[Rigoletto / Act 1]
Composed by Giuseppe Verdi
Libretto by Francesco Maria Piave
Performed by Ileana Cotrubas, Wiener Philharmoniker, Carlo Maria Giulini
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- “AH! QUAL COLPO IN ASPETTATO”
[Il Barbiere di Siviglia / Act 2]
Composed by Gioachino Rossini
Libretto by Cesare Sterbini
Performed by Gianna
- QUINTET IN E”
Op. 11, no. 5
Composed by Luigi Boccherini
Performed by The Danish National Chamber Orchestra
Conducted by James Morgan
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- “MILITARY MINUET”
Arranged by Pauline Hall from the third movement of Haydn's Symphony 100 (“The Military”), from “Piano Time Pieces 3” with clarinet obbligato by Colin Bradbury (after Haydn).
Performed by Esme Penry-Davey and Colin Bradbury
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- “BELLA FIGLIA DELL’AMORE”
Composed by Giuseppe Verdi
Arranged for trumpet by Dario Marianelli
Performed by Ronnie Hughes
- “ARE YOU HAVIN’ ANY FUN?”
Written by Sammy Fain and Jack Yellen
Performed by David Ryall, Trevor Peacock, Léon Charles and Ronnie Hughes
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- “HAPPY BIRTHDAY”
Written by Mildred Hill and Patty Hill
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- “BELLA FIGLIA DELL’AMORE”
- D’Angelo, Renato Capecchi, Nicola Monti,
Symphonieorchester des Bayerischen Rundfunks,
Bruno Bartoletti
Courtesy of Deutsche Grammophon GmbH
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- “BELLA FIGLIA DELL’AMORE”
[Rigoletto / Act 3]
Composed by Giuseppe Verdi
Libretto by Francesco Maria Piave
Performed by Renato Bruson, Edita Gruberova, Neil Shicoff, Brigitte Fassbaender, Orchestra dell’Accademia Nazionale di Santa Cecilia, Giuseppe Sinopoli
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- “LIBIAMO NE’LIETI CALICI” (Brindisi)
[La Traviata / Act 1]
Composed by Giuseppe Verdi
Libretto by Francesco Maria Piave
Arrangement by Morgan Pochin
Performed by James Morgan, John Georgiadis, Ita Herbert, Graeme Scott, John Heley, Ronnie Hughes, Nuala Willis, John Rawnsley, Melodie Waddingham, Cynthia Morey
Jennifer Adams-Barbaro, Cherith Millburn-Fryer
Justin Lavender, Richard Lea, Geoffrey Newman, Gregor Kowalski, John Farrington, Ian Jones, Sylvia Jones, Jenny Hill, Ann Mabey
Vivienne Ross, Miriam McLeod, Eileen Hamilton
Zoë Haydn, John Winfield and Martin Nelson
- “STRING QUARTET IN B FLAT MAJOR”
Op. 76 No. 4 “Sunrise”
- [Rigoletto / Act 3]
Composed by Giuseppe Verdi
Performed by John Georgiadis, Ita Herbert, Graeme Scott, John Heley, James Morgan and Ronnie Hughes
- “TOCCATA AND FUGUE IN D MINOR”
Composed by Johann Sebastian Bach
Arranged for piano and strings by Ferruccio Busoni and John Georgiadis
Performed by Léon Charles, John Georgiadis, Ita Herbert, Graeme Scott and John Heley
- “VISSI D’ARTE”
[Tosca / Act 2]
Composed by Giacomo Puccini
Libretto by Luigi Illica and Giuseppe Giacosa
Performed by Dame Gwyneth Jones and Adrian Müller
- “THREE LITTLE MAIDS FROM SCHOOL”
[The Mikado / Act 1]
Composed by W.S. Gilbert and Arthur Sullivan
Performed by Cynthia Morey, Melodie Waddingham, Nuala Willis, and Adrian Müller
- “UNDERNEATH THE ARCHES”
Written by Bud Flanagan and Chesney Allen
Performed by Trevor Peacock, David Ryall and Jack Honeyborne
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- “BELLA FIGLIA DELL’AMORE”
[Rigoletto / Act 3]
Composed by Giuseppe Verdi
Libretto by Francesco Maria Piave

Composed by Joseph Haydn
 Arranged by Barney Pilling and Yann McCullough
 Performed by John Georgiadis, Ita Herbert, Graeme Scott and John Heley

Performed by Dame Joan Sutherland, Huguette Tourangeau, Luciano Pavarotti, Sherrill Milnes, Martti Talvela, London Symphony Orchestra, Richard Bonyng
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