



FLORENCE FOSTER JENKINS

PRODUCTION NOTES

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Certificate: PG

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SHORT SYNOPSIS

Set in 1940s New York, *Florence Foster Jenkins* is the true story of the legendary New York heiress and socialite who obsessively pursued her dream of becoming a great singer. The voice she heard in her head was beautiful, but to everyone else it was hilariously awful. Her "husband" and manager, St. Clair Bayfield, an aristocratic English actor, was determined to protect his beloved Florence from the truth. But when Florence decided to give a public concert at Carnegie Hall, St. Clair knew he faced his greatest challenge.

SYNOPSIS

In 1944, ageing heiress Florence Foster Jenkins is a highlight of the New York social scene. Generous patron of classical music in the city, and founder of the genteel 'Verdi Club', she and her English husband-cum-manager St. Clair Bayfield provide the city's elite with fabulous displays of *tableaux vivants*, starring, of course, Madame Florence herself.

Attending Carnegie Hall to hear the renowned soprano, Lily Pons, Florence is inspired to start singing again, deciding to take lessons - which the ever loyal Bayfield greatly encourages. Enter Cosme McMoon, a struggling young pianist to provide her accompaniment. It's his dream job!

Until he realises, of course, that despite considering herself a vocal phenomenon, Madame Florence can barely keep a tune. Still more confusing for McMoon, Florence and Bayfield have an unusual romantic arrangement - Bayfield is married to Florence, but lives with his girlfriend, Kathleen.

Florence decides to put on a private concert and Bayfield ensures – as he has done so often in the past – that the attendees are “true music lovers”: friends of Florence who are enraptured by the joy she radiates when performing. The concert is a huge success but when Florence decides to realise her dream of performing at Carnegie Hall, and gives a thousand tickets away to veterans returning from the war, Bayfield and McMoon have a potential crisis on their hands. Without being able to control the audience, can they protect the happy world they have created for Florence, a world of kindness and love where dreams can come true?

PRODUCTION NOTES

Stephen Frears, Meryl Streep and Hugh Grant team up for the first time on *Florence Foster Jenkins*, an inspirational, poignant, heart-warming comedy about love, music and the pursuit of dreams.

It was the glorious chasm between Florence Foster Jenkins' self-belief and her startling failings as a singer that immediately hooked writer Nicholas Martin. "I heard a song on YouTube," says the writer. "I was struck by the sincerity of her voice and I found it very moving, very funny and very sad. I kept going back to listen to it and wanted to find out about her life. It was then I realised the story of her journey to performing at Carnegie Hall would make a compelling musical film."

Researching into the life of Jenkins, Martin was struck by Florence's astonishing force of personality - "She was like the sun at the centre with all the planets in orbit around her" - and by her relationship with her "husband", St. Clair Bayfield, whose diaries revealed his deep love for Florence despite living with another woman. With the accompanist Cosme McMoon, the trio became the centre of New York artistic society, first with her eccentric Tableaux Vivants - which always featured Florence as the central artistic muse - and later with her infamous musical recitals.

"Florence was a significant character in art and music in New York during the Second World War and she gave a lot of money to support the arts, including the provision of musical instruments to underprivileged children" explains Martin. "She also introduced a lot of very wealthy people to the world of music and persuaded them to contribute financially to the support of music in the city. She gave 1000 tickets to her Carnegie Hall concert to the war veterans and many of them had the time of their lives. They apparently nearly died laughing as the evening was so brilliant and bizarre! But did Florence herself know how she really sounded? That's for the audience to decide."

Six months after beginning his research, Martin had a screenplay. “A friend told me producer Michael Kuhn knew a lot about music so we sent it to him. He liked it and Stephen soon followed. I said only one person can play Florence and that's Meryl Streep, otherwise we might just as well go home. I knew she loved music and I knew she loved iconic characters and I had a hunch she would go for it. When Michael rang me and said, congratulations you've got your movie; I knew what he meant immediately. It was a miraculous moment in my life! We had to wait for her to be available but that gave us time to really work on the script and made it much much better.”

The appeal of Martin's screenplay was immediate for Michael Kuhn. “When you read a script you're looking for something that's different and emotionally satisfying and I thought this was a mixture of funny and touching,” explains the producer. “I couldn't imagine anyone but Meryl Streep playing the part of Florence, so the next thing was to ask how would we get to Meryl. We had to get someone who she was likely to want to work with and Stephen embodies that having worked with many of the grandes dames of cinema - Judi Dench, Helen Mirren and so on - and I thought if he said yes we would have a reasonable chance. The thing I most admire about Stephen is that he never repeats himself so every film he does is a new adventure, he's always pushing forward to do something different and that's very admirable. He said right away that he would do it if Meryl would do it. So we sent it to her agent and she came back quickly and said she wanted to do it. It's often the case with good material that the film comes together quickly.”

“I read Nicholas Martin's script and thought this is good fun,” says Frears. “It was witty, entertaining and interesting. It was a good story; it had good relationships and good jokes - what more do you want? There is a famous recording of her and I was told that back in the 60s people used to play it at dinner parties. I heard the real footage of her singing on YouTube and it was gobsmacking and I just started to laugh! The recording is so hilarious and dreadful, but also touching and so affecting.”

The film came together extremely quickly as Frears comments: “Nicholas must have been amazed as we all just turned up and said yes - me, the producers, Meryl and Hugh. It doesn't usually happen as easily as that. But his screenplay is grown up, it's mature. Nicholas wrote with an eye to people having a good time so he was always conscious of entertaining people as he wrote it.”

Similarly, as soon as Cameron McCracken read the script at Pathe, he agreed to come on board to finance and distribute the film. It marked his fifth collaboration with Stephen Frears and his producer Tracey Seaward; his third with Meryl Streep; and his second with Michael Kuhn. “In many respects, the production felt like a family gathering and when Christine Langan came on board with BBC Films, the family was complete.”

Stephen Frears found Florence an engrossing character: “Florence was a rich woman, a socialite who did a lot for music during the war; she supported the renowned conductor Toscanini and was a philanthropist. She's always reminded me of Margaret Dumont, the actress - and comic foil - Groucho Marx used to chase after, just preposterous but touching at the same time. There were groups of people in New York who needed culture during the terrible times of the war and she kept people's spirits up by laying on these amateur evening. She sees Lily Pons, a French singer with an amazing voice, perform and she is inspired to take up singing again and have lessons – and then the true horror emerges! The central characters of Florence and Bayfield are ridiculous, touching and preposterous at the same time but they work well together. Bayfield was an unsuccessful actor when they met and clicked - he found a way to live and she found a man who loves her and looks after her even though he may be a philanderer, what more could she want? The central characters of Florence and Bayfield are ridiculous, touching and preposterous at the same time but they work well together.”

For her part Meryl Streep was familiar with Florence Foster Jenkins, but it was the prospect of working with Stephen Frears that most appealed

“I have a vague memory at my first year of drama school of people passing around a recording of Florence singing. I remember some sort of screech that we were all screaming about. Stephen called me and said ‘I have a part for you, it's the worst opera singer in the world’ and I was thrilled. I said yes before I read the script because I've always wanted to work with Stephen. He has a reputation among actors as someone you really want to work with.”

The calamitous singing aside, the story for Streep had a very tender core. “It's about a long and happy relationship between two people whose self-interest was equally served by the relationship as by their honest feeling and affection for each other. The story has so much real emotion to it.

“The real Florence Foster Jenkins was the ultimate club lady,” continues Streep. “Those were the days when the professions were not open to women so there were women of means who to keep themselves busy did charitable good works. Florence was a great patron of the arts in New York and that's how she moved up through the social echelons of society. She kept the musical life of the city alive - she underwrote concerts at Carnegie Hall and spread around the money she had inherited from her husband and father.”

More than just a philanthropist, however, Jenkins was also a woman determined to fulfill her true passion. “Florence was a person who kept something we all have when we are children - when you can't really do anything that well, but you hurl yourself into the imagining of it and take delight in the doing,” says Streep. “It's the purist meaning of the word amateur. She only sang for her friends and hand-picked audiences - the only exception being the Carnegie Hall performance - because she couldn't sing that well but she loved it and loved music and there's something of that delight in our script.”

Once Meryl Streep had committed Frears then went to Hugh Grant. “I told him I'd found something I thought he'd like, and he said yes within three days too,” he says.

“I’ve always thought he was a very, very good actor and a brilliant comedian and I like people who can play light comedy.”

The film marks the second collaboration between Grant and producer Michael Kuhn following their first over twenty years ago. “I haven't worked with Hugh since I first met him on “Four Weddings and a Funeral” in 1994. You don't succeed as a star of light comedy for such a long time or on such a scale without some deep seated ability - you have to be good at drama and you have to be good at comedy - and it was important that Bayfield be both touching and funny as that's the essence of this film. Hugh is a master at that; he's really impressive.”

“I was vaguely aware of Florence Foster Jenkins,” says Grant. “I remember years ago my cousin sent me this tape of the worst singer in the world and thinking it was up there in the funniest things I'd ever heard. But I wasn't doing much acting because I was involved in the “Hacked Off” press transparency campaign. One of our supporters is Stephen Frears and he used to come to some of our events and would say ‘We should do a film together’ and I’d tell him I wasn’t really acting any more. But he sent me Nicholas Martin’s script which was truly brilliant, genuinely funny and real and touching. Meryl Streep was already cast as Florence so I had to do it.”

Grant plays Foster Jenkins' “husband” and manager. “Bayfield is an impresario but he also has a wonderful sense of the absurd,” says Frears. “Florence and Bayfield live in a bubble and he was always very concerned to protect her and that the bubble shouldn't be pricked. I say she needed protecting but the truth is she played at Carnegie Hall and got away with it.”

“I was genuinely fascinated by Bayfield,” says Grant, “and I quite liked being him, which is not always the case with characters I’ve played. In real life and in the film, Bayfield is the illegitimate grandson of an Earl, a bit of a failure. He roamed the world being a failed actor and ended up in New York pretty penniless. And then he met Florence, an heiress who sponsored the musical life of New York, and they hit it off.

“I think he played up his aristocratic roots more than he should have as well as his bohemian actor thing and she fell for all that, but he was charmed by her and they became a double act and, even though they never formally married, they lasted as a couple for 30-40 years,” continues Grant. “He’s a man who is puffed up with false self-esteem based on Florence’s position and wealth and renown - he’s a man of straw - and I found that amusing. But it’s very obvious who wears the trousers in the relationship - Florence needs him when she’s performing, but ultimately she’s the one with the money.

He supports and protects her while she’s performing in concerts, which are not just bad, but hilariously bad. The key was to edit her audiences so that it is only people who will love and approve of her, people from her own musical societies and not the general public, who are invited. That way, she never gets to know just how bad she is.”

Working opposite Streep was, says Grant, “bloody frightening!

Not only is she a star, but she’s also probably the greatest screen actor ever in the history of the world. So there is this aura around her. It’s amazing to watch her, you feel like you are watching Leonardo da Vinci drawing; there is absolutely nothing she can’t do and the thing that struck me most was that every single take she did was completely different from the one before. She never thinks, Oh, I didn’t quite get that I’ll do it again better; it’s always re-invented each time and I was particularly impressed by that.”

“It was all frightening,” laughs Grant. “Working with Meryl Streep was obviously frightening and I was a little bit frightened of Stephen too as he’s got a bit of a reputation of making classy award-winning films, which is not really where I come from. I had to do a certain amount of serious acting in this and so it was all extremely intimidating for me. I ended up doing about a year’s worth of prep as we had to wait quite a while for Meryl to be available and it was the most prepared I’ve been for a film!”

The third character in the unique ménage that makes up the film is Cosme McMoon, Florence's piano accompanist. Simon Helberg, best known for the American television series "The Big Bang Theory" was cast in the role.

"Early on the film's composer Alexandre Desplat told me not to cast an actor who couldn't play piano at a high level," says Frears. "My casting director in New York said 'You want Simon Helberg'. I met him and realised how funny and brilliant he is. He met Meryl and she immediately adored him. You can sense the warmth and affection between them."

"It was a point of genius by the New York casting agent to think of Simon Helberg," concurs Kuhn, "as not only is he a really great comic actor, but also a really great pianist. We really lucked out with him because watching someone pretending to play the piano is really awful."

Helberg came to the film not knowing anything about the characters but the screenplay and the chance to work opposite Meryl Streep and Hugh Grant and with Stephen Frears sealed the deal for him. "When I read the script I ran the gamut of emotions. I laughed hysterically, I cried, I found it incredibly profound. It's about a love of music but also a love of life and how our own perception of life wins out however much it may be off key. It reminded me of a line in *Being There*, 'Life is a state of mind'. There's a purity to Florence, there's no cynicism, it's all for the music, she's a dreamer. And Meryl is one of the most charming people ever to exist so that combination is pretty irresistible."

Streep repays the compliment. "I didn't know much about him when we first met but we hit it off right away. He's so funny and smart. The movie comes alive when Simon is on screen as his character is seeing the movie from the audience point of view," she says. "We're very lucky to have Simon as he's a brilliant comic, but he can also play these very difficult piano pieces. Stephen was right we couldn't have done it without an actor who wasn't an accomplished pianist. He had the hardest job of all as he has to play difficult pieces as well as react to what's going on in the room. He's just brilliant."

He's so alive and the playing is impeccable; he never made a mistake which is astonishing.”

Hugh Grant adds: “Simon was a genius piece of casting. He was perfect for the role and on top of that he's a concert standard pianist! I hope people appreciate those are his hands playing the piano.”

Helberg was enchanted by the eccentricity of all the characters in the film, particularly McMoon. “They are these odd little flowers who bloom when Florence comes into their lives. She brings out all the best qualities in them. McMoon is a fish out of water and has no clue what he's entering into at all. He's fresh off the bus. He's a good piano player but perhaps not concert level. He finds out immediately he's entered the Twilight Zone and has no idea what is going on. He shares a love of music with Florence and there is no judgment in him, they both have an innocence. It's fun to watch him wriggle around and try and get out of performing at the concert...he's sweating a lot and that comes naturally to me.”

When it came to preparing for the shoot, Meryl Streep was required to master the art of singing badly. Streep trained as a singer and, as Stephen Frears points out, “to be able to sing badly you first have to be able to sing well”.

For the actress, it was a challenge she relished taking on. “I thought it would be a piece of cake as I can't really sing that well, but it was much more difficult,” says Streep. “First of all Florence tackled the most difficult arias in the canon of operatic diva performances - she does The Queen of the Night aria from Mozart's The Magic Flute and the Indian Bell Song from Lakme by Delibes. What makes it amusing is how close she comes - her voice approaches adequate - so it's just when it goes wildly off that it gets hilarious. What interested me was that she was almost there and in her mind's eye she was achieving it and that's what kept her going.”

Michael Kuhn saw this as the key to Streep's brilliance at capturing the character's essence. “Meryl said it wasn't about how appalling a singer Florence was, it was

about how close to being a good singer she became. That was very interesting and I think that's true. If she was so bad you couldn't bear to listen and she wouldn't have had any success, so it's the nearly getting it right that is the tease and that's what Meryl has really cracked. That is far more interesting than just being bad.”

Streep trained with vocal coach Arthur Levy, beginning with singing them as well as she could. “Then we went off into the landscape of mistakes,” she says. “I didn't think how Florence Foster Jenkins would have sang the arias I thought about how my Florence would have approached them. I remember hearing Irving Berlin playing his music and he was singing along and he was wildly off pitch! That made me think that maybe there's that disconnect even in very accomplished musicians.”

For Streep it was the poignancy of Jenkins' desire that struck a chord: “What's heartbreaking - and heartbreakingly funny - is the aspiration. You can hear her take a breath, just a little bit too late to hit the note, but you can hear the aspiration, the desire, the love of music and how close she comes - that's what's so great.”

The astonishing thing was how close Streep came to sounding like the real Florence. “The first extraordinary moment was when Meryl began working on her singing voice to find the character of Florence through the music. It was vital that we get a sense of the real Florence through the voice and one afternoon she sent a sound clip of her singing as Florence and I couldn't believe how she'd captured the tragedy and hilarity of Florence and I thought that's it we're fine, this is going to be great,” says Nicholas Martin.

“Despite a lifetime of lessons Florence still had a dreadful technique and does what all awful singers do which is force their voice,” says Martin. “She had this sub-glottal air pressure - which we describe as "defying medical science" in the film - where her chords didn't phonate freely and were tense the whole time. Occasionally she would hit a good high note so there was this mixture of quite nice singing mixed with absolutely dreadful stuff. She would sing in Russian, German, French and Italian even

though she couldn't pronounce any of the words, so she would bludgeon her way through with total confidence and absolute sincerity.”

Hugh Grant, for one, was confident Streep could pull it off with panache. “I knew Meryl would be brilliant as she's never been anything less than brilliant, but it did occur to me how difficult it would be to reproduce bad singing that isn't just bad singing but funny bad singing, as it would be easy to ham it up and go for laughs,” he says. “What makes the real Florence funny is that she really meant every word of it. The first time I heard Meryl do it was at the read through and it was sheer genius - she was giving it her all, believing in it, loving it but being unspeakably terrible.”

For Simon Helberg in the role of piano accompanist Cosme McMoon, the performance scenes proved a complex juggling game of acting and playing the piano. “Florence doesn't have a sense of rhythm or pitch so Meryl would intentionally stumble all over the place and I would have to follow her – it was a little like tandem rock climbing, a sort of mirroring exercise. Her job was insanely hard, to be almost right but just off enough that it makes you cringe.”

The process of achieving this delicate balancing act was made easier because Stephen Frears was at the helm.

“Stephen gives you great latitude in terms of performance,” says Streep. “But if he wasn't happy he would ask you to do it again, he just wouldn't tell you how to do it. He has the confidence of all the great directors that I've worked with, that there's no worry about whether they've made the right decision, they know it when they see it. That confidence gives actors the confidence to feel OK to give their all and expose themselves emotionally because you trust that he's there and he's got a really good eye. I really loved working with him.”

Frears' deceptively laid-back attitude also struck home with the cast. “Stephen is extraordinarily unopinionated for a director, which is rather nice,” says Hugh Grant.

“He doesn't want to talk about back story or motivation; he just lets you get on with it.”

For Simon Helberg, it was Frears's pace of work that impressed. “Stephen works incredibly fast so it's almost as though the film is a living being!” he says. “It's scary at first but it keeps it fun and alive. Stephen is totally collaborative but totally visionary; he's not confused about what he should do, but sometimes he'll ask what you think of the scene and it makes for a special atmosphere as everyone is trying to make the best film they can. He really understands about being a conductor; there's no constant tinkering, it's a well-oiled machine. He's self-deprecating; it's the balance of being serious about what you do, but not taking it too seriously.”

Filming took place in the UK, with Liverpool standing in for New York. The two main concert set-pieces were both filmed in London, Carnegie Hall at Hammersmith Apollo and the Ritz Carlton at the Park Lane Hotel. As Frears explains, “You couldn't make it in New York now as it doesn't look like the 1940s anymore.”

For production designer Alan Macdonald, the film was a creative pleasure. “1940s New York is like Christmas and birthdays come at once for a designer!”

Macdonald took inspiration for his designs from the eccentric interiors of Florence Foster Jenkins' own apartment in New York. “She was totally eclectic in her taste, ranging from priceless antiques to bric a brac,” he explains. “She was notoriously compulsive in her acquisition of furniture and paintings so that made me realise that the rooms had to be loaded with information. We chose a lot of the props in a totally random way to mirror her eccentricity and absurdity so the overall look is amusing and compelling. Meryl Streep visited the set just before we began shooting and had a few comments, which all made perfect sense. I pushed it a bit further and put in a few more eccentric pieces and photographs of composers and opera singers.”

Macdonald recreated the famed interiors of New York's Carnegie Hall in London's Hammersmith Apollo. "We had to completely obscure what was there as it had to be an accurate representation of Carnegie Hall."

Macdonald also had to recreate The Commodore Hotel where Florence's *tableaux vivants* were put on. "The first one we see was set in the Deep South with the Angel of Inspiration descending with Florence Foster Jenkins being lowered from the rafters wearing a pair of wings, which had a certain sophistication mixed with a quality of amateur dramatics – quite absurd," says Macdonald.

For Florence's performances in public at the Ritz Carlton Macdonald opted for the stunning art deco ballroom of London's Park Lane Hotel. "We added a tacky jewellery box effect for when the curtains opened," says Macdonald. "in contrast to the beautiful room around it. We were able to film there just before they started renovations and so we were more or less able to do what we wanted."

For the New York exteriors, the team used locations in Liverpool. "Everything at street level in New York is so completely different now that it's almost impossible to recreate 1940s New York," says Macdonald. "Interestingly all the ocean liners set off from Liverpool for New York so there was a cross pollination of architectural ideas." Consolata Boyle was brought on as costume designer. "Consolata is brilliant," says Frears. "I barely speak to her as you just know that what she's doing is dazzling. I've worked with her for 25 years and I'm very lucky."

"I was fascinated and enthralled by the character of Florence," says Boyle. "The film is about something I find really important – a love story between three people who love each other in particular ways, but also about the transformative effect of music. The simplicity of that thought was what I held onto and everything followed on from that."

Boyle approached the period through the characters. “It’s like starting from scratch even if you’ve worked in the period before,” she explains. “Florence’s extraordinary eccentricities and her coterie were a very particular thing; she lived and thrived in a very sealed off world. She dressed the same as when she was a girl before the various tragedies and darkness affected her life, so she kept the element of the child and the dressing up box in her clothes. Everything around her was in rather childish colours; it was a very protected world.

“She was a supreme performer so her performing clothes were gorgeously outrageous and she carried the flamboyance of her performance into her everyday clothes. Her costumes were high camp but with a softness so that she drew people in no matter how outrageous she looked. She had no sense of embarrassment about how she looked so people did not question it.”

Boyle had made several padded bodies for Streep to make her appear heavier and closer to the real Florence Foster Jenkins. “We had a lot of discussion early on about how we would express her inner emotions in her clothing. I worked incredibly closely with Meryl every step of the way. I also worked closely with Alan Macdonald so every costume worked in the physical environment.”

Boyle’s efforts certainly paid off. “Florence loved bizarre costumes and there seemed to be no end to her creativity,” says Martin. “I saw Meryl dressed as Florence for the first time in an enormous amount of jewellery, a tiara and shimmering robes and she just looked magnificent and extraordinary and I couldn’t quite believe it was happening as a result of a something I wrote!”

Michael Kuhn “Stephen Frears has a dictum that you just hire the best people and keep out of the way and I adhere to that. We have one of the best costume designers in the world, Consolata Boyle and production designer Alan Macdonald and his team, and a great cameraman in Danny Cohen and so you just try to keep out of their way and let them get on with it.”

Another key member of the behind the scenes team is composer Alexandre Desplat. “Florence Foster Jenkins” marks Desplat’s fourth collaboration with Stephen Frears. This was a subject Desplat could not resist. “For a composer the subject of how well or badly you sing is very exciting,” he says. “I knew the balance between emotion and drama would be special.”

Desplat had to create a score that would complement and work with the original music in the film, a challenge he took on board with gusto. “There's a lot of existing music in the film and it's a matter of cutting through that so the score doesn't interfere. I often try purposefully not to write a score that is faithful to the music of the film's era but with this film the music was very important to the story. It gave me an opportunity to find another angle that would not interfere with the classical recordings of Florence Foster Jenkins - so I created a score with a mix of jazz of the 1940s with orchestral texture on top that could play around the existing music. I wanted to reflect the love story between Bayfield and Florence, Florence's love of life and music and the comedy and it took a while to find these three elements.”

Desplat found a willing and talented collaborator in Meryl Streep. “We know Meryl can sing but nobody knows she can sing like an opera singer,” he says. “She's a fantastic singer with a huge range and she understands music and has a great feeling for it. And what is striking is that she can sing very, very well, but she can also sing a bit out of tune, which is very difficult. To pretend to sing badly you have to be a very strong musician. She's very precise and has done a remarkable job here.”

The film's musical set pieces were recorded live.

“Music is very inflexible,” says Frears on the challenges that this presented. “You can change dialogue. You can't change music as it has certain patterns and rhythms so you're always trying to work out the length of sequences.”

Simon Helberg adds: “We recorded the album at Abbey Road and then they threw it in the trash – it was more of a back-up and great practice and eased the tension when we

recorded live as there was an illusion of a back-up. Everything was recorded live, it was very complex and quite a process, but it's important to catch the energy”.

With filming complete, the team has high hopes for the film “It was heaven watching the film with an audience for the first time,” says Frears. “They laughed at more things than I expected them to. I think all the actors are wonderful and I was lucky to make this film with this cast and crew.”

Michael Kuhn agrees: “I think a story about an eccentric is not enough to make a good film. You need something more. Florence’s famous deathbed saying, “People may say I couldn’t sing, but no one can say I didn’t sing”, is a very profound thought - if you love something, you should do it, even if you're not very good at it. The film is also about kindness and about how a man who was down on his luck was given a life by this eccentric woman and in return she found someone to make her dreams come true. And all of us respond to someone who is “technicolor” when they come into our life as they light up our world.”

FLORENCE FOSTER JENKINS

Florence Foster Jenkins was born in Pennsylvania in 1868. A piano prodigy as a child, her musical ambitions as an adult were thwarted by her wealthy father's refusal to fund her studying abroad. She left home and, after a career as a piano teacher, settled finally in New York in 1900 when she decided to become a singer. In 1909 two events happened that would help her fulfil her dream: her father died, leaving her a considerable inheritance; and she met St. Clair Bayfield, an illegitimate son of an English earl and failed actor.

Florence took singing lessons and threw herself head first into the musical social circles in New York. She founded her own club, The Verdi Club, as well as joining several literary and historical clubs in the city where, as director of music, she produced and starred in popular *tableaux vivants* for select private audiences. Soon she was giving recitals of arias by Verdi, Mozart and Johann Strauss as well as lieder by Brahms, all accompanied by her pianist Cosme McMoon. Despite - or perhaps because of - her lack of singing talent, she attracted an enthusiastic following and her fame spread beyond the high society salons of the city.

Her triumph was her performance at New York's Carnegie Hall on 25 October, 1944. It sold out in just two hours and the ecstatic audience included such celebrities as song writer Cole Porter, composer Gian Carlo Menotti, and soprano Lily Pons. Florence died a few months later at the age of 76.

"People may say I can't sing," she said, "but no one can ever say I didn't sing."

* One of the most requested programmes from the Carnegie Hall archive is for the concert given by Florence Foster Jenkins

* The records she made for Melotone became their biggest seller

* One of David Bowie's 25 favourite vinyl recordings was Florence Foster Jenkins' The Glory of the Human Voice

* After Florence's death, Cosme McMoon turned to bodybuilding and became a competition judge until he passed away in 1980

*St. Clair Bayfield supported New York City's musical life and lived modestly until he died in 1967

CAST

MERYL STREEP – Florence Foster Jenkins

For almost 40 years, Meryl Streep has portrayed an astonishing array of characters in a career that has cut its own unique path from the theater through film and television.

Ms. Streep was educated in the New Jersey public school system through high school, graduated cum laude from Vassar College, and received her MFA with honors from Yale University in 1975. She began her professional life on the New York stage, where she quickly established her signature versatility and verve as an actor. Within three years of graduation, she made her Broadway debut, won an Emmy (for *Holocaust*) and received her first Oscar nomination (for *The Deer Hunter*). She has won three Academy Awards and in 2015, in a record that is unsurpassed, she earned a 19th Academy Award nomination for her role as The Witch in *Into the Woods*. Her performance also earned her Golden Globe and Screen Actors Guild Award nominations. Ms. Streep was most recently seen in the Diablo Cody-scripted *Ricki and the Flash*, directed by Jonathan Demme.

Ms. Streep has pursued her interest in the environment through her work with Mothers and Others, a consumer advocacy group that she co-founded in 1989. M&O worked for ten years to promote sustainable agriculture, establish new pesticide regulations, and ensure the availability of organic and sustainably grown local foods.

Ms. Streep also lends her efforts to Women for Women International, Equality Now, Women in the World Foundation, and Partners in Health.

She is a member of the American Academy of Arts and Letters, and has been accorded a Commandeur de L'Ordre des Arts et des Lettres by the French Government and an honorary César. She received the Lifetime Achievement Award from the American Film Institute, a 2008 honor from the Film Society of Lincoln Center, and the 2010 National Medal of Arts from President Obama. In 2011, Ms. Streep received a Kennedy Center Honor, and in 2014 the Presidential Medal of Freedom. She holds

honorary doctorates from Yale, Princeton, Harvard, Dartmouth Indiana Universities, the University Of New Hampshire, Lafayette, Middlebury, and Barnard Colleges.

Her husband, sculptor Don Gummer, and she are the parents of a son and three daughters.

HUGH GRANT – St. Clair Bayfield

Hugh Grant is an award-winning actor who has received acclaim for his work in a wide range of films, which have grossed more than \$2.5 billion combined worldwide. Most recently, Grant starred in Guy Ritchie's *The Man from Uncle* and Marc Lawrence's romantic comedy *The Rewrite*. Grant had multiple roles in the ambitious drama *Cloud Atlas*, from the Wachowskis and Tom Tykwer. He also lent his voice to the lead role of The Pirate Captain in the animated film *The Pirates! Band of Misfits*, and starred in *Did You Hear About the Morgans?*

His other credits include *Music and Lyrics*; *American Dreamz*; *Bridget Jones's Diary* and its sequel, *Bridget Jones: The Edge of Reason*; the ensemble comedy hit *Love Actually*; and *Two Weeks' Notice*. He won a Golden Globe Award and a BAFTA for his performance in *Four Weddings and a Funeral*, and was nominated for Golden Globes for his performances in *Notting Hill* and *About a Boy*. Among his many feature film credits are *An Awfully Big Adventure*, *The Englishman Who Went Up a Hill But Came Down a Mountain*, *Sense and Sensibility*, *Mickey Blue Eyes*, *Small Time Crooks*, and *Extreme Measures*, which he also produced.

In addition to his Golden Globe and BAFTA honors, Grant has been awarded The Peter Sellers Award for Comedy, Best Actor at The Venice Film Festival and an Honorary César Award.

Grant is on the board of the *Hacked Off* campaign.

SIMON HELBERG – Cosme McMoon

Simon Helberg currently stars on the hit Emmy and Golden Globe-nominated television series, *The Big Bang Theory*, for which he won the 2013 Critics' Choice Television Award for Best Supporting Actor in a Comedy Series and has been

nominated five times for a Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series.

As a filmmaker, Helberg made his feature film directorial debut in 2015 with *We'll Never Have Paris*, which had its world premiere at the 2014 South by Southwest Film Festival, went on to play the Newport Beach International Film Festival, where it won the Audience Award, and was the closing night film at the Edinburgh International Film Festival. Helberg wrote the script, stars as the lead, and co-directed the film with his wife – writer/director Jocelyn Towne.

Helberg's acting credits include the Academy Award-nominated films, *A Serious Man*, from Ethan and Joel Coen and George Clooney's *Good Night, and Good Luck*; as well as Todd Phillips' *Old School*, Christopher Guest's *For Your Consideration* and Joss Whedon's Emmy-winning *Dr. Horrible's Sing-Along Blog*.

Helberg is an accomplished pianist who attended NYU's Tisch School of the Arts where he trained at The Atlantic Theater Company.

He was born and raised in Los Angeles where he currently resides with his wife and two children.

REBECCA FERGUSON - Kathleen

Golden Globe nominated European actress Rebecca Ferguson first caught the attention of international audiences playing the iconic 'Queen Elizabeth' in the hit BBC/STARZ series *The White Queen*, and the next few months promise to firmly establish one to watch.

Rebecca is currently filming *The Snowman* alongside Michael Fassbender and Charlotte Gainsbourg. The film, directed by Tomas Alfredson follows the disappearance of a woman whose pink scarf is found wrapped around an ominous-looking snowman and is set for release in October 2017.

Rebecca has recently finished filming *The Girl on the Train*, in which she plays the role of 'Anna' opposite Emily Blunt, Luke Evans and Justin Theroux. The plot follows the story of a woman named Rachel, who goes on a train to London. She witnesses the "perfect" couple. Scott and Megan. But one day, havoc ensues this couple, and Rachel becomes involved in their drama/ murder mystery of Megan Hipwell. The film will be released in October in the US.

She was last seen starring in the latest instalment of the hugely successful *Mission Impossible* franchise *Mission Impossible: Rogue Nation*, for which she received a Critics Choice Award nomination. She took on the role of 'Ilsa Faust' opposite Tom Cruise, Simon Pegg and Jeremy Renner and will reprise her role in the next instalment.

In December 2014, Rebecca was seen in the role of 'Dinah' in Lifetime's television mini-series *The Red Tent*, based on Anita Diamant's bestselling novel of the same name. The two part drama tells the story of the twelve tribes of Israel as seen through Dinah's eyes. Rebecca starred opposite Minnie Driver, Iain Glen and Morena Baccarin. Also in 2014, Rebecca filmed the dual lead roles of 'Katya' and 'Lauren' in Shamim Sarif's *Despite The Falling Snow* with Charles Dance and Sam Reid. Set against the backdrop of Cold War Moscow, the story is of a female spy who steals secrets from an idealistic politician - and falls in love with him. The film is slated for release in late 2015.

In 2013 Rebecca took on the role of 'Erigenia' in Bret Ratner's *Hercules* starring alongside John Hurt, Dwayne Johnson and Ian McShane. She also completed filming Ridley Scott's *The Vatican* for Showtime, in which she starred alongside Matthew Goode, Kyle Chandler and Sebastian Koch. Earlier in 2013 Rebecca starred in the lead role of Elizabeth Woodville in the hit BBC drama series *The White Queen*. The ten hour epic was an adaptation of Philippa Gregory's vivid bestselling historical novel series "The Cousins' War", in which her co-stars include Max Irons and Janet McTeer. For her portrayal of Elizabeth Woodville Rebecca was nominated for a Golden Globe for 'Best Actress in a Miniseries or Television Film'.

Rebecca was born in Stockholm to a Swedish father and British mother. Rebecca grew up in Stockholm and attended Sweden's famous Music school – Adolf Frederick. Rebecca started her career at the age of 15 when she was offered the lead in a daytime drama series called *Nya Tider*. Other credits include the lead in Richard Hoberts' *One Way To Antibes* which won the audience award at the European Union Film Festival 2012 in Toronto. That same year she was also nominated as a Rising Star in Sweden. 2013 also saw the release of the highly anticipated Swedish indie *VI* which is directed by Mani Masserat.

Rebecca is fluent in both English and Swedish. She lives in Simrishamn, Sweden

NINA ARIANDA – Agnes Stark

Nina Arianda is a versatile actress, commanding both the stage and screen in a number of multi-faceted roles. A Tony Award Winner for “Venus in Fur”, a role which she originated Off-Broadway, she is the youngest actress ever to be nominated for back-to-back Tony's in consecutive years – “Born Yesterday” (2011), “Venus in Fur” (2012). More recently, Nina starred in Broadway's “Fool for Love”, the critically acclaimed Sam Shepard play. On the film side, Nina has played memorable roles in Woody Allen's *Midnight in Paris*, Tom McCarthy's film *Win Win*, Vera Farmiga's *Higher Ground*, and Brett Ratner's *Tower Heist*. Nina can also be seen starring in *Rob the Mob* opposite Michael Pitt, *Lucky Them* with Toni Collette, Ned Benson's *The Disappearance of Eleanor Rigby*, opposite James McAvoy and Jessica Chastain, and Barry Levinson's *The Humbling*, opposite Al Pacino and Greta Gerwig.

This year she can be seen in *The Adventures of Drunk*. In television, she has guest starred on *Horace and Pete*, *Master of None*, *Hannibal*, *The Good Wife*, *Hostages* and *30 Rock*.

ABOUT THE CREW

STEPHEN FREARS – Director

Unanimously regarded as one of Britain's finest directors, Stephen Frears has always embraced a wide variety of styles, themes and genres. He made his name in TV drama, working almost exclusively for the small screen in the first 15 years of his career. In the mid-1980s he turned to the cinema, shooting *The Hit* (1984), starring Terence Stamp, John Hurt and Tim Roth. The following year he made *My Beautiful Laundrette* for Channel 4, which crossed over to big-screen audiences and altered the course of his career. After directing its companion piece *Sammy And Rosie Get Laid* and the Joe Orton biopic *Prick up Your Ears*, he began working in Hollywood, with *Dangerous Liaisons* and *The Grifters* (for which he was Oscar-nominated) among his most notable titles.

Returning closer to home, he directed *The Snapper* and *The Van*; two Irish films based on Roddy Doyle stories and after a second spell of making American films (*The Hi-Lo Country* and *High Fidelity*) based himself largely in Britain. Frears showed his versatility with two vastly different movies: *Dirty Pretty Things*, a realistic account of immigrant life in London, and *Mrs. Henderson Presents*, a nostalgic backstage comedy-drama. For his 2006 film *The Queen* he was again nominated for an Oscar®. His subsequent films include *Chéri*, *Tamara Drewe* and *Muhammad Ali's Greatest Fight*, produced by HBO and *Philomena*, starring Judi Dench and Steve Coogan, which won one BAFTA, and was nominated for three others, along with three Golden Globe and four Oscar® nominations. Frears most recently directed *The Program*, with Ben Foster playing the role of Lance Armstrong.

MICHAEL KUHN – Producer

Michael Kuhn set up Qwerty Films in 1999 since when it has produced 11 feature films including:

Chris Smith's cult film *Severance*, *Kinsey*, *I Heart Huckabees*, *The Duchess* and *Suite Francaise*.

Kuhn set up Polygram Filmed Entertainment, a worldwide UK based film studio, in 1991. Between 1991 and 1998 Polygram produced and distributed over 120 films in

14 countries and employed over 1000 people. Its revenues exceeded \$1 billion and its films won 15 Academy Awards. Its diverse slate included *Four Weddings and a Funeral*, *Trainspotting*, *Dead Man Walking*, *Elizabeth*, *Notting Hill*, *Fargo* and *Mr Bean* among many others. Michael was awarded the Michael Balcon Award for his contribution to British cinema in 1999. Polygram was sold to Universal in 1999.

Michael was chair of the National Film and Television School for seven years and together with Peter Bazalgette built a new teaching block without recourse to public funding. His contribution was acknowledged with the award by Lord Attenborough of an honorary Fellowship.

He has served on the board of Robert Redford's Sundance Institute and in partnership with Viacom set up the Sundance Channel. He is currently a Board Member of Northern Ireland Screen and Chairs its Investment Committee, is on the Board of UK Jewish Film and chairs the Independent Cinema Office which supports independent exhibition throughout the UK.

TRACEY SEAWARD – Producer

Tracey Seaward has been instrumental in many interesting projects to hit audiences around the world, from producing the Oscar winning film *The Queen* to bringing the Queen and James Bond together for the 2012 Olympic Games Opening Ceremony,

Tracey was born in Hull and educated at Leeds, earning an Honorary doctorate from the University of Hull. Her first film credits were as Associate Producer on Barry Davis' 1990 film *Separation* followed by *The Silent Touch* (1992) directed by Krzysztof Zanussi. This was followed by *Nothing Personal* directed by Thaddeus O'Sullivan and *The Serpent's Kiss* (1995), directed by Philippe Rousselot; Pat Murphy's *Nora* (1998); Neil Jordan's *The Good Thief* (2000), Danny Boyle's *Millions* (2003); Fernando Meirelles' *The Constant Gardener* (2004); and David Cronenberg's *Eastern Promises* (2006). She has a long standing relationship working with Stephen Frears which started with the celebrated *Dirty Pretty Things* (2001), *The Queen* (2005) for which she won a BAFTA for Best British Film and an Academy Award nomination; *Cheri* (2008), *Tamara Drewe* (2009), and the celebrated *Philomena* (2013) for which she received a further Academy Award Best Film

nomination. Tracey was the co-producer on Stephen Spielberg's *War Horse* (2010), and in 2012 she once again collaborated with Danny Boyle as producer for him on the Opening Ceremony of the London 2012 Olympic Games.

Tracey was awarded 'Producer of the Year 2012' at the Women in Film & TV Awards.

Most recent films include *Genius* directed by Michael Grandage starring Jude Law, Colin Firth, Nicole Kidman and Guy Pearce; *The Program* directed by Stephen Frears starring Ben Foster, Chris O'Dowd and Dustin Hoffman.

Tracey is on the Board of Trustees for the charities: S.A.F.E (Kenya) and Behind the Scenes.; is actively involved in the work of The Good Chance Theatre, Calais supporting refugees' right to culture and freedom of expression; and is a supporter of His Holiness The Dalai Lama vision for peace and non-violence culminating in bringing His Holiness to Glastonbury in 2015.

NICHOLAS MARTIN – Screenwriter

Nicholas Martin worked as a journalist, contributing to The Sunday Times, The Guardian and various magazines, before graduating from the National Film and Television School as a screenwriting 1992. He wrote extensively for TV before writing Florence Foster Jenkins for Pathe. His television credits include *Between the Lines*, *Big Bad World* (which he created) and *Midsomer Murders*. He is currently working on *Muriel and Mr Gandhi*, a film script about Gandhi's visit to London in 1931 to attend the Round Table Conference.

CAMERON MCCRACKEN – Executive Producer

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

Immediately prior to his appointment at Pathe, Cameron was Director of Business Affairs at British Screen Finance (pre-cursor to the BFI) from 1997 to 2000.

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

Cameron has co-produced or executive produced over 45 films including: *The Queen* and *Philomena* (both directed by Stephen Frears); *Slumdog Millionaire* and *127 Hours* (both directed by Danny Boyle); *The Iron lady* (directed by Phyllida Lloyd), *Pride* (directed by Matthew Warchus) and *Selma* (directed by Ava DuVernay).

DANNY COHEN – Cinematographer

Cinematographer Danny Cohen has worked with a variety of directors including Richard Ayoade, Richard Curtis, Rupert Goold, Annie Griffin, Tom Hooper, Shane Meadows, Stephen Poliakoff and Dominic Savage on a number of feature films and television dramas.

Film and TV credits include *This Is England 1988*, *This is England 1986*, *This is England* and *Dead Man's Shoes* directed by Shane Meadows; *X+Y* directed by Morgan Matthews; Tom Hooper's *The King's Speech*, *Les Miserables*, *The Danish Girl* and *John Adams*; Oliver Parker's *Johnny English Reborn*; *Richard II* directed by Rupert Goold for the BBC; Dominic Savage's *Dive*; Adrian Shergold's *Pierrepont*; Steven Poliakoff's *Glorious 39* and *A Real Summer*; and Richard Curtis' *The Boat That Rocked*. Danny was nominated for a Best Cinematography BAFTA for lighting *Les Miserables*, an Oscar and a BAFTA for his work on feature film *The King's Speech*, and was also nominated for the BAFTA for Best Photography and Lighting: Fiction/Entertainment for his work on *Longford*. His most recent work includes Rufus Norris' *London Road* and Lenny Abrahamson's *Room*.

ALAN MACDONALD – Production Designer

Alan Macdonald is known as a regular key member of Stephen Frears' British-based team, having worked with him on *The Queen*, *Chéri*, *Tamara Drewe* and *Philomena* before the most recent *The Program*. His other films include *Love is the Devil*, *The Edge of Love*, *Kinky Boots*, the worldwide hit *The Best Exotic Marigold Hotel* and John Carney's upcoming *Sing Street*.

VALERIO BONELLI - Editor

In 2013 Bonelli started his collaboration with Stephen Frears for whom he cut the Oscar® nominated *Philomena*, he subsequently cut Frears' *The Program*.

Bonelli's feature film editing debut was in 2007 with *Hannibal Rising* directed by Peter Webber and produced by the legendary Italian producer Dino De Laurentiis. Since then Bonelli has worked on a range of feature films including *Incendary*, directed by Sharon Maguire, *Cracks* directed by Jordan Scott, *Cemetery Junction* directed by Ricky Gervais and Stephen Merchant, *The Cold Light Of Day* directed by Mabrouk el Mechri and Steven Knight's feature debut *Hummingbird*.

In 1999 Valerio started a long-term collaboration with the Oscar® winning film editor Pietro Scalia working closely as his assistant on several Ridley Scott films, *Gladiator*, *Hannibal*, *Black Hawk Down* and *The Martian* and as an associate editor on Rob Marshall's *Memoirs Of A Geisha*, as well as an assistant editor on Bernardo Bertolucci's *The Dreamers*.

Bonelli has also edited several award-winning theatrical and television documentary films, such as *Odessa...Odessa!* for director Michale Boganim. Other documentary credits include *The Importance of Being Elegant, Without Gorky* directed by Cosima Spender and he recently cut Cosima Spender's critically-acclaimed documentary *Palio*, about the oldest horse race in the world.

ALEXANDRE DESPLAT - Composer

One of the most sought-after composers in the film industry, Paris-born Alexandre is astonishingly prolific, with almost 150 titles to his credit. He has been Oscar-nominated eight times in the past nine years, for *Argo*, *The King's Speech*, *Fantastic Mr. Fox*, *The Curious Case of Benjamin Button*, *The Queen*, *Philomena* and *The Imitation Game* before winning in 2015 for his score for *The Grand Budapest Hotel*.

His most recent credits include the upcoming *Rogue Nation: A Star Wars story* and *The Light Between Oceans* as well as *The Danish Girl*, *Tale of Tales*, *Everything will be Fine* and *Suffragette*.

Other recent credits include *Unbroken*, *The Monuments Men*, *Suite Francaise*, *Venus in Fur*, *Godzilla*, *Zero Dark Thirty*, *Renoir*, *Rust and Bone*, *Moonrise Kingdom*, *A Prophet* and *Extremely Loud and Incredibly Close*. . His previous collaborations with Stephen Frears include *The Queen*, *Tamara Drewe*, *Cheri* and *Philomena*.

CONSOLATA BOYLE - Costume Designer

Consolata trained as a set and costume designer at the Abbey in Dublin, Ireland's national theatre. She has worked on eight films for Stephen Frears: *The Snapper*, *Mary Reilly*, *The Van*, *The Queen* (for which she received Oscar and BAFTA nominations and a Costume Designers Guild Award), *Chéri*, *Tamara Drewe*, *Philomena* (CDG nomination), and, now, *Florence Foster Jenkins*.

Her other credits include: *Testament of Youth* (with Alicia Vikander), *Miss Julie* (with Jessica Chastain), *Byzantium*, *The Iron Lady* (also starring Meryl Streep), *Angela's Ashes*, *The Winslow Boy*, *The Secret Rapture*, *Into the West*, and *December Bride*. US television includes: *The Special Relationship*, *Into the Storm* (Primetime Emmy nomination), and *The Lion in Winter*, for which she received a Primetime Emmy Award and a CDG nomination.

DANIEL PHILLIPS – Hair and Make-Up Designer

Award-winning hair and make-up designer Daniel Phillips studied at the London College of Fashion. He spent eight years at the BBC honing his craft in the make-up department, covering a host of period and contemporary film and studio based projects.

Recent film credits include *Tulip Fever*, directed by Justin Chadwick, The first and second *Best Exotic Marigold Hotel* films, directed by John Madden, *Two Faces of January*, directed by Hossein Amini, and *Dracula Untold*, directed by Gary Shore (for which he received a Saturn Award nomination). Other features include *Quartet*, directed by Dustin Hoffman, *Now is Good*, directed by Ol Parker, *The Duchess*,

directed by Saul Dibb (and for which he received a BAFTA nomination), *The History Boys*, directed by Nicolas Hytner, *Venus*, directed by Roger Michell and starring Peter O'Toole and Leslie Phillips, *The Queen* directed by Stephen Frears and starring Helen Mirren, for which he was nominated for BAFTA and BIFA awards, and *The Edge of Love*, directed by John Maybury and starring Keira Knightley, Sienna Miller and Matthew Rhys.

Television credits include *Falcon*, *Tsunami: The Aftermath*, *Britz* and *Bleak House*, for which he won an Emmy and the RTS award.

Daniel recently completed work on *Bastille Day*, directed by James Watkins and is currently working on Robert Zemeckis' Untitled World War Two drama, starring Brad Pitt and Marion Cotillard.

J. ROY HELLAND – Ms Streep's Hair and Make-Up Designer

Roy grew up in Southern California, the son of a building contractor and a hairdresser. Feeling more comfortable in a beauty salon than a construction site, Roy followed his mother's footsteps to beauty school and his California cosmetology license.

A child of the Saturday double, double feature at the movies, Roy also had aspirations to be a dancer/actor. However, as an adult he was too tall to be a dancer, and not talented enough to be an actor, so he and two friends became 'drag' performers. In the early Sixties they created a cabaret act called 'Jack and the Giants'. Roy was resident costumer, hair dresser and make up artist, dancer and "straight" man. Michael Greer was the writer comedian; and Jim Bailey, who could out-sing Barbra Streisand, Peggy Lee and Judy Garland, was the 'talent'. Successful, but with a limited audience, the trio disbanded. Roy went back to being a hairdresser and opened his own salon.

Supported by the business women who first met Roy in beauty school, the salon was soon fully booked. Successful but bored, Roy closed up shop after a few years to move to New York. He got a job in Kenneth's wig salon but gravitated to the theater. A friend from California who was appearing in a Broadway play introduced Roy to the show's hairdresser. Roy was invited to cover for the hairdresser. He was back in

show business. He traveled with a touring company and then took up residence at Joe Papp's New York Public Theater. Roy worked as hair and make up designer for 88 plays, among which was 'A Doll's House', starring Liv Ullmann, and 'Trelawny of the Welles', featuring Meryl Streep in her first New York stage appearance.

Liv Ullmann took him to Europe to work on three films with her. And it was the meteoric rise of Meryl Streep to leading actress of stage and film which afforded her the control to bring Roy into the American film industry. And now, with 60 film credits to his name on IMDb, an Emmy Award for his work on HBO's 'Angels in America', an Oscar & a Bafta for The Iron Lady, a how-to book entitled 'Special Features' published in 1985, Roy continues a career that has been guided by providence and generosity of friends.

PATHÉ AND **BBC FILMS** PRESENT
WITH THE PARTICIPATION OF
CANAL+ AND **CINÉ+**
A **QWERTY FILMS** PRODUCTION
A **STEPHEN FREARS** FILM

MERYL STREEP
HUGH GRANT

FLORENCE FOSTER JENKINS

SIMON HELBERG
REBECCA FERGUSON
NINA ARIANDA
DAVID HAIG
BRID BRENNAN
JOHN KAVANAGH
STANLEY TOWNSEND
ALLAN CORUNDER
CHRISTIAN MCKAY
JOHN SESSIONS

DIRECTED BY
STEPHEN FREARS

WRITTEN BY
NICHOLAS MARTIN

PRODUCED BY
MICHAEL KUHN
TRACEY SEAWARD

EXECUTIVE PRODUCERS
CAMERON MCCRACKEN
CHRISTINE LANGAN
MALCOLM RITCHIE

DIRECTOR OF PHOTOGRAPHY
DANNY COHEN B.S.C.

PRODUCTION DESIGNER
ALAN MACDONALD

EDITED BY
VALERIO BONELLI

MUSIC BY
ALEXANDRE DESPLAT

COSTUME DESIGNER
CONSOLATA BOYLE

MS. STREEP'S HAIR & MAKE-UP BY
J. ROY HELLAND

HAIR & MAKE-UP DESIGNER

DANIEL PHILLIPS

MUSIC SUPERVISOR

KAREN ELLIOTT

CASTING BY

LEO DAVIS

LISSY HOLM

AND

KATHLEEN CHOPIN

Florence Foster Jenkins	MERYL STREEP
St Clair Bayfield	HUGH GRANT
Cosmé McMoon	SIMON HELBERG
Kathleen	REBECCA FERGUSON
Agnes Stark	NINA ARIANDA
Phineas Stark	STANLEY TOWNSEND
John Totten	ALLAN CORDUNER
Earl Wilson	CHRISTIAN MCKAY
Carlo Edwards	DAVID HAIG
Dr. Hermann	JOHN SESSIONS
Kitty	BRID BRENNAN
Arturo Toscanini	JOHN KAVANAGH
Mrs Vanderbilt	PAT STARR
Mrs James O'Flaherty	MAGGIE STEED
Mrs Oscar Garmunder	THELMA BARLOW
Mrs EE Patterson	LIZA ROSS

Baroness Le Feyre	PAOLA DIONISOTTI
Mrs Patsy Snow	RHODA LEWIS
Lily Pons	AIDA GARIFULLINA
Augustus Corbin	DAVID MILLS
Carlton Smith	DAVID MENKIN
Corporal Jones	SID PHOENIX
Private Smith	TUNJI KASIM
Orlando Adams	CARL DAVIS
Microphone Engineer	LLOYD HUTCHINSON
Elevator Operator	RICHARD KILGOUR
Ernest Ziegler	JONATHAN PLOWRIGHT
Donaghy	JOSH O'CONNOR
Finkler	BRIAN FISHER
Stephen Foster	STEFAN BEDNARCZYK
Stagehand	NATHAN OSGOOD
Stagehand 2	CAOLAN BYRNE
Newspaper Vendor	JOHN GUERRASIO
Colonel	EWAN STEWART
Chuck	GREG LOCKETT
Gino	CAMERON CUFFE
Pearl	GEORGINA MORTON
Edgar (Diner)	JAMES SOBOL KELLY
Antonio	DAR DASH
Brooklyn Man	GRANT GILLESPIE
Tallulah Bankhead	NAT LUURTSEMA
Archie The Doorman	PHILIP ROSCH
Edgar Booth Cunningham, Jr.	ELLIOT LEVEY
Clifford B. Thornton III	DANNY MAHONEY
Piano Tuner	SIMON MARKSON

Cole Porter
Wag Woman
Florence's Dresser
Cobin's Gang

MARK ARNOLD
ADELE SMITH KENNEDY
JENNY HAWKINS
HALLAM RICE-EDWARDS
VICTORY MARBURUTSE
ROSY BENJAMIN
OLIVER KING
JAMES WALLACE
CHARLES STREETER
ANDREW SLOANE
MADELEINE KNIGHT
STEPHANIE LANE

NICHOLAS MARTIN
NICHOLA MARTIN
TERRY DAVIES
GEORGE WALKER
SAMANTHA KNOX-JOHNSON
RACHEL PLOSE
TANIA BLUNDEN
ADAM GASCOYNE
PETER LINDSAY A.M.P.S.
BECKI PONTING
IAN WILSON
GERARD MCCANN
MIKE DOWSON
DAFYDD ARCHARD
KARENJIT SAHOTA
JEANNA MORTIMER

Associate Producers

Music Director
First Assistant Director
Unit Production Manager
Financial Controller
Post Production Supervisor
VFX Supervisor
Production Sound Mixer
Supervising Sound Editors

Supervising Music Editor
Re-recording Mixers

First Assistant Editor
Second Assistant Editor

Supervising Art Director
Set Decorator
Art Directors

Construction Manager
Standby Art Director
Assistant Art Director
Concept Artists
Illustrator
Storyboard Artist
Art Department Assistant
Art Department Runner
Production Buyer
Assistant Production Buyer
Assistant Set Decorator
Senior Graphic Designer
Graphic Designers

Production Co-ordinator
Assistant Production Co-ordinator
Senior Production Secretary
Production Secretary
Production Assistant
Production Intern
Location Co-ordinator
Liverpool PA
Glasgow PA
Assistant to Ms. Seaward & Mr.
Frears

PATRICK ROLFE
CAROLINE SMITH
CHRIST WYATT
GARETH COUSINS
DAN CRANDON
LAURA CONWAY-GORDON
AOIFE WARREN
ELO SOODE
CHARLIE COBB
BRENDAN HOUGHTON
HANNAH WEISSLER-LEAS
EMILY CONNELL
SARAH PAGE
LETTIE GRUMBAR
TERENCE BLACK
SARAH PASQUALI
CHRIS ROSSER
KELLIE WAUGH

HALLAM RICE-EDWARDS
GEORGIA HUME
CHLOË DONALDSON
FLORENCE CARSWELL-CATLING
BEHNAM TAHERI
ANTHONY HENEINE
ELIZABETH SMALL
KERRY FLETCHER
CALUM WILLIAM HART
BRADLEY PORTER

Personal Assistant to Mr. Frears
Post Production Coordinator

LINDA DREW
CHARLOTTE DEAN

Script Supervisor

SUE HILLS

A Camera Operator /
Steadicam Operator

IAIN MACKAY A.C.O.
DANNY COHEN B.S.C.

B Camera Operator

IAIN STRUTHERS

Camera 1st Assistant – A Cam

RYAN KING

Camera 2nd Assistant – A Cam

ADAM COLES

Camera 1st Assistant – B Cam

DEAN MURRAY

Camera 2nd Assistant – B Cam

JORDAN HALSTEAD

Camera Trainees

RUY DE CARVALHO

Key Grip

ALEX MOTT

B Camera Grip

MICHAEL WACKER

Trainee Grip

PETER HAYLEY-BARKER

DIT

ANTHONY BAGLEY

DIT Trainee

JONATHAN PETTS

Video Assist

PACU TRAUTVETTER

On Set Video / DIT Assistant

SEAN WALKER

Key Second Assistant Director

OLIVIA LLOYD

Crowd Second Assistant Director

JOE BARLOW

Third Assistant Director

JASON RICKWOOD

FFJ Stand-In

NICOLE ROSSA

Bayfield Stand-In

SAM HARE

McMoon Stand-In

JAMES DAVIES

Crowd Production Assistant
Floor Runners

Base Runner
Cast Production Assistants

First Assistant Accountant
Second Assistant Accountant
Accounts Assistants

Post Production Accountant
Assistant Post Production
Accountant

Supervising Location Manager
Location Manager
Location Manager Liverpool
Assistant Location Manager
Liverpool
Location Manager Glasgow
Assistant Location Manager
Glasgow
Unit Manager
Assistant Location Manager
Location Assistant

First Assistant Sound
Second Assistant Sound
Sound Trainee

GIANPIERO VANNUCCI
JODY WILTSHIRE
ANDREW MCKENZIE
OLIVIA GRANT
SIGGY STONE
TOM LUDLAM

BETTY AINSLIE
SOO WALL
PETER STAINTHORPE
PETRA TURONOVA

TARN HARPER
POLLY WILBY

ADAM RICHARDS
DARAGH COGHLAN
ANTONY CLARKSON
GERRIT WOLTMANN
BEVERLEY SYME
PETE MURPHY
DAVID BELL
JEREMY DECOURSEY
PAIGE COPSEY

KATE MORATH
MIKE TAYLOR
TOM WHETMORE

Costume Supervisor
Assistant Costume Designer
Personal Costumer to Ms. Streeep
Principal Standby Costume

MARION WEISE
ROSIE GRANT
JENNY HAWKINS
MARTIN CHITTY
YASEMIN KASCIOGLU
LIZZIE MOUL
VIDYA KRISHNAMURTHY
KLAIRE JAMIN
SALLY CRAM

Crowd Co-ordinator
Costume Buyer
Junior Costume Co-ordinator

Costume Fitters

DEE CHURCHFIELD • SALLY CREES • YANNICK GONDRAN • ASHWIN MAKAN
MARIA SMITH • WYN VAUGHAN-HUMPHREYS • DAVID WHITEING

Trainee on the Principal Truck
Trainees with the Crowd

FRANCES ROUGHTON
LORRAINE SIBANDA
BETHANY CROSS

Costume Dailies

VIVEENE CAMPBELL • JASON GILL • SELENE PEARSON
FRANCIS PONISI • BONNIE RADCLIFFE

Costume Department Driver
Additional Costume Trainee
Costume Assistant in Los Angeles
Ms. Steep's costumes Made by
Ms. Steep's Costume Props /
Theatrical Headdresses Made by
Ms. Streeep's Shoes Made by

IAN HUCKLE
LAURA METCALFE
MARIA TORTU
JANE LAW
ROBERT ALLSOPP
LA DUCA

Costume Makers

**CHRIS KERR • SEAN O'FLYNN • KIRSTIE ROBINSON • KEITH WATSON
CLARE RAMSELL • ANGELA SANTOS AT ANGELS • HILARY MARSCHNER**

Research by **ANNIE SULZBERGER
RICHARD SALE**

Hair & Make Up Artists **BEVERLEY BINDA
TAPIO SALMI**

Crowd Hair & Make Up Supervisor **LOU SHEPPARD**

lists

**ING • ANDREA CRACKNELL
JOSE • JON HENRY GORDON
AINES**

Make Up Artists **LOUISE YOUNG
NICOLA MATTHEWS**

Hair & Make Up Artists

**KAREN COHEN • SULA LOUIZOU • LAURA SCHIAVO
SHARON O'BRIEN • SARAH DICKINSON**

Crowd Hair & Make Up Trainees **EMMA TOMLINSON
CHLOE PYNE**

Ms. Streep's Wigs made by **PETER OWEN'S BRISTOL LTD.**

Casting Associate **VICTORIA BEATTIE**
Dialect Coach **PENNY DYER**

Property Master **ALAN BAILEY**
Property Storeman **MIKE RAWLINGS**
Chargehand Standby Props **CAMPBELL MITCHELL**

Standby Props	STUART HEADLEY-READ
Chargehand Dressing Props	MICHAEL POVEY
Dressing Props	GAVIN GRANT
	DEAN FISHER
Dressing Props Junior	JAMES GUNN
Choreographer	LUCIE PANKHURST
Associate Choreographer	SUZANNE THOMAS
Conducting Coach	DAVID BROPHY
Stunt Co-ordinators	EUNICE HUTHART
	JO MCLAREN
Fight Arranger	ROY TAYLOR
Stunt Wire Rigger	GRANT WIESINGER
Stunt Performer	BONNIE PARKER
Gaffer	PAUL MCGEACHAN
Best Boy	STEVE ROBERTS
Dimmer Op	CHRIS GILBERTSON
Electricians	ADAM SLATER
	THOMAS TANN
HGV / Electrician	STEVE WALSH
Genny Op / Electrician	DANNY MCGEE
Rigging Gaffer	GARRY THOMSON
HOD Electrical Rigger	GUY COPE
Electrical Riggers	TONY CARDENAS
	NEIL DENGEL
	JIM ALLEN

Action Vehicles Supplied by **REEL VEHICLES LTD.**
Vehicle Co-ordinator **GARY WEEKES**
Vehicle co-ordinator Assistant **BEN WEEKES**
Drivers **BILLY ROWE**
LYNFORD FLYE

Clearances by **CLEARLY NOVA LTD.**
JO STEDALL
Clearances Assistant **ROWAN LAIDLAW**

Construction Company **HEDGEHOG CONSTRUCTION LTD.**
HOD Construction **TIM POWIS**
Chargehand Carpenters **CLINT HELYER**
MARK WALLIS

Carpenters

AARON DAVIS • BEN RAI GREEN • CARADOC CURTIS-ROUSE
GEORGE AUGSBURGER • JO WATTS • PAUL RIGBY • RICHARD MASON
TOM NEWTON-CHANCE • JOSH ROOD • SEB PALMER
STUART VERITY • RAY BELL-CHAMBERS

Stagehands **PAUL PEERS**
JOSH BELL-CHAMBERS
TOBY BELL-CHAMBERS
HOD Scenic Painter **CLARE HOLLAND**
Supervising Scenic Painter **NIGEL KIRK**
Chargehand Painter **JOE VASSALLO**

Scenic Painters

JO HALL • JONNY HEXT • ANDREA BOND
TERESA KELLY • JASON LINE

Painters

**AL BAKER • JET HILLS • ROB SARGENT
KRZYSTOF SZDLOWSKI • TESS SCOTT • RACHEL ALTHERTON**

Supervising Plasterer **JAMIE POWELL**
Construction Riggers **SCOTT GILL**
MARK RICHARDS
Standby Carpenter **GARRY MOORE**
Standby Rigger **BRENDAN FITZGERALD**
Standby Painter **MAL ZAWADZKI**
Construction Nurse **JULIE BURNHAM**

Special Effects Equipment Provided **MARK HOLT LTD.**
by **MANEX EFREM**
Special Effects Supervisor

Technicians

MARLENE SUTER • ANGELO STAFFIERO

bowser **PETER MAWHOOD**

Unit Publicist **EMMA DAVIE**
Unit Stills Photographer **NICK WALL**
EPK **ALBERT SHARPE at PREMIER PR**

Health & Safety **JHA SAFETY**
Health & Safety Advisor **MICK HURRELL**
Unit Nurse **RACHEL KING**

Caterers **RED CHUTNEY LOCATION**
Red Chutney HOD **CATERING**
Manager **FIONA GILBERT**
Chefs **LAURA WINGATE**
BARRY FALL
WAYNE SMITH
MARTYN WATSON

Catering Assistants **PAUL BURGESS**
LEWIS SMITH

Transport Captain **BARRIE WILLIAMS**
Driver to Mr. Frears **JEFFREY HUDSON**
Driver to Ms. Streep **COLIN MORRIS**
Driver to Mr. Grant **FERGUS COTTER**
Driver to Mr. Helberg **HASSAN BLAL**

Unit Drivers

LOUISE CORNWELL • GRAHAM ASHLEY • GLENN CHARTER • PETER MERCER

Production / Rushes Driver **CLIVE KING**
Minibus Drivers **PERRY CASHMAN**
TONY GREEN

Facilities and Trucks provided by **TRANSLUX**
Facilities HOD **PETER WALCZAK**
Genny OP / OSM **PAUL MAHONY**

Facilities Crew

DANTE GALLO • PHIL HART • DANIELA DOBRIN • SHADENE LAWLER

Tech HOD **DECLAN LAMBERT**
Tech Genny OP **GREG THOMAS**
Tech Crew **RACHEL LYDIATE**
Security Supplied by **ABOVE THE LINE**
SET ASSISANCE AND SECURITY
Head of Security **RYAN LOCKE**

Security Operatives

STEVE SORBY • DARREN "DARZY" WHITE • ROD MARSH • TANISHA ELLIS

Visual Effects by **UNION**

VFX Producers	TIM CAPLAN NOGA ALON STEIN
Digital Effects Supervisor	MERVYN NEW
Visual Effects Line Producer	INÉS LI YING
Visual Effects Co-ordinators	JENNY KING HELEN STEETER
CG Supervisor	LUCA ZAPPALA
Lead Compositor	AGUEDA DEL CASTILLO

CG Artists

GARETH STEVENSON • BEN WILSON • MARK HONER • ADAM REDHEAD

Compositors

IAIN READ • TASKIN KENAN • MATTHEW CHAN • MARTA CANAVATE
LEWIS WRIGHT • SUSANNA RICCIO • DAN VICTOIRE
DILLAN NICHOLLS • TJ SINGH • BENITO SANZ
CHARLES BRELAUD • FERNANDO GUERRERO RODRIGUEZ

Camera Track	ALEXANDER HA ELLIOT SHAKER
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Roto Artists

LAURA COUMBE • OLIVIA BERESFORD • NICCI GELNAR
LINDA SPAGGIARI • TIAGO FARIA

VFX Editor	EDD GAMLIN
Production Assistant	ELLIOT MANDER
VFX Pipeline Developer	STEVEN KING
Runner	LINDSEY LO PRESTI

Sound Effects Editor	PHIL LEE
Foley Mixer	ADAM FIL MÉNDEZ
Foley Artist	ANDREA KING
Foley Editing	HUGO ADAMS

ADR Mixer **MARK APPLEBY**
Sound Mix Technicians **MAX WALSH**
WILLIAM MILLER
Re-recorded at **TWICKENHAM STUDIOS**

Digital Intermediate by **GOLDCREST POST PRODUCTION**

Digital Colourist **ADAM GLASMAN**
Digital On-Line Editors **SINÉAD CRONIN**
DANIEL TOMLINSON
RUSSELL WHITE
Head of Production **ROB FARRIS**
Digital Intermediate Producer **JONATHAN COLLARD**
Assistant Digital Intermediate **GEMMA MCKEON**
Producer **MARIA CHAMBERLAIN**
Digital Intermediate Assistant **DIANA VASQUEZ**
Colourists

Digital Film Bureau
TOM CORBETT • GEORGINA CRANMER • GIANLUCA FERRARI
LAWRENCE HOOK • TIMOTHY P JONES • GORDON PRATT

Head of Department **PATRICK MALONE**
Commercial Director **MARTIN POULTNEY**
Digital Intermediate Technologist **LAURENT TREHERNE**
Head of Data Management **PETER COLLINS**
Senior DI Administrator **NEIL HARRISON**

Dailies by **PINEWOOD DIGITAL**
Dailies Producers **THOM BERRYMAN**
JAMES CORLESS
Digital Lab Operators **MAIMUNAH YAHKUP**
ADAM MCHATTIE
LUKE MOORCOCK

Main and End Title Design	MATT CURTIS
Music Composed and Conducted by	ALEXANDRE DESPLAT
Music Orchestrated by	ALEXANDRE DESPLAT
	MARK GRAHAM
Music Recorded and Mixed at	ABBEY ROAD STUDIOS, LONDON
Score Recorded and Mixed by	PETER COBBIN
Score Edited and Mixed by	KIRSTY WHALLEY
Assisted by	LEWIS JONES
Streamers Operator	JAMES BELLAMY
Programming	ROMAIN ALLENDER
Score Coordinator	XAVIER FORCIOLI
Vocal Coach	ARTHUR LEVY
Orchestra Contractor	ISOBEL GRIFFITHS
Assistant Orchestra Contractor	SUSIE GILLIS
Orchestra Leader	THOMAS BOWES
Solo Pianist	FRÉDÉRIC GAILLARDET
Drums	JEFFREY BOUDREAUX
Double Bass	RICCARDO DEL FRA
Music Preparation	DAVID HAGE for DAKOTA MUSIC
On-Set Music Recorded and Mixed by	ANDREW DUDMAN
Assisted by	JOHN BARRETT
	STEFANO CIVETTA
	COLIN RAE
On-Set Music Copyist	ANDREW BROWN for
On-Set Orchestra Contractor	LONDON METROPOLITAN
	ORCHESTRA
On-Set Singers Contracted by	JENNY O'GRADY for
	METRO VOICES and MAG
	SHEPHERD
Midi Piano Editor	NEIL STEMPEL
On-Set Pianos provided by	MARKSON PIANOS
On-Set Tuner	MARK KEEN

"Oh! Susanna"

Written by Stephen Foster
Performed by Carl Davis & Stefan
Bednarczyk
Arranged by Terry Davies

"Lakmé – Bell Song"

Written by Léo Delibes
Performed by Aida Garifullina
Arranged by Terry Davies
Aida Garifullina appears courtesy
of Decca Classics

"The Swan"

Written by Camille Saint-Saëns
Performed by Simon Helberg

"Biassy"

Written by Alexander Pushkin &
Count Alexis Pavlovitch
Based on Prelude 16 by J.S. Bach
Performed by
Meryl Streep & Simon Helberg
Arranged by Terry Davies

"Chorus of the Hebrew Slaves"

Written by Giuseppe Verdi
Performed by Leon Michener

"It's A Sin to Tell a Lie"

Words & Music by Billy Mayhew
Performed by David Mills
Published by Francis Day & Hunter Ltd,
EMI Music Publishing Ltd

"Like A Bird"

Written by Cosmé McMoon
Performed by
Meryl Streep & Simon Helberg
Arranged by Terry Davies
By Kind Permission of
The McMunn Estate

"Take It Easy"

Words & Music by Dorothy Fields
& Jimmy McHugh
Performed by Fats Waller
Licensed Courtesy of
Sony Music Entertainment Inc.
Published by EMI Robbins Catalog Inc,
Sony/ATV Harmony

"Ride of the Valkyries"

Written by Richard Wagner
Arranged by Terry Davies

"Hungarian Rhapsody No 2"

Written by Franz Liszt
Performed by
Jonathan Plowright

"Lakmé – Bell Song"

Written by Léo Delibes
Performed by
Meryl Streep & Simon Helberg
Arranged by Terry Davies

"The Musical Snuff Box"

Written by Anatoly Liadov
Performed by
Meryl Streep & Simon Helberg
Arranged by Terry Davies

**"Adele's Laughing Song
(Mein Herr Marquis)"**

From "Die Fledermaus"
Written by Johann Strauss II
Operetta written by
Karl Haffner & Richard Genée
Translated by Lorraine Noel Finley
Performed by
Meryl Streep & Simon Helberg
Published by Chester Music Ltd
trading as G. Schirmer

"Sing, Sing, Sing"

Words & Music by Leon Berry,
Andy Razaf & Louis Prima
Performed by Benny Goodman
Licensed Courtesy of
Sony Music Entertainment Inc.
Published by
Keith Prowse Music Publishing Co
Ltd/
EMI Music Publishing Ltd

**"Sarabande from Partita No. 2
for Solo Violin"**

Written by Johann Sebastian Bach
Performed by Lucy van Dael
Licensed Courtesy of
Naxos Rights US Inc.

"Brahms: Wiegnelied, Op.49 No.4"

Written by Johannes Brahms
Performed by
Anne Sofie Von Otter, Bengt Forsberg
Licensed Courtesy of
Deutsche Grammophon GmbH
Under licence from
Universal Music Operations Ltd

"Prelude in E Minor"

Written by Frédéric Chopin
Performed by Simon Helberg & Meryl
Streep

**"Der Hölle Rache Kocht in Meinem
Herzen"**

(Queen of the Night's Aria)
Written by Wolfgang Amadeus Mozart
Performed by Meryl Streep & Simon
Helberg
Arranged by Terry Davies

"The Musical Snuff Box"

Written by Anatoly Liadov
Performed by Florence Foster Jenkins
Licensed courtesy of
Sony Music Entertainment Inc.

"Lakme-Bell Song" Lily Pons; Courtesy of Sony Music Entertainment

"Valse Caressante"

Written by Cosmé McMoon
Performed by
Meryl Streep & Simon Helberg
Arranged by Terry Davies
By Kind Permission of
the McMunn Estate

"Charlie's Prelude"

Written by Louis C. Singer
Performed by John Kirby
Licensed courtesy of
GHB Jazz Foundation
Published by
Universal/MCA Music Ltd

**"When I Have Sung
My Songs to You"**

Written by Ernest Charles
Performed by Meryl Streep
Published by Chester Music Ltd
trading as G. Schirmer"

Soundtrack available on Decca Classics

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Alexander Turnbull Library, Wellington, New Zealand

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Yale Center for British Art, Yale Art Gallery Collection,

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POMPEI SHOES • SOPHIE MILLARD JEWELLRY
UNITED AMERICAN COSTUME CO. • WESTERN COSTUME COMPANY

Wigs Supplied by
Extras Casting
ADR Voice Casting
Prop Transport
Minibuses Provided by
International Shipping
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Dolby Consultant

RAY MARSTON WIG STUDIO LTD.
UNIVERSAL EXTRAS
DANN FINK and BRUCE WINANT
JOE WEBB
ECH MINIBUS SERVICES
DYNAMIC INTERNATIONAL
SAPEX
ROB HUCKLE

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KEVIN O'SHEA
GALLAGHER ENTERTAINMENT
STEVE JOBERNS
SHIPLEYS LLP

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CHARLES MOORE
ALEXANDER LEA

PATHÉ

Deputy Managing Director
Head of Physical Production
Finance Director
Head of Theatrical Distribution

PIERRE DUPLESSIS
FIONA MCGUIRE
JAMES CLARKE
LEE BYE

CHRIS BESSELING • VALERIA BULLO • ELIOT MARTIN DOMINGUEZ
SOPHIE GLOVER • GURSHARN KHAIRA • SONIA MAZUREK
JOHN MCGRORY • AMINA MUNEER • JACK MYLES • LEN ROWLES
WAIHUN TANG • LLOYD VANSON • COLLEEN WOODCOCK

Senior Business Manager
Head of Legal and Business Affairs
Legal and Business Affairs Manager
Marketing Executive
Legal and Production Assistant

MICHAEL WOOD
ZOE BROWN
NADIA LACHMAN
JACQUI BARR
RUTH SANDERS

INTERNATIONAL SALES – PATHÉ INTERNATIONAL
MURIEL SAUZAY • MAYALEN DE CROISOEUIL • AGATHE THÉODORE

QWERTY FILMS

Associate Producer
Assistant to Michael Kuhn
Intern

OLIVER KASSMAN
ROXANE BARSKY
JAKE KUHN

With Special Thanks To
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JONATHAN POWELL • KATHLEEN WALSH • SIMON MARKSON
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**WHISTLING ANDREW O'HAGAN
CARNEGIE HALL
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