



THE WEINSTEIN COMPANY

PHILOMENA

Production Notes



Publicity materials are available at:
twcpublicity.com

Running Time: 98 Mins
MPAA Rating: PG-13

SHORT SYNOPSIS

Based on the 2009 investigative book by BBC correspondent Martin Sixsmith, *The Lost Child of Philomena Lee*, PHILOMENA focuses on the efforts of Philomena Lee (Dench), mother to a boy conceived out of wedlock — something her Irish-Catholic community didn't have the highest opinion of — and given away for adoption in the United States. In following church doctrine, she was forced to sign a contract that wouldn't allow for any sort of inquiry into the son's whereabouts. After starting a family years later in England and, for the most part, moving on with her life, Lee meets Sixsmith (Coogan), a BBC reporter with whom she decides to discover her long-lost son.

LONG SYNOPSIS

PHILOMENA is an emotional story inspired by true events, tinged with both tragedy and comedy, about two very different people who join forces for a remarkable journey. They are seeking to uncover the truth behind a heartbreaking story that has remained a mystery for half a century.

Philomena Lee, an Irishwoman in her 70's, became pregnant as a teenager in 1952. Her family abandoned her out of shame and sent her to a convent in Roscrea, Co. Tipperary, where, along with other young girls in the same predicament, she was regarded as 'a fallen woman'. In compensation for the nuns taking her in and looking after her during childbirth she was made to work in the laundry there and only allowed access to her young son, Anthony, for an hour a day. When he was only three Anthony was taken from the convent against her will; the nuns at Roscrea had agreed to sell him for adoption to an American family. Philomena spent the next 50 years trying in vain to establish his whereabouts.

Through a lucky set of circumstances she happened to meet Martin Sixsmith, an ex-BBC foreign correspondent and former director of communications for Tony Blair's government. When Philomena tells Martin about her long search for her son, he realizes that hers is a remarkable story. He arranges for the two of them to visit the United States to find out what happened to Anthony.

Philomena and Martin make an odd couple. She's a plain speaker and a trusting soul who takes people at face value and keeps her feet planted firmly on the ground. Despite all the injustices she has suffered she still retains her religious faith.

In contrast he is sophisticated, highly educated, a man at ease around important people and opulent locations; yet having lost his job in politics and been publicly humiliated, he's cynical and without religious conviction.

Together they embark on an extraordinary road trip. On the way they learn from each other, see a different point of view, and find reasons for laughter and joy in a quest that is often underpinned by sadness.

These two contrasting real-life characters, Philomena Lee and Martin Sixsmith, are played by two actors at the very summit of their respective fields: the legendary Oscar-winning actress Dame Judi Dench (SKYFALL, THE BEST EXOTIC MARIGOLD HOTEL, SHAKESPEARE IN LOVE) and Steve Coogan (THE LOOK OF LOVE, 24 HOUR PARTY PEOPLE), one of Britain's leading comics and creator of the legendary TV and radio 'personality' Alan Partridge.

PHILOMENA, with a script by Coogan and Jeff Pope based on Sixsmith's book *The Lost Child of Philomena Lee*, is directed by Stephen Frears, one of Britain's most distinguished filmmakers, twice Oscar-nominated and the director of such outstanding films as THE QUEEN, HIGH FIDELITY, DIRTY PRETTY THINGS and DANGEROUS LIAISONS. It is produced by Gabrielle Tana, Steve Coogan and Tracey Seaward. Henry Normal of Baby Cow, Christine Langan of BBC Films, and François Ivernel and Cameron McCracken of Pathé are executive producers.

AN INTERVIEW WRITER, PRODUCER AND STAR WITH STEVE COOGAN

You're a producer, a co-writer and one of the leads in *Philomena*. How did all this come about?

In 2010 I read an online article in the Guardian while I was in New York. The headline read: 'The Catholic Church sold my child.' It was an interview with Martin Sixsmith about this book he had written, 'The Lost Child of Philomena Lee,' and it contained the details, the bones of the story. I was very moved by the article.

Soon afterwards I bumped into Gaby Tana, the producer, and told her about it. She said: 'It sounds an amazing story, do you want me to co-produce it?' I got in touch with Martin, found out from him the rights were available, so I optioned them – in the hope I could develop it as a project.

What was it about *Philomena's* story that felt special to you?

I already wanted to find a project I could believe in and do something with, between the other normal things I do, which are mostly comedy. This one touched me and spoke to me, with regards to my own background as a Catholic. And I thought the story was very universal. It's about mothers, babies, children – something everyone can identify with. Also, the story took us to America and Ireland – the New World and the Old World. I thought it would resonate with a lot of people, particularly because of that Irish-American connection.

What captured my imagination was a photograph of Martin next to Philomena on a bench. And they just struck me as an odd couple. Martin was a journalist, an intellectual, middle-class, Oxbridge-educated man who had got to know this retired, working-class, Irish nurse. Their relationship struck me as interesting.

Did you see it at first as an opportunity for you as a producer?

Yes. I didn't intend to write it at first. But while I found the book interesting, it wasn't the story I really wanted to tell. So I needed to find a co-writer. Gaby set up a meeting with Christine Langan at BBC Films and she suggested the screenwriter Jeff Pope. I knew of Jeff and liked his work. I'd seen *Pierpoint*, which he wrote, and I really loved. He'd produced *Mo* (the TV biopic about politician Mo Mowlam) and *Appropriate Adult* (a TV dramatisation of the case of serial killer Fred West), so I knew he had the right sensibility.

And when we met, we really hit it off. We had lots in common and really connected. That's what propelled the project. We developed a script and wrote it together – both of us between other projects. It was a labour of love. We crafted a story that became a road movie, in a way, about these two people who have different world views but come to accept other world views and change how they view their own lives. I don't want to sound pretentious, but the story is about tolerance and understanding. That really is what it's about.

It's interesting, that contrast between them. Martin's sophisticated, savvy and educated, while *Philomena* comes from a humbler background and she's impressed by the luxuries he takes for granted, yet she often 'reads' social situations better than he does.

That's right. Jeff and I also wanted the story to be about intuition versus intellect. He and I met up with Philomena and Martin several times, chatted to them and drew on those meetings. A lot of their conversations in the script are based on them.

So apart from producing and writing, what made you also decide to play Martin yourself?

You get strait-jacketed. I love doing comedy, but I've done it. You get hungry for something more. I love laughing and making people laugh, but I've never been defined by funniness. I'd hate that. I don't want to sit back. I want to do things that are creative and a challenge. So you do things outside your comfort zone that risk failure.

I want to explore life and different issues. I'd rather use comedy as a weapon in my arsenal to do other things. It can be used to sugar the pill of serious material. How do you make a story like this an enjoyable, uplifting experience? Challenges like that make it exciting. One way, of course, is to introduce elements of comedy between these two people – and that makes you laugh.

Having said that, was it hard playing Martin?

Things about it were. It's a bit of me, a bit of Martin. A lot of it comes from Martin's experience. It's a composite, really.

The hardest thing was resisting my comedic instincts. Martin often visited the set when I was playing him and I told him to watch me for what we called the 'mug-o-meter'. He 'directed' me, like traffic. He said very few words, but he would motion his hands to say 'less' or 'more' or 'slow down' in terms of the way I played him.

Martin had several comments and notes about the script, and they were creative and critical. They weren't like 'this happened, this didn't,' it was more like advice about how to make the script better. And of course he knows, because he's a writer himself.

It's a masterstroke, having Judi Dench to play Philomena.

No question about it. When we were writing, I said to Jeff: 'It would be amazing if we had Judi Dench to do this. So let's aim high.' But we hit the top when she agreed to do it.

And what did Stephen Frears specifically bring to the process?

Stephen makes you justify stuff. He's fastidious and rigorous in a way that's very good. I was a bit intimidated by him at first because of his canon of work. But we were able to have robust discussions about the script. He's far more collaborative than I thought he'd be. It was a proper dialogue. We talked a lot about the story and the fact that it has elements of tragedy as well as comedy. Stephen mentioned the films of Billy Wilder, who he loves. And I'm a fan of Jack Lemmon, who appeared in a lot of Wilder's films. Together they made films that aren't easily defined – they're many things. They managed to walk a line between what's funny and what's tragic.

PLAYING AN ODD COUPLE: STEVE COOGAN AND JUDI DENCH

“I’d worked with Billy Connolly on Mrs. Brown,” Judi Dench recalls. “And Steve Coogan and Billy are very alike in a way. They’re both real comics, and they apply tremendous dedication to serious acting, something that isn’t their form of work naturally. They’re both very good at it. And then in between takes, of course, they make you cry with laughter.

“The more tense it is, the better it is. Perhaps if we’d been doing a comedy, we’d have cried between the takes. But Steve’s such a brilliant mimic, and he’d be doing impersonations of celebrities in the car on the way to the set.”

Coogan confirms this: “We’d tease each other, take the mickey out of each other. That makes you comfortable with each other. There was a lot of laughter for a subject matter that’s so heavy.

“Once we’d met and got to know each other, I was fine. But you do feel a bit nervous. This was Dame Judi Dench, after all. I’d seen her in Iris, and that role rather stuck in my mind. I hoped she’d like the fact that playing Philomena would be something different. It’s a great part for an older actor – there’s not that many. This is a fully rounded character.”

Still, Coogan admits that whilst working with Dame Judi he felt star-struck: “There were one or two times when I took a picture of me and Judi on set, and instantly e-mailed it to everyone I know.” That feeling was mixed with a sense of intimidation: “When she put the wig on, I thought: ‘I’d better pull my socks up. I’d better bring my ‘A’ game, be as good as I can possibly be, or I’ll be dwarfed by her presence.’

“Yet on set I hardly ever saw her looking like Dame Judi Dench. She looked like Philomena. So, in a sense, you go into a different world with her. And despite the fact we laughed a lot, at the end of the day it was all very workmanlike. Judi’s been doing this for 50 years. She asks the right questions and wants to do a good job. We were not doing a chat show and having a party, we were trying to do a scene and get it right.”

PHILOMENA: A STORY BECOMES A FILM

Philomena Lee was already surprised that *The Lost Child of Philomena Lee*, Martin Sixsmith's book about her search for her son, made such an impression on readers. "I couldn't believe the amount of letters Martin got after the book was published," she says now. But she was astonished when it became clear that Martin's book about her might be adapted for film.

Her daughter Jane recalls: "I got a phone call from Martin, and he said Steve Coogan was interested in making a film. I remember I thought: 'Really? I didn't think he could play serious.'"

"When we met Steve at Martin's house he was so much a gentleman," Philomena remembers. I didn't know much about him, I don't really follow comedians. In fact, I'd got him mixed up with Rob Brydon!

"They told me they wanted the book to be a film. My story! I didn't think it would ever come to fruition." Jane adds: "Mum has never thought hers was much of a story. To her, it's just her life."

"But Steve seemed genuinely touched by it," adds Philomena. "When we had a second meeting, it was dropped into the conversation that Judi Dench was interested in playing me. I was absolutely thrilled! I loved her in *As Time Goes By*, which I watched on TV all the time. So I couldn't believe it! I was so excited, and then so pleased to meet her finally. She's a lovely lady."

Jeff Pope, who was drafted in to work with Steve Coogan on the script, recalls: "Basically, what we had was the story of an Irish lady searching for the son she'd given up to nuns 50 years ago. Given Steve's background, it's interesting that this was something that caught his imagination.

"Never at one point did we think: 'let's write a funny line.' What we wanted was to play the emotion and the journalism of what happened. We knew that to explore the clash of cultures would be interesting.

"But the thing that really hooked me was Steve's idea: to put Martin in as a character. Martin hadn't written about himself in the book, so Steve's thought was: why don't we do a story about this middle-class, Oxbridge-educated, former government spin doctor and this simple little old Irish lady. Putting them together – that was where we began.

"Martin bought into it wholeheartedly. We also talked to Philomena and said we wanted to make this the story of how the book came about. This has been an interesting journey for her. On what would have been her son's 50th birthday she blurted out to her daughter she'd had a son born 50 years ago, out of wedlock. She'd had to give him up and she'd been searching for him ever since.

"I don't believe for one second she thought that journey would lead to this. She was raised a Catholic and she carries a lot of guilt about what happened in her life. She worries: 'what will people think of me?' She didn't want to embarrass her family. But what I think we've managed to help Philomena focus on is that there are still thousands of other people in the same situation. So if by talking about this, if one more mother and son are reunited as a result, then that's payment enough for her.

"Still, it doesn't come naturally to her. She's not effusive or outgoing. She's a private person."

Martin Sixsmith says of his book: "Like so many good stories, it started out as a coincidence. I met someone at a party who said: 'You're a journalist, aren't you?' and told me about Philomena and her lost son.

"It was such a fantastic story I couldn't not write it. It's about love, loss, separation, yearning and ultimately about redemption – and in the film script it's also about how people learn from each other.

“I’ve done many things in life – worked for the government, worked for the BBC, been a historian – this was something I hadn’t done before: it’s a human interest story. And the more Philomena and I worked together, the more I thought it was worthwhile. It was a detective story. We knew what had happened to her son – he was adopted, he went to America – but what was his life like?”

“Philomena was in two minds about me writing the book. She’d lived for 50 years with this feeling she had done something wrong, and so she shouldn’t speak about it. But I’m a journalist. I’m not Irish, I’m not Catholic, so I was able to write the story a bit more dispassionately.

“But I also felt I needed to help Philomena. That was my first responsibility – and then to write the story for her.”

For the film, it helped that Judi Dench came on board very early in the process. “Steve got in touch with Tor Belfrage, my agent, and outlined the story to her,” she recalls. “Tor rang me and told me about this extraordinary woman, still alive, who had met Martin Sixsmith and went on this quest to find out what happened to her son. Steve came down to see me, we sat in my garden, he read the script to me and I was completely hooked.

“I couldn’t wait to get started. I was unbelievably impressed by the script. It was like a fictional story you might write – but it happened to be true.”

Still, there was one important decision to be made: who would direct the film.

“We thought about directors a lot,” Gabrielle Tana recalls. “Stephen Frears was always a dream, and Christine Langan (who had collaborated with Frears on *The Queen*) gave him the script. He was intrigued.”

But Frears took his time in deciding to commit to the project. “He kept us waiting for a while,” Gabrielle Tana says, “though we told him Judi would only be available until autumn 2012, but then she had to go off and do a play. So Stephen worked on the script with Steve and Jeff for three months and finally said: ‘I’m in.’

“I then approached Cameron McCracken at Pathé with a view to having them finance, distribute and sell the film. Cameron reacted immediately – he loved the script and the idea of working with Stephen and Judi again and gave an immediate commitment.”

Frears describes Steve Coogan’s commitment to the story as a leap of faith: “Steve bought the book rights and got Martin to sell them to him without actually reading it!” Yet Frears also admits: “There was quite enough for me in this story to whet my appetite. It was always two things: the tragic story of this woman, with a sort of comedy on top of it. So there’s sadness and happiness at the same time. It’s interesting that it manages to be both. The whole thing is a sort of balancing act.”

Frears also relished the chance to work again with Judi Dench. This is the fourth film on which they have collaborated. Their first, a BBC TV play called *Going Gently*, goes back to 1981; he also directed her in *Mrs. Henderson Presents*. “Judi’s absolutely wonderful, and I think she gives the best performance of her life in this,” he says.

“And Steve plays it with depth and gets it right. It’s an odd couple film, so you need someone as odd and eccentric as Steve. He’s interesting and clever, with tremendous moral intelligence. It intrigues me, the way he got hold of this story and tweaked it in a way so it’s also a reflection of his own lapsed Catholicism.”

Frears also got to meet Philomena Lee, and recounts that she visited the set one day when scenes in the convent laundry were being shot: “I told her, you shouldn’t be here. You must have spent all your life trying to get away from this place.” He describes Philomena as “magnificent. You have no sense of this tragedy in her life. She has no self-pity. She doesn’t carry around a scar. She’s terrific – a very straightforward person. Judi’s character in the film is a woman who has retained her faith, and so has Philomena.”

Judi Dench reports that she felt a sense of responsibility in playing Philomena: “In a way it was like playing Iris (Murdoch), and Elizabeth I. But when someone’s actually alive, it’s even more of a responsibility. You want to be true to the story. It must be very disconcerting to see somebody playing you.

“We had a (cast and crew) party where they showed us bits of the film, all put together, and Philomena was sitting behind me with her hand on my shoulder. I was terribly conscious of this person sitting behind me and seeing that – and our responsibility to her.”

Frears shared her sense of responsibility about portraying real-life people, especially Philomena, “but her own character is so splendid,” he notes. “She sets a good example. And it seemed to me if Judi was playing her she was in good hands.”

Jeff Pope notes: “The most interesting thing about this film is that it’s about life. We want audiences to be shocked by what happens, and if this prompts mothers and sons from that era to come together, great. But really it’s about the triumph of the human spirit. Philomena has come through this ordeal, but there’s love in her heart still.”

ABOUT THE PRODUCTION

Most of *Philomena* was shot during an eight-week period at the end of 2012, near London, in the United States and in Northern Ireland. Producer Tracey Seaward refers to it now as “a relatively straightforward production,” but as she also explains, it could equally have been chaotic from the outset.

“We were set to start shooting on a Thursday in early November in Washington DC, and our production designer Alan Macdonald and I flew out the previous weekend,” she recalls. “Stephen Frears was already in New York.

“But when we arrived in Washington, Hurricane Sandy was announced as due the following day. We managed to get Stephen out of New York on the Monday, just before Sandy hit. It was quite unnerving, because we had Steve Coogan, Judi Dench and our cinematographer Robbie Ryan still in Britain. We thought at one point there was no chance we’d be able to start shooting on schedule, but we managed, through the brilliance of our travel company, to get them out of London on the evening before we started shooting.”

Cast and crew were only in Washington for a brief period: “Our schedule was quite tight, working back from Judi’s end date, so we couldn’t afford to delay our start.”

The main reason the unit was specifically in Washington was because the script called for a scene at the capital city’s Lincoln Memorial. “It was cold and it was complicated, because of the restrictions on shooting there,” Tracey recalls. “You can’t have more than five people in chamber, including your crew. And you’re not supposed to record sound in the chamber.” She felt the production was fortunate in the support it received from Robin Owen of the U.S. National Parks Service: “She was fantastic and helped us enormously.”

After seven days in D.C., shooting was complete and the crew prepared to leave town. But the plane they took back to Britain developed a fault and they needed to return to Washington, before finally making it back on another flight.

On returning, the production then moved immediately for four days of shooting in County Down, Northern Ireland, near the town of Rostrevor and around Killyleagh.

This section of the shoot was particularly meaningful for Judi Dench, who, though born in Yorkshire, is of Irish ancestry. “All my relatives are from Dublin or the west of Ireland,” she says. On arriving in Rostrevor she was told she had relatives in the town.

“Suddenly, at the end of one of our shooting days, here come two cousins a few times removed, Henry Kavanagh and his daughter Mary. They just turned up on set. It was lovely, a real bonus.”

Because of her Irish roots, *Philomena*’s accent was no problem for Dame Judi: “My mother was from Dublin, and I could hear my mother saying quite a lot of *Philomena*’s lines very clearly. Also I have this wonderful friend Annie Hoey, who has been my dresser for 40 years. She’s from Dublin too. So the accent’s quite familiar!”

Then came another problem. The unit attempted to leave Northern Ireland, but their plane was cancelled, so it was necessary to charter a plane to return to London. “You can do a movie shoot all over the world and never have one delayed plane, but we were riddled with problems,” Tracey Seaward says. “It was quite interesting, moving this unit around!”

They finally made it and began shooting near London in mid-November. “Then it was a straightforward shoot, actually,” says Tracey. “To be honest, everything seemed comparatively straightforward, because I’d produced the opening ceremony of the Olympics earlier in the year, which was very complex. So I was rather excited when we had a problem!”

“A lot of this team have worked on quite a few movies together now. We think of them as Stephen’s UK family. So we all have an established working practice, though it was the first time we’d worked with Robbie Ryan, the cinematographer, who’s an amazing addition to the family.”

She added that the issue of getting permissions to shoot at specific sites was sometimes delicate: “We knew there might be some elements of the church that might be concerned about us filming on their property.

“This happened when we made *The Queen*. A number of people were slightly fearful of allowing us to film on private property. They didn’t know how we were going to portray Queen Elizabeth: were we making a movie that might somehow dishonour the royal household? As it turned out, I’m sure a lot of people who were worried about us shooting on their property would have been delighted had we filmed. Still, we had to tread carefully.”

For the production team, one of the challenges was to find locations that could be used as the Roscrea convent in both the 1950s and 2000s. Says Tracey: “We ended up with a composite of a couple of locations – Harefield House (which is almost 20 miles north-west of London), and Sherborne Castle, Oxfordshire. Ivan Gascoyne, our special effects supervisor, worked on making all that believable.

“But mostly, *Philomena* is a movie that’s performance-driven. Everything else is there to facilitate that.”

ABOUT THE FILMMAKERS

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* and *TAMARA DREWE*. His *MUHAMMAD ALI'S GREATEST FIGHT*, produced by HBO, an account of the 1970 Supreme Court hearings to determine the fate of the champion boxer after he refused to serve in Vietnam, was screened Out of Competition this year at the Cannes Film Festival.

STEVE COOGAN (WRITER/PRODUCER/ACTOR, MARTIN SIXSMITH)

Steve Coogan was born and raised in Manchester where he trained as an actor at the Manchester Polytechnic School of Theatre. In 1992, he won the Perrier Award for his show and went on to win a BAFTA for "The Paul Calf Video Diaries." While working in radio, he created the character Alan Partridge which he then transferred to television on the show "Knowing Me, Knowing You" which garnered 3 British Comedy Awards.

In 1999, Coogan set up his own production company with Henry Normal named Baby Cow Productions. Baby Cow Productions has produced several award winning programs including "The Might Boosh," "Gavin and Stacey," "Hunderby," "Moone Boy" and "Hebburn."

Coogan will next be seen in "Philomena" directed by Stephen Frears. In addition to starring in the film along with Judi Dench, he serves as co-writer and producer. The film is adapted from Martin Sixsmith's book, *The Lost Child of Philomena Lee*, a true story about a journalist who helps a woman's search for her son who was taken away from her after she became pregnant and was forced to live in a convent. Coogan was awarded the 'Best Screenplay' Award at the 2013 Venice Film Festival and the film won the 'Audience Award Narrative' at the 2013 Hamptons International Film Festival. The Weinstein Company will release the film on November 22, 2013.

Upcoming in 2014, he will be seen in "Alan Partridge: Alpha Papa." Coogan co-wrote the screenplay and it screened at the 2013 New York Film Festival. Directed by Declan Lowney, the film topped the UK box office upon its release on August 7, 2013.

In 2013, Coogan starred in Michael Winterbottom's feature film "The King of Soho" in which he played real-life London porn baron turned property millionaire, Paul Raymond. In 2012, Coogan won his fifth BAFTA Award for his comedic performance in "Alan Partridge: Welcome to the Places in My Life."

His recent credits include "Despicable Me 2," "The Look of Love," "What Maisie Knew," "Ruby Sparks," "Arthur Christmas," "Darkwood Manor," "Our Idiot Brother," "Marmaduke," "Percy Jackson & the Olympians: The Lightning Thief," "Night at the Museum: Battle of the Smithsonian," "Tropic Thunder," "Happy Endings," "Ella Enchanted," and "Around the World in 80 Days," among others.

Coogan is currently based in London.

JEFF POPE (WRITER)

Jeff's writing credits include the 2013 BAFTA-winning ITV drama MRS BIGGS starring Sheridan Smith, the multi-award winning DIRTY, FILTHY LOVE and the critically acclaimed features ESSEX BOYS starring Sean Bean and Alex Kingston and PIERREPOINT: THE LAST HANGMAN, starring Timothy Spall. As a producer Jeff has helmed a number of award-winning dramas including MO, a bio-pic based on the life of politician Mo Mowlam and most recently APPROPRIATE ADULT starring Dominic West and Emily Watson, which earned five BAFTA awards as well as a Golden Globe nomination.

Jeff has just finished writing LUCAN, a new drama for ITV about playboy aristocrat Lord Lucan, who disappeared after being accused of murder, which stars Rory Kinnear.

GABRIELLE TANA (PRODUCER)

Gabrielle Tana is a film and television producer based in New York and London. She founded Magnolia Mae Films with partner Carolyn Marks Blackwood in 1996.

Through Magnolia Mae, Tana has recently produced *Philomena* and *The Invisible Woman*. *Philomena* was directed by Stephen Frears from a script by Coogan and Jeff Pope and stars Judi Dench and Steve Coogan. The film will be distributed in the US by The Weinstein Company. *The Invisible Woman*, an adaptation of Claire Tomalin's award-winning biography of Nelly Ternan and Charles Dickens, stars Ralph Fiennes and Felicity Jones and was directed by Fiennes. It will be released in the US by Sony Classics.

Currently in production is *Tiger Son*, a feature-length documentary about the young dancer Sergei Polunin. In development is *The Georgians*, an episodic television series dramatizing the intrigues of the Devonshire House Circle in late 18th century England, developed in collaboration with BBC Worldwide and Amanda Foreman.

Recent Magnolia Mae productions include *Coriolanus*, an adaptation of the Shakespeare tragedy starring Gerard Butler, Ralph Fiennes, and Vanessa Redgrave and directed by Fiennes, and the Academy Award-winning *The Duchess*, an adaptation of Amanda Foreman's best-selling biography, *Georgiana: Duchess of Devonshire*, starring Keira Knightley and Ralph Fiennes and directed by Saul Dibb.

Previous features produced by Tana include Michael DiJiacomo's *Animals* (starring Tim Roth, John Turturro, and Mickey Rooney), Goran Paskaljevic's *Someone Else's America* (starring Tom Conti and Miki Manojlovic), and Nannette Burstein and Brett Morgen's Academy Award-nominated documentary, *On the Ropes*.

Tana is co-founder, along with author George Dawes Green, of the long-running New York live storytelling series, The Moth. She produced the televised series, *Evenings at the Moth*, for the Trio Network.

Prior to working as an independent producer, Gabrielle was a production executive for Walt Disney Pictures Europe.

TRACEY SEAWARD (PRODUCER)

Tracey Seaward was born May 3, 1965. She was educated at Wolfreton School and Hull College, before studying film and cultural studies at Trinity College, Leeds.

Ms. Seaward's first feature film producing credit was on John Irvin's *Widow's Peak*, as co-producer. She then produced Thaddeus O'Sullivan's *Nothing Personal*, for which Ian Hart was cited as Best Supporting Actor at the 1995 Venice International Film Festival.

Ms. Seaward's subsequent films as producer have included Pat Murphy's *Nora*, starring Ewan McGregor as James Joyce. She was co-producer of Neil Jordan's *The Good Thief* and Danny Boyle's *Millions*, as well as Fernando Meirelles's *The Constant Gardener*. For the latter film, Rachel Weisz won the Academy Award, the Golden Globe Award, and the Screen Actors Guild Award, among many other honors she and/or the picture received around the world.

Tracey Seaward most recently produced Stephen Frears's *The Queen*, for which Dame Helen Mirren won the Academy Award, the Golden Globe Award, the Screen Actors Guild Award, and the BAFTA Award, among many other honors she and/or the picture received around the world. As producer, Ms. Seaward received a BAFTA Award when the picture was cited as Best Film of the Year, and was similarly an Academy Award and Golden Globe Award nominee.

She had previously worked with Mr. Frears as producer of *Dirty Pretty Things*, which earned an Academy Award, BAFTA Award, and WGA Award nominations for *Eastern Promises* screenwriter Steve Knight's original screenplay. The film won several awards, including the London *Evening Standard* Award for Best British Film; the San Diego Film Critics Society award for Best Picture; and the top prize at the British Independent Film Awards.

Additionally, Mr. Frears produced the 2012 Summer Olympics opening ceremony in London.

HENRY NORMAL (EXECUTIVE PRODUCER)

Writer/producer Henry Normal co-created THE ROYLE FAMILY and the PAUL AND PAULINE CALF characters with Steve Coogan. Since 1999, he has devoted the majority of his time to building and running Baby Cow Productions. He has executive produced all of Baby Cow's output for film and television and script edited many of their shows. Baby Cow Films include SNOWCAKE, 24 HOUR PARTY PEOPLE and A COCK & BULL STORY as well as THE PAROLE OFFICER which was written by Henry and Steve Coogan. Baby Cow's most recent productions include THE TRIP 2, THE LOOK OF LOVE and ALAN PARTRIDGE: ALPHA PAPA.

CHRISTINE LANGAN (EXECUTIVE PRODUCER)

Christine is head of films at BBC Films After graduating from Caius College Cambridge, Christine spent three years in advertising. She first made her name at Granada Television as the Producer of hit series COLD FEET. She went on to produce award winning dramas such as DIRTY FILTHY LOVE and THE DEAL. In 2005 she was nominated for the Carl Foreman BAFTA award for her first film production PIERREPOINT. The following year she was nominated for an Academy Award and Golden Globe and won a BAFTA as Producer of THE QUEEN. In the same year she joined BBC Films and in 2009 became head of the division. In that time she has Executive Produced a host of film projects including THE DUCHESS, THE DAMNED UNITED, BRIGHT STAR, JANE EYRE, FISH TANK and many more.

CAMERON MCCRACKEN (EXECUTIVE PRODUCER)

Cameron is managing director of Pathé UK, a member of the British Screen Advisory Council and a director of Screen Yorkshire. After reading law at Balliol College Oxford, he worked as a film lawyer for nine years in London, Paris and Rome before establishing himself as an independent producer. He has co-produced or executive-produced some 40 films including Oscar winners THE QUEEN, SLUMDOG MILLIONAIRE, THE DUCHESS and most recently THE IRON LADY.

FRANÇOIS IVERNEL (EXECUTIVE PRODUCER)

Francois joined Pathé UK in 2000 and produced or acquired several successful films including GIRL WITH A PEARL EARRING, MRS. HENDERSON PRESENTS, VOLVER, THE QUEEN, THE DUCHESS, SLUMDOG MILLIONAIRE and THE IRON LADY. From 2007 he jointly managed Pathé's film production and distribution operations in both France and Britain. He left Pathé earlier this year to become an independent producer.

CAROLYN MARKS BLACKWOOD (EXECUTIVE PRODUCER)

Carolyn co-founded Magnolia Mae Films with Gabrielle Tana in 1996. Canadian-born and American-educated, Carolyn recently produced THE INVISIBLE WOMAN and CORIOLANUS, both directed by Ralph Fiennes, as well as the Oscar-winning THE DUCHESS.

ALAN MACDONALD (PRODUCTION DESIGN)

Alan is known as a regular key member of Stephen Frears' British-based team, having worked with him on THE QUEEN, CHÉRI and TAMARA DREWE before PHILOMENA. His other films include ROGUE TRADER, THE EDGE OF LOVE and the worldwide hit THE BEST EXOTIC MARIGOLD HOTEL.

CONSOLATA BOYLE (COSTUME DESIGN)

Consolata trained as a set and costume designer at the Abbey Theatre in Dublin. She has worked on seven films for Stephen Frears: THE SNAPPER, THE VAN, MARY REILLY, THE QUEEN (Oscar and BAFTA nominations, Costume Designers Guild Award), CHÉRI, TAMARA DREWE, and now PHILOMENA. Her other credits include ANGELA'S ASHES, THE LION IN WINTER (Primetime Emmy Award), THE IRON LADY, with Meryl Streep, and Neil Jordan's BYZANTIUM. She has recently completed Liv Ullmann's MISS JULIE, with Jessica Chastain.

ROBBIE RYAN (CINEMATOGRAPHER)

Robbie is best known for his collaborations with film-maker Andrea Arnold. He was director of photography on her Oscar-winning short film WASP, and they have since made three acclaimed features together: RED ROAD, FISH TANK and WUTHERING HEIGHTS for which he won an award for Outstanding Technical Contribution at the Venice Film Festival. His other credits include BRICK LANE, THE SCOUTING BOOK FOR BOYS and GINGER & ROSA.

VALERIO BONELLI (EDITOR)

London based editor Valerio Bonelli, has had an international career. After working in the editorial teams of such high-profile films as GLADIATOR, HANNIBAL, BLACK HAWK DOWN, THE DREAMERS and MEMOIRS OF A GEISHA, Valerio has edited HANNIBAL RISING, INCENDIARY, CRACKS, CEMETERY JUNCTION, THE COLD LIGHT OF DAY and the recent HUMMINGBIRD. Valerio has also produced and edited the highly acclaimed feature documentary WITHOUT GORKY.

ALEXANDRE DESPLAT (MUSIC)

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 five times in the past seven years, for ARGO, THE KING'S SPEECH, FANTASTIC MR. FOX, THE CURIOUS CASE OF BENJAMIN BUTTON and THE QUEEN. Other recent credits include ZERO DARK THIRTY, RENOIR, REALITY, RUST AND BONE, MOONRISE KINGDOM, A PROPHET and EXTREMELY LOUD & INCREDIBLY CLOSE. His previous collaborations with Stephen Frears include THE QUEEN, TAMARA DREWE and CHÉRI.

NAOMI DONNE (HAIR AND MAKE-UP DESIGN)

As a hair and make-up artist, Naomi has been a leading name in her profession for almost 30 years. She has divided her time between Britain and America, and worked with such stars as Michelle Pfeiffer, Nicole Kidman and Ben Stiller. Her credits include CHOCOLAT, ZOOLANDER, THE ROYAL TENENBAUMS, THE PRODUCERS, QUANTUM OF SOLACE, SALMON FISHING IN THE YEMEN and SKYFALL.

ABOUT THE CAST

JUDI DENCH (PHILOMENA LEE)

Since playing Ophelia in *Hamlet* at The Old Vic Theatre 55 years ago, Judi Dench has garnered wide popular and critical admiration for a career marked by outstanding performances in both classical and contemporary roles. She has won numerous major awards – including an Academy Award, ten BAFTA Awards and a record six Laurence Olivier Awards – for work on both stage and screen, and in recognition of her many achievements, she received an OBE (Order of the British Empire) in 1970, became a DBE (Dame of the British Empire) in 1988, and in 2005 was awarded a Companion of Honour. In 2011 she also received the Japan Arts Association’s prestigious Praemium Imperiale Laureate Award for Film and Theatre.

This year Dame Judi has won critical acclaim for her performance on the West End stage in *Peter and Alice*, directed by Michael Grandage and starring opposite Ben Whishaw, and this followed two hugely successful films in 2012: the India-set comedy *The Best Exotic Marigold Hotel*, directed by John Madden, and *Skyfall*, directed by Sam Mendes, in which Dame Judi reprised her legendary role as M opposite James Bond for the seventh time.

Her other iconic film roles include Queen Victoria in *Mrs Brown*, for which Dame Judi won a BAFTA Award and a Golden Globe and was nominated for an Academy Award, and Queen Elizabeth I in *Shakespeare In Love*, for which she received an Academy Award and a BAFTA Award for Best Supporting Actress. She has received Academy Award nominations for performances in four other films: Lasse Hallström’s *Chocolate*, for which she was also nominated for a Golden Globe; *Iris*, directed by Richard Eyre, for which she also won a BAFTA Award; *Mrs Henderson Presents*, directed by Stephen Frears, for which she was further nominated at the BAFTAs and the Golden Globes; and *Notes on a Scandal*, directed by Richard Eyre, which also brought her BAFTA and Golden Globe nominations.

Her other film credits include *Tea With Mussolini*, directed by Franco Zeffirelli; *A Room With a View* and *A Handful of Dust*, both of which brought her BAFTA Awards for Best Supporting Actress; *84 Charing Cross Road*, directed by David Jones; *Henry V* and *Hamlet*, both directed Kenneth Branagh; and *Nine*, directed by Rob Marshall; *Jane Eyre*, directed by Cary Fukunaga; *My Week with Marilyn*, directed by Simon Curtis; and *J. Edgar*, directed by Clint Eastwood.

Dame Judi is also revered for her television roles, her work including *The Last of the Blonde Bombshells*, for which she won received a BAFTA Award, a Golden Globe Award and an Emmy Award nomination, and the long-running hit BBC sitcom, *As Time Goes By*. She also starred as Miss Matty in the critically acclaimed BBC series *Cranford*, for which she received Best Actress nominations at the BAFTA Awards, the Golden Globes and the Emmy Awards, and *Cranford: Return to Cranford*, for which she was nominated for an Emmy and a Golden Globe.

Dame Judi’s achievements on screen are mirrored by her celebrated career on stage. She has won Laurence Olivier Awards for *Macbeth* and *Juno and the Paycock* for the RSC, *Pack of Lies* at the London Lyric, and *Anthony and Cleopatra*, *Absolute Hell*, and *A Little Night Music*, all at The National Theatre, and her performance in *Amy’s View*, directed by Richard Eyre, brought her a Critics Circle Award and an Olivier Award nomination when it played in London at The National and Aldwych, followed by a Tony Award for Best Actress when the play transferred to Broadway. Her other theatre credits include: *The Royal Family*, directed by Peter Hall; *The Breath of Life*, directed by Howard Davies and co-starring Dame Maggie Smith; *All’s Well That Ends Well*, for the RSC; *Hay Fever*, directed by Peter Hall; *The Merry Wives of Windsor*, for the RSC; *Madame de Sade*, directed by Michael Grandage for The Donmar West End and Peter Hall’s production of *A Midsummer Night’s Dream* at the Rose Theatre, Kingston.

SOPHIE KENNEDY CLARK (YOUNG PHILOMENA)

Sophie Kennedy Clark is an exciting, up and coming British actress who is set to breakthrough in the next twelve months with several high profile projects on the horizon. In her short career, Sophie has garnered critical acclaim for her roles in film, television, and theatre and the next few months promise to firmly establish her as one to watch.

Sophie has just finished filming *Eliza Graves*, an adaptation of Edgar Allan Poe's short story of the same name. Sophie plays 'Millie' and appears alongside Jim Sturgess, Michael Caine, and Sir Ben Kingsley. Directed by Brad Anderson, the thriller, in which a young doctor at a mental institution falls in love with a beautiful patient amidst a set of difficult circumstances, is slated for a 2014 release.

Also in 2014, Sophie will star opposite Charlotte Gainsbourg, Shia LaBeouf and Willem Dafoe in award winning director Lars Von Trier's highly anticipated drama *Nymphomaniac*. The story, which will be released as two separate films, follows a self-diagnosed nymphomaniac recounting her erotic experiences to the man who saved her after a beating. Sophie plays 'B' and the film will have its world premiere in December 2013 followed by a worldwide release next year.

2012 saw Sophie's feature film debut in Tim Burton's gothic comedy-drama *Dark Shadows*. She starred opposite Johnny Depp, Helena Bonham-Carter and Michelle Pfeiffer in the film about an imprisoned vampire (Depp) returning to his ancestral home, where his dysfunctional descendants are in need of his protection.

Sophie's first caught the industry's attention playing David Tennant's daughter 'Tanya' in 2010 BBC drama-series *Single Father*, directed by Sam Miller. Following this, she was cast as 'Lauren' in 2011 Channel 4's Emmy winning and BAFTA nominated mini-series *Black Mirror*, written by Charlie Brooker.

Sophie's theatre credits include *Eight Women* and *the Shepherd Beguiled*. She was also the face of Burberry's Spring/Summer 2011 campaign.

ANNA MAXWELL MARTIN (JANE)

Anna first made a name for herself as a stage actress, playing the role of Lyra in Philip Pullman's HIS DARK MATERIALS at the National Theatre. In 2005 she portrayed Esther Summerson in the TV adaptation of BLEAK HOUSE, winning a TV BAFTA for the role. She won another TV BAFTA four years later for her performance in POPPY SHAKESPEARE. Her film appearances include BECOMING JANE, ENDURING LOVE and THE HOURS.

PETER HERMANN (PETE OLSSON)

Peter Hermann portrayed Jeremy Glick in the critically acclaimed, award-winning "United 93", directed by Paul Greengrass. Other films include the forthcoming "Chinese Puzzle", part of director Cédric Klapisch's "Spanish Apartment" trilogy, "Trouble with the Curve", with Clint Eastwood, "Edge of Darkness" with Mel Gibson, and Phil Morrison's "All Is Bright".

Peter has appeared on Broadway in Lincoln Center's Tony-Award-winning production of "War Horse", Eric Bogosian's Tony-nominated revival of "Talk Radio", and "Judgment at Nuremberg", starring Maximilian Schell.

On television, Peter has appeared for the last two seasons in the CBS drama "Blue Bloods". He played SEC Chairman Christopher Cox in the Emmy-nominated HBO film "Too Big to Fail", and played defense attorney Trevor Langan on NBC's "Law&Order: Special Victims Unit" for ten seasons. Notable appearances also include "The Hair", Tina Fey's ill-fated love interest on "30 Rock".

His regional theater credits include work at the Guthrie Theater and Arena Stage, among others.

Peter is a graduate of Yale University. He lives in New York with his wife, actress Mariska Hargitay, and their three children.

MICHELLE FAIRLEY (SALLY MITCHELL)

She's now best known as Catelyn Stark in TV's GAME OF THRONES and for playing Hermione's mother Mrs. Granger in HARRY POTTER AND THE DEATHLY HALLOWS, but Michelle has had a distinguished stage career, both on Broadway and

at London theatres including the Royal Court and the Donmar. Her TV credits include THE STREET, SILENT WITNESS and MIDSOMER MURDERS, while on film she also appeared in THE OTHERS and HIDEOUS KINKY.

BARBARA JEFFORD (SISTER HILDEGARDE)

A veteran stage actress who has played many of Shakespeare's leading roles for women, Barbara is also famed for her role as Molly Bloom in Joseph Strick's 1967 film adaptation of James Joyce's ground-breaking novel ULYSSES. Her most recent film appearance was in Terence Davies' THE DEEP BLUE SEA.

RUTH McCABE (MOTHER BARBARA)

A celebrated Irish actress who has worked consistently in theatre in Dublin and London, Ruth is also well-known for her television work in such popular series as BALLYKISSANGEL, SILENT WITNESS, INSPECTOR GEORGE GENTLY and FOYLE'S WAR. Her long list of film credits includes leading roles in MY LEFT FOOT, THE FIELD, THE SNAPPER, BREAKFAST ON PLUTO, THE TIGER'S TALE and RUN AND JUMP.

MARE WINNINGHAM (MARY)

Mare Winningham has appeared in several US television films and mini-series, most recently MILDRED PIERCE, directed by Todd Haynes, and HATFIELDS & MCCOYS. She has also made a big impression on the big screen, receiving an Oscar nomination for her role in GEORGIA (1995). Mare first came to prominence in ST. ELMO'S FIRE (1985) alongside such other emerging young actors as Demi Moore and Rob Lowe. Her other film credits include MIRROR, MIRROR and she has been a regular in the TV series TORCHWOOD and GREY'S ANATOMY.

CREDITS

The Weinstein Company / Yucaipa Films,
Pathe, BBC Films
and BFI present

with the participation of
Canal+ and Cine+

A Baby Cow / Magnolia Mae production

PHILOMENA

Directed by
Stephen Frears

Screenplay by
Steve Coogan
and Jeff Pope

Based on the book
“The Lost Child of Philomena Lee” by
Martin Sixsmith

Produced by
Gabrielle Tana

Produced by
Steve Coogan

Produced by
Tracey Seaward

Executive Producer
Henry Normal

Executive Producers
Francois Ivernel and
Cameron McCracken

Executive Producer
Christine Langan

Executive Producer

Carolyn Marks Blackwood

Director of Photography

Robbie Ryan

Production Designer

Alan MacDonald

Film Editor

Valerio Bonelli

Music by

Alexandre Desplat

Costume Designer

Consolata Boyle

Make-Up and Hair Designer

Naomi Donne

Casting by

Leo Davis & Lissy Holm

CAST

| | |
|-------------------------|----------------------|
| PHILOMENA | JUDI DENCH |
| MARTIN SIXSMITH | STEVE COOGAN |
| YOUNG PHILOMENA | SOPHIE KENNEDY CLARK |
| MARY | MARE WINNINGHAM |
| SISTER HILDEGARDE | BARBARA JEFFORD |
| MOTHER BARBARA | RUTH McCABE |
| PETE OLSSON | PETER HERMANN |
| MICHAEL | SEAN MAHON |
| JANE | ANNA MAXWELL MARTIN |
| SALLY MITCHELL | MICHELLE FAIRLEY |
| YOUNG NUN | WUNMI MOSAKU |
| SISTER ANUNCIATA | AMY McALLISTER |
| KATHLEEN | CHARLIE MURPHY |
| SISTER CLAIRE | CATHY BELTON |
| YOUNG SISTER HILDEGARDE | KATE FLEETWOOD |
| PEG | CHARISSA SHEARER |

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| BRIDIE | NIKA MCGUIGAN |
| MAMIE | RACHEL WILCOCK |
| NURSERY NUN | RITA HAMILL |
| YOUNG ANTHONY | TADHG BOWEN |
| YOUNG MARY | SAOIRSE BOWEN |
| ANTHONY (8-10 YEARS) | HARRISON D'AMPNEY |
| JOHN | DJ MCGRATH |
| KATE SIXSMITH | SIMONE LAHBIB |
| MARCIA WELLER | SARA STEWART |
| PRIEST | GARY LILBURN |
| DAVID | CHARLES EDWARDS |
| DR ROBERT | NICHOLAS JONES |
| BELLBOY | PARIS ARROWSMITH |
| BARMAN'S MUM | MARIE JONES |
| BARMAN | FRANKIE McCAFFERTY |
| RECEPTIONIST HOTEL | VAUGHN JOHSEPH |
| OMELETTE CHEF | GEORGE FISHER |
| WAITRESS | JORDAN KING |
| MARGE | AMBER BATTY |
| FATHER | MARTIN GLYN MURRAY |
| ALEX | ELLIOTT LEVEY |
| CHECK IN OPERATOR | FLORENCE KEITH-ROACH |
| PRIEST IN CHURCH | GEORGE MICHAEL RADOS |

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|----------------------------|-----------------------------|
| First Assistant Director | DEBORAH SABAN |
| Unit Production Manager | SAM KNOX-JOHNSTON |
| Production Sound Mixer | PETER LINDSAY AMPS |
| Post Production Supervisor | PHIL BROWN |
| Supervising Sound Editor | OLIVER TARNEY |
| Supervising Music Editor | GERARD MCCANN |
| Re-Recording Mixer | CHRIS BURDON DOUG COOPER |
| Casting Associate USA | KATHLEEN CHOPIN C.S.A. |
| Casting Associate Ireland | ALISON CROSBIE |
| Casting Associate USA | RORI BERGMAN |

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| Production Co-ordinator | HALLAM RICE EDWARDS |
| Assistant Production Co-ordinator | OLIVER CRAWFORD |
| Production Assistants | MARCIA CLARKE OLIVIA GRANT-ESTERHUYSEN |
| Assistant To Tracey Seaward | BRADLEY PORTER |
| Assistant To Gabrielle Tana | SAM GORDON |
| Assistant To Judi Dench | PENNY RYDER |
| Assistant to Steve Coogan | ANNA STOCKTON |
| PA to Stephen Frears | LINDA DREW |
| Financial Controller | RACHEL PLOSE |
| Location Accountant | ELIZABETH HURLEY |
| Assistant Accountants | KRISTI WILKINSON GERALDINE DITANO |
| Accounts Assistant | LAURA ANDERSON |
| Script Supervisor | PENNY EYLES |
| Dialect Coach | PENNY DYER |
| Focus Puller | ANDREW O'REILLY |
| Steadicam / B Camera Operators | ALISTAIR RAE RICHARD PHILPOTT |
| Clapper Loader | ALEXANDRA VOIKOU |
| Camera Assistant | NIALL BARRY |
| Camera Trainee | DANIEL LILLIE |
| Grip | ANDREW WOODCOCK |
| Assistant Grip | IAN OGDEN |
| Camera Car Driver | NORMAN PARR |
| Grip Truck Driver | CARL GIBSON |
| Video Playback Operator | PACU TRAUTVETTER |
| Supervising Art Director | ROD MCLEAN |
| Set Decorator | BARBARA HERMAN SKELDING |
| Art Director | SARAH STUART |
| Standby Art Director | LAURA CONWAY-GORDON |
| Assistant Art Director | RHYS IFAN |
| Chargehand Standby Propman | CAMPBELL MITCHELL |
| Standby Propman | JOHN CONDRON |

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| Production Buyer | CORINA BURROUGH |
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| Stand By Props Driver | LEE MARSHALL |
| Graphics Artist | CAMISE OLDFIELD |
| Lettering Artist | JULIAN WALKER |
| Clearance Co-ordinator | JO HARROP |
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| Crowd Second Assistant Director | JOE BARLOW |
| Third Assistant Director | RICHARD WILSON BEN QUIRK |
| PAs | DAN COX JASON RICKWOOD GEORGE POPE |
| Crowd Runner | GOSEL TOM BAIRD |
| Boom Operator | KATE MORATH |
| Sound Maintenance | MIKE TAYLOR |
| Costume Supervisor | MARION WEISE |
| Assistant Costume Designer | ROSIE GRANT |
| Dresser to Dame Judi Dench | YASEMIN KASCIOGLU |
| S/By Costume | SUE CASEY |
| Wardrobe Assistant | POLI KYRIACOU |
| Costume Trainee | ALEXINA DUNCAN BECKY TREDGET |
| Additional Costume | SALLY CREES |
| Key Hair and Make-Up Artist | NORMA WEBB |
| Hair & Make-Up Artist | LUCY FRIEND |
| Hair & Make-up Trainee | LEE MOORE |
| Additional Make-up | ANDREA FINCH |
| First Assistant Editor | JAMES DEVLIN |
| Second Assistant Editor | MARTINA ZAMOLO |
| Trainee | ELLIE MORGAN |
| Post Production Accountant | TARN HARPER |
| Dialogue & ADR Editor | BECKI PONTING |
| Sound Editors | JAY PRICE RACHAEL TATE |

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| Foley Editor | DEREK TRIGG |
| Foley Artists | PETER BURGIS SUE HARDING |
| Foley Mixer | GLEN GATHARD |
| ADR Mixers | MARK APPLEBY NICK KRAY |
| ADR Voice Casting | VANESSA BAKER - AUDIOCATZ |
| Sound Mix Technician | DAFYDD ARCHARD |
| Re-Recorded at | WARNER BROS DE LANE LEA |
| Location Manager | ALEX GLADSTONE |
| Assistant Location Managers | REBECCA DAVIS DAMON CRANE SARAH WORSLEY |
| Unit Manager | DAVE BELL |
| Gaffer | ANDY COLE |
| Best Boy | PAUL CRONIN |
| Electricians | ADRIAN MACKAY JOSH DEMPSEY |
| Generator Operators | GARY HAYLER PETER HARRIS |
| Rigging Gaffer | PAUL MURPHY |
| Rigging Electricians | ALAN GRAYLEY BOB HUNT ALISTAIR BURY LARRY DEACON |
| Electrical Rigger | TONY KELLY |
| Property Master | BRUCE BIGG |
| Property Storeman | GARRY DAWSON |
| Property Chargehand | PETER BIGG |
| Dressing Propman | MIKE FLEMING |
| Property Driver | STEVE HAMMICK |
| Practical Electricians | SIMON PURDY |
| Prop Hands | BEN WILKINSON MAT COOKE KEVIN DAY SHANE HARTFORD EDDIE BAKER STEVE WHEELER JAKE WELLS CRAIG TARRY |

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| Special Effects Supervisor | MANEX EFREM |
| Construction Manager | DAN CRANDON |
| HOD Construction | TIM POWIS |
| Construction Supervisor | STEVE DEANE |
| Construction Truck Driver | MARK EDMONDSON |
| Carpenters | DOMINIC ACKLAND-SNOW CARADOC CURTIS-ROUSE TOM NEWTON-CHANCE CLINT HELYER MARK WALLIS KEITH MOWATT |
| HOD Painter | NICK WOOD |
| Chargehand Painter | DEAN HAWLEY |
| Painters | JOE VASSOLO RICHARD LANCASTER DEAN LANCASTER PHILIP HAWLEY GARETH WATTS |
| HOD Plasterer | JAMIE POWELL |
| Standby Painter | BRADLEY WOODBRIDGE |
| Standby Carpenter | GARRY MOORE |
| Standby Rigger | SIMON CULLEN |
| Publicity | GINGER CORBETT CHARLES MACDONALD |
| Unit Photographer | ALEX BAILEY |
| EPK Producer | ALBERT SHARPE, PREMIER PR |
| Health & Safety Advisor | MICK HURRELL FOR JHA SAFE T |
| Unit Nurses | JEANIE UDALL STEPHANIE BARKER |
| Transport Co-ordinator | MIKE BEAVEN |
| Unit Drivers | ENYO MORTTY ALLAN BRADSHAW MARC KELLY ALLAN ROBERTS DARREN BEAVEN PETER MERCER |
| Caterers | RED CHUTNEY |
| Chefs | MIKE ROSS TJ RIVERA JENNY PRITCHARD AMY DENING |

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TERRY GOSS

JOSE CARRETAS

KEITHSNAPE

MARK WILLIAMS

WILLIAM DANKA

Location Marshalls JOHN WAINSCOTT

BEN CONNOLLY

DAVID POWELL

LEX DONOVAN

SARAH KATE LEWIS

OLWYN HINDS

JEREMY DE COURSEY

PAIGE COPSEY

JAMES BUTLER

ABBY BATH

CRAIG PINNEY

NEIL PINNEY

WASHINGTON DC UNIT

Production & Location Supervisor CAROL FLAISHER

Unit Production Manager PATRICIA HESS

First Assistant Director TIMOTHY BIRD

Second Assistant Director ALISON ROSA

Second Second Assistant Director CYNDI 'CUTTER' MARTIN

Assistant Production Supervisor LISA FOZZATI

Production Co-ordinator MAY TAM

Production Secretary ADRIAN SPENCER

PAs ELLIE ROSE

FRED GUNDRY

Script Supervisor JAN SANDERS

Sound Mixer DENNIS TOWNS

Production Accountant JOAN INSLEY

Payroll Accountant JACKIE ROBERTS

Accounting Assistant JANA LUNDY

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| Accounting PA | HALSTON ERICSON |
| Camera Operator | JIM BALL |
| 1 st Assistant A Camera | MIKE KREBS |
| 2 nd Assistant A Camera | MATT CAULK |
| Camera Operator B Camera | NICK GARDNER |
| 1 st Assistant B Camera | JONNY MEYER |
| 2 nd Assistant B Camera | JASON REMEIKIS |
| Key Grip | JOE KURTZ |
| Best Boy Grip | JOHN KIMMER |
| Grip | CARL HAMILTON |
| Video Playback Operator | RUSTY GARDNER |
| DIT | JEFFREY HAGERMAN |
| Art Director | LESLIE MACDONALD |
| Set Decorator | SUSAN KESSEL |
| Scenic | CARL CATANESE |
| Set Decorating PA | GABRIELA SAURBERT |
| Buyer | ANGELA RATLIFFE-WOERNIE LORRIE WALKER |
| 2 nd Set Dresser | SEAN O'HARA |
| 3 rd Set Dresser | MARC BRAUN DAVE KIPPAX |
| Set PAs | CHRIS CAREY SEAN BREDBENNER SHEPHERD LASHLEY DAVID GODBOUT MEGGIE CARPENTER |
| Boom Operator | LENNY SCHMITZ |
| Costume | DEREK SULLIVAN |
| Key Set Costumer | MARY ANN CREAMER |
| Set Costumer | KIM CHEWNING |
| Key Make-Up | LUANN CLAPS |
| Make Up Artist | CAROL FEDERMAN |
| Key Hair | LYDIA BEN SIMMON BENAIN |
| Hairdresser | LISA HAZELL |
| Location Manager | CHAN CLAGGETT |
| Assistant Location Manager | JOE ACHARD |
| Gaffer | MURDOCH CAMPBELL |
| Best Boy | BRIAN JOHNSON |
| Generator Operator | KENNY HARRIS |
| Electricians | LOUISE HERNON MIKE WILSON CHRIS MOATS MIKE KUREC |

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|----------------------------|------------------------|
| Prop Master | MIKE SABO |
| Prop Assistant | ROB FIKS |
| Greens | BECKY SCHPAK |
| Stills Photographer | WILLIAM GRAY |
| Film Runner | JOE WASCHAK |
| US Archival Image Research | PHILLIPEDGERLY.COM |
| Set Medic | KEVIN DUGARD |
| Transport Co-ordinator | JIMMY WATSON |
| Transport Captain | DANIELLE FREDRICKSON |
| Key Craft Service | DAMON GORDON |
| Catering | BLACK DIAMOND CATERING |
| Extras Casting | CENTRAL CASTING USA |

NORTHERN IRELAND UNIT

| | |
|-----------------------------------|---|
| Production Manager | CATHY MOONEY |
| Assistant Production Co-ordinator | PETER STEPHENSON |
| Production Runner | JENNIFER PATTERSON |
| Trainee Assistant Director | JOE QUINN |
| Accounts Assistant | STEPHEN MCCONNELL |
| B Focus Puller | ANDY GARDINER |
| B Clapper Loader | JAMIE JACKSON |
| B Camera Trainee | GLEN WOOTTON |
| B Camera Grip | IAN BUCKLEY |
| Art Director | HEATHER GREENLEES |
| Runners | BECKY WILSON HUSSAIN YASIN CHRIS McCORMICK |
| Boom Operator | TERRY McDONALD |
| Cableman | CHRIS WOODCOCK |
| Costume Stand By | LAUREN HANNA |
| Location Manager | CATHERINE GEARY |
| Assistant Location Manager | DAMIAN GLENHOLMES |
| Locations Assistant | PAUL MACANEARNEY |
| Electricians | BRIAN LIVINGSTONE SEAMUS LYNCH BRETT McCRUM DENNIS MCFARLANE |
| Dressing Prop/ Stand By Props | RYAN TOHILL |
| Dressing Props | BARRY CADDELL |
| Construction Manager | TOM MARTIN |
| Stand By Carpenter | RAY GINNANE |
| Stand By Rigger | SEAN McKEOWN |

Stills Photographer AIDAN MONAGHAN
 Health & Safety Representative ALISTAIR FERGUSON
 Unit Nurse TRACEY FERGUSON
 Transport Captain MAURICE BROWN
 Unit Drivers DERMOT McKEE
 TONY BUNTING
 JOHNNY CRAWFORD
 STEPHEN COLLINS
 PHIL CRAWFORD
 JOHN BURNS
 GARY HODGEN
 JAMES BARRY
 PETER MORRISON
 RYAN MARSHALL
 Facility Drivers LEE MCFADDEN
 DAVID GARVIN
 ROBERT NELSON
 ARRON STANNEX
 Tracking Vehicles GARY GREENBERG
 Catering DEBBIE HABGOOD
 Chef ROB HABGOOD

VISUAL EFFECTS BY UNION VISUAL EFFECTS
 Visual Effects Supervisor ADAM GASCOYNE
 Visual Effects Producer TIM CAPLAN
 Visual Effects Line Producer NOGA ALON STEIN
 Lead VFX Artist MERVYN NEW
 VFX Artists MARIA PERALTA RAMOS
 MITCH CREASE
 IAIN READ
 JAMES ROBERTS
 AGUEDA DEL CASTILLO
 VFX Co-ordinator INES LI YING

MAIN TITLES BY MATT CURTIS

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 OLSWANG LLP

LEGAL SERVICES US CHERYL NELSON WYMAN & ISAACS LLP

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ASSISTED BY LEWIS JONES
ADDITIONAL MUSIC EDITORIAL KIRSTY WHALLEY

AURICLE OPERATOR PETER CLARKE

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“THE LOST CHILD OF PHILOMENA LEE” BY MARTIN SIXSMITH PUBLISHED BY PAN MACMILLAN

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