

Strand Releasing  
presents

# **HOW ABOUT YOU**

**Starring: Vanessa Redgrave, Brenda Fricker,  
Imelda Staunton, Hayley Atwell, Joss Ackland, and  
Orla Brady.**

**Adapted from a short story by Maeve Binchy**

**Produced by Noel Pearson**

**Directed by Anthony Byrne**

## **PRODUCTION NOTES**

### **Synopsis**

HOW ABOUT YOU tells the story of Ellie (Hayley Atwell), a footloose and fearless young woman who is left in charge of a residential home owned and run by her older sister Kate (Orla Brady), over the Christmas period. Her youth and inexperience bring her into bitter conflict with the four grumpy old residents known as the “hardcore”: retired screen beauty Georgia (Vanessa Redgrave), spinster sisters Hazel (Imelda Staunton) and Heather (Brenda Fricker), and a reformed alcoholic judge, Donald (Joss Ackland). The film deals with the at times hilarious antics of these uncivilized seniors, the gradual solidarity that develops between the residents and Ellie and an unlikely romance.

### **About the Production**

‘Hope I die before I get old’, The Who sang in 1965. Paul McCartney wondered if he’d still be loved, ‘when I’m 64’. But today, ageing rock stars and contemporary society are reconsidering their perceptions of Old. A belief that we have choices and potential not just in our early years, but right through life, is at the centre of HOW ABOUT YOU. Adapted from a short story by Maeve Binchy, it has all the hallmarks of Ireland’s most widely read and internationally successful writer of popular fiction. HOW About You is an often funny and deeply human story of growing self-acceptance, where an unlikely group of characters develop relationships which are not only surprising, but transformative. In a film filled with compelling performances and vivid individuals, we discover a story about the rejuvenating power of other people.

“What I liked immediately about the project was as the story,” says Anthony Byrne. “After reading it I was trying to think what movie it resembled and I couldn’t think of a single one which is rare. And I liked the fact that it was about people of a certain age, in the autumn of their years and I haven’t seen many films about that. And finally I liked the characters; there was real life in all of them. So our task then, in bringing the script to the screen, was how do we develop each of these characters and who can we find to bring them to life?”

### **Sister Act**

Most of the action of HOW ABOUT YOU takes place in 'Woodlands'; a residential home in the Irish countryside owned and run by Kate, played by Orla Brady. Orla describes her character as “somebody who is very uptight”, going on to explain that “she had made a life for

herself which fell apart with the death of her husband . . . so she has kind of given up. She tries to make a living out of the home which isn't really working out but she hasn't really got any other options." Kate, explains Orla "is in a lot of distress but she hasn't admitted that, even to herself." She sees Kate's choice of occupation as being reflective of deeper crises; a kind of premature ageing, a surrender. "I think she's old before her time; she has seen life in terms of problems and crises. It's significant that what she has decided to do with her life is run an old folks home; she is definitely heading the way of some of her guests before Ellie shows up."

Ellie is Kate's younger, fun-loving sister; a candid counterpoint to her sibling's buried distress. "At the beginning of the story they are absolutely chalk and cheese", admits Orla. "Kate has taken responsibility and lives her life in a very ordered, structured way and she strongly disapproves of Ellie's casual, messy attitude . . . I spend a lot of time giving out to Ellie," explains Orla "telling her to grow up and all that sort of thing. And she tells me to 'chill' and 'relax' which only makes matters worse!"

"Ellie and Kate have quite a difficult relationship", explains Hayley Atwell. "Kate shoulders a lot of responsibility since the death of her husband, whereas Ellie is a little girl in many ways who has got a long way to go . . . she wants to travel and have adventure and avoid responsibilities at all costs. At the beginning of the film they haven't seen each other in a long time and Ellie turns up and looks to stay at the house for free . . . again. But underlying this is a deep affection for one another and knowing that they're there for each other, despite their differences".

In an insightful comment on the relationship between the two sisters Orla says, "I think that a lot of tension comes from Kate feeling hurt; feeling that Ellie wasn't there for her when she needed her after her husband died. But Ellie ultimately gets Kate to loosen up and see that there is life to be lived after the death of her husband."

But Ellie's role in the story extends beyond the development of the sister relationship; she is the axis around which all the development of all the characters rotate. "The film is really about Ellie growing up," says Hayley. "The story is told through her eyes and she becomes the kind of uniting force for a very isolated and separated group of people. Ellie has to find a way to get on with these very irritating, eccentric people who are totally different from her in every way."

### **'The Hardcore'**

When Kate is forced to leave the home in the care of her younger sister in order to care for their ailing mother, it is as a very last resort. She has very little confidence in her sister, but is left with no other choice. With most of the few residents gone to stay with their families for the Christmas holidays the place is left to 'the hardcore'; four uncommonly cranky senior citizens whose sharp tongues and well-rehearsed theatrics have had them thrown out of, expelled from, anywhere else they've lived. Hayley explains her character's predicament. "Ellie at first attempts to meet their increasingly outrageous demands; aware that she is caretaking her sister's business. But that soon gives way to telling it like it is; she tells these selfish people exactly what she thinks of them and it has a sobering effect . . . in some cases quite literally!"

'The hardcore' are a motley group of dysfunctional characters given depth, humor and a flawed humanity by some of the most brilliant and respected character actors working in film.

## **Sister Act II**

Spinster sisters Hazel and Heather, are played by Academy Award nominee Imelda Staunton and Academy Award winner Brenda Fricker.

"They're in the home because I don't think they can cope with the world outside," says Imelda Staunton. "They grew up in a very sheltered environment and looked after their mother when she was alive: they haven't had much of a life and haven't really any idea how to get one. As another character in the film says 'you're not even old, you shouldn't be here' but they don't know what else to do."

Speaking of the bond between the sisters, Brenda Fricker says, "I like the relationship because there's a bit of mischief about it. Imelda Stanton's character is very bright and so I'm a bit afraid of her even though I am generally right, so there's a sort of equanimity."

Imelda elaborates on the relationship. "Like most sisters, I suppose, they annoy each other, they love each other, and they make each other laugh . . . in the end they're stuck with each other."

Brenda was attracted to the part of Heather because she felt that the script was dealing with an interesting dramatic reality. "The film is very natural and true in the sense that any bunch of people who are at the age where they have to be in a home are going to be contrary and difficult . . . Just living with someone you want to live with is difficult never mind being pushed together with a bunch of nutty strangers."

Imelda sees it even more starkly. "The atmosphere in the home is

pretty dismal; you've got this collection of oddballs and misfits, pissed off that they're locked up in this place and yet they're nowhere else to go. They're frustrated and angry about their lives and that's coming out in their relationships with each other."

Both actresses are admirers of Maeve Binchy, and the characters she creates.

"It's a film with a lot of frustration to be sure," says Imelda, " but ultimately, like most of Maeve Binchy's stories, it's very hopeful because they four main characters are made to realize how badly behaved and selfish they are, and they realize that this is better than nothing and you mustn't treat people with such disdain. And once they get that, they do change a bit, and stop being so bloody minded."

"Maeve has a very particular gift as a writer," concludes Brenda, "and the reason why I think she is so popular is that she empowers women, without any sermonizing or lecturing. And this film is full of them – of all types and ages. Poor Joss...he's surrounded by all these strong women!"

### **A Man Amongst Women**

Joss Ackland plays retired judge Donald, a reformed alcoholic and one of the most articulate and sarcastic curmudgeons you're likely to encounter. But he won't be drawn on it. "I hate talking about my character . . . A magician does a trick and he doesn't tell anyone how he does his trick afterwards. These days all this talking that's required about what you do is so boring. I've been acting for 62 years . . . I like to keep the curtains drawn on the art."

But he is fulsome in his enthusiasm for the project. "This is a great story about relationships between people; people who are monsters and then change. It's very much a human picture. I found it fascinating because it's a mixture of comedy, farce and tragedy and I like that."

He's also delighted by the casting. "It's unusual to find yourself amongst one's peers at my age – if you get parts at all it's as the old man or the grandfather or something. This era of ageism is very frightening and of course it's ludicrous because now people are going to live to be a hundred."

He warms to his theme. "This past decade has seen a great impoverishment of how we value people, I think. It's all based on this fatuous idea of celebrity – Paris Hilton and all that crap. People who are not very bright who become instant celebrities. For what? It's Orwell's

'1984' come to life, a kind of totalitarian thinking. On TV now you have a program about dancing, about singing, about show jumping, about poker, about finding Maria and they all have one thing in common: at the end of the week someone is kicked out. It's pure sadism! It's back to the coliseum! Progress?!"

"That's why I love this story", concludes Joss, "it's human and intelligent. I've never thought about age; I've always thought one should go with age. It's always a balance: when you're young you've loads of energy but you don't know very much. And when you're old you get weaker but have learned a thing or two."

### **Adapting the Screenplay**

Imelda Staunton says that she was attracted to taking part in HOW ABOUT YOU in the first instance, on the basis of the screenplay. "The script has a really natural, unsentimental quality about it which appealed to me. A lot of people don't like getting older, in fact they think it's crap and this story is quite honest about that which I liked. These people are not doing particularly well at aging and that's a very real theme."

Vanessa Redgrave was impressed by its depth of characterization. "When I read the story, one of the things I particularly liked about it was that these older characters were allowed a voice; that's more and more rare these days. Great parts for people over nineteen, fantastic!"

HOW ABOUT YOU was adapted from the Binchy short story 'The Hardcore' by Jean Pasley. Says Jean: "It was wonderful to be presented with a ready made premise and well structured plot – which is one of Maeve's great strengths as a writer.

"The structure for a film script was immediately plain to me. I saw it a bit like SHANE – the classical western – where you have the town in trouble and Shane comes in to restore order. Only here the town is the home and it's Ellie who comes in to bring it back together." She continues to explain; "Ellie's very much a reluctant hero . . . she is like the old people in that she has no choice but to engage with the others. And like them, over the course of the film, she changes. She sees these people who were too picky about life, who thought they'd never grow old or who drank too much and she sees all this and she grows and learns."

Adapting the short story "was really about expanding the characters and putting more meat on them," says Jean. "Donald was the most fun to write", she admits. "I like his curmudgeonly ways and his savage

tongue. He's old world, articulate and educated, so that when he says something nasty it's going to be delivered with great eloquence . . . he can get away with murder because he is so superior intellectually. All that is great fun for a writer."

Jean suggests prison as a metaphor for condition of the characters at the beginning of the story. "They have imprisoned themselves in the home in some way; they've all opted out of society, hidden away. What's lovely is that they discover that they still have time to blossom; they have to change and change at that age is a very big thing. So it's a wonderful albeit late redemption for them all."

"A guiding kind of idea for me when I was writing the screenplay was that Joni Mitchell line, 'you don't know what you've got till it's gone'", concludes Jean. "But what makes this story so hopeful is that they almost lose it but pull back from the brink just in time."

## Casting

The cast for HOW ABOUT YOU imitates its characterization; mixing youth with experience with compellingly successful results.

“Noel Pearson (Producer) is really great at casting, which is very obvious from the films that he’s made in the past,” says director Anthony Byrne. “Imelda and Brenda were at the top of our list for the characters of Heather and Hazel. I’d worked with Vanessa before and of course she’s perfect for the part and Joss was another actor we decided on quite quickly. Orla Brady was someone I’d wanted to work with for some time and she and Hayley really work as sisters; you don’t question it for a second.

One of the things we had discussed early on was finding four very good character actors for the parts of the residents and then finding a relatively unknown younger actress for the part of Ellie; we were incredibly lucky to find Hayley Atwell. I had one meeting with her, didn’t do an audition or anything. She’s very down-to-earth and an absolute natural for the part.”

The four residents of Woodlands are a roll call of internationally lauded acting talent.

“There are days when you’re preparing for the day’s shoot ahead and you look at the call sheet and you see Vanessa, Joss, Imelda Staunton, Brenda Fricker and you think... ‘Wow!’” admits Anthony.

Brenda Fricker says, “I’m working with one hell of a cast, which keeps you on your toes. The effect of working with these actors is that it puts an arrow straight into the bull’s-eye of laziness, which is every actor’s enemy. You can’t pull any tricks.”

“There is something special here in the amount of experience we have in front of the camera,” says Imelda Staunton, “and then you have a lot of young talent also, so it’s a been a wonderful working experience.

Asked if it is intimidating to be working with such experienced professionals at the start of her acting career, Hayley Atley responds, “Well, unlike Ellie who walks into the home going ‘who are these people’, I know all too well who these people are! The thing about Vanessa and Imelda and Joss and Brenda is that they’re not stars, they’re real actors’ actors; they’ve done all kinds of interesting work . . . work I grew up on and which inspired me. It’s a master class in acting working them and I have to keep reminding myself that they have years of experience on me and stop worrying about how good I am.”



Hayley explains that, "They have a lack of self-consciousness and a freedom in their work which is a great thing for a young actress to be around. The ease and the playfulness of the craft is really helping me to be more relaxed, not take myself too seriously and enjoy what I'm doing. But you have to find your own way, even in such exalted company!"

### **Closing the Generation Gap**

"A central theme in the story is about youth learning from age", concludes Orla Brady, "but also, interestingly, of age learning from youth. They become wise enough to see that Ellie's youth can teach them something. I really like that because our society doesn't look to older people for wisdom or advice; there's a huge generation barrier – not just gap – that's becoming more and more entrenched, which is a loss for both. What this piece is so interesting for is that it gives the story back to older people."

## **ABOUT THE CAST**

### **HAYLEY ATWELL (ELLIE)**

Hayley is one of British acting's brightest rising stars. A graduate of the Guildhall School of Music and Drama (2002-2005), she came to the attention of a wider public with her performance as Cat in the BBC 2 TV mini-series THE LINE OF BEAUTY.

She made her big-screen debut in Woody Allen's CASSANDRA'S DREAM (2007)

Among her TV credits are FEAR OF FANNY (BBC), RUBY IN THE SMOKE (BBC) and opposite Billie Piper in the MANSFIELD PARK mini-series (2007) (Company Pictures).

Her theatre roles include Belinda in MAN OF MODE (Nicholas Hytner, National Theatre) and Bianca in WOMEN BEWARE WOMEN (Lawrence Boswell, RSC)

### **VANESSA REDGRAVE (GEORGIA)**

A 6-time Academy award nominee and one time winner (Julia, 1977) Vanessa Redgrave is British Acting royalty, with a TV, stage and screen career spanning 50 years.

Redgrave trained for the stage at the Central School of Speech and Drama in London. In her first major theatrical role, *A TOUCH OF THE SUN* (1958), she played the daughter of a school headmaster (played by her own father, Sir Michael Redgrave). She made her screen debut that year in *BEHIND THE MASK*. In 1959 she became a member of the Stratford-Upon-Avon Theater Company, where she worked with some of the most distinguished talents of the British stage, including her future husband, director Tony Richardson.

After successfully negotiating Shakespearean roles, Redgrave easily moved into film work, winning her first international notices for her role in Michelangelo Antonioni's landmark *BLOW UP* (1966). The same year, she played Anne Boleyn in *A MAN FOR ALL SEASONS* and was nominated for her first Best Actress Oscar for her work in *MORGAN!* She was a charming Guinevere in *CAMELOT* (1967), and was again Oscar-nominated for her performance as famed dancer Isadora Duncan in 1968's *ISADORA*. Redgrave aroused the ire of the Vatican for her portrayal of a sexually delirious Mother Superior in Ken Russell's scandalous *THE DEVILS* (1971), and captured yet another nomination for her superbly nuanced portrayal as *MARY, QUEEN OF SCOTS* (1971). In 1978 Redgrave won an Academy Award for her haunting work in the title role of *JULIA* as the woman who inspires writer Lillian Hellman (played by Jane Fonda).

She made three films with the Merchant-Ivory production team; *THE WHITE COUNTESS* (2005), *THE BOSTONIANS* (1984, for which she was Oscar-nominated), and *HOWARDS END* (1992, another Oscar-nomination). Among her many other memorable film appearances are *OH! WHAT A LOVELY WAR* (1972); *THE TROJAN WOMEN* (1974); *MURDER ON THE ORIENT EXPRESS* (1976); *AGATHA, THE SEVEN PER CENT SOLUTION* (1979); *WAGNER* (1985); *PRICK UP YOUR EARS* (1987); *WETHERBY* (1988); *ROMEO-JULIET* (1991); *THE BALLAD OF THE SAD CAFE* (1993); *LITTLE ODESSA* and *A MONTH BY THE LAKE* (1995); *MISSION IMPOSSIBLE* (1996); *SMILLA'S SENSE OF SNOW*, *MRS. DALLOWAY* and *WILDE* (1997); *GIRL, INTERRUPTED* (1999); and many others.

Vanessa Redgrave has done some of her best work in high-profile television films such as *PLAYING FOR TIME*, for which she won an Emmy in 1980 playing a Jewish concentration camp survivor. In 1986 she starred as transsexual tennis star Renee Richards in *SECOND SERVE*, and a 1991 TV remake of *WHATEVER HAPPENED TO BABY JANE* paired her, for the first time, with sister Lynn.

*Vanessa Redgrave: An Autobiography* was published by Random House

in 1994.

### **JOSS ACKLAND (DONALD)**

Born in 1928, Joss Ackland C.B.E. has been an actor for sixty two years.

Among his many movie roles are, Jock Delves Broughton in WHITE MISCHIEF, Arjen Rudd in LETHAL WEAPON, Don Masino in THE SICILIAN, The Man of Power in THE PALERMO CONNECTION, The King in THE LITTLE PRINCE, The Russian Ambassador in THE HUNT FOR RED OCTOBER, and Matisse in SURVIVING PICASSO.

Television Movies and Mini-series include C.S Lewis in SHADOWLANDS, Alan Holly in FIRST AND LAST, Gerald Carmody in DAISIES IN DECEMBER, Bondachuk in CITIZEN X, Aristotle Onassis in A WOMAN NAMED JACKIE, Sir Burton in QUEENIE, Martin van de Vurst in HEAT OF THE SUN, Terence Fielding in A MURDER OF QUALITY, Jerry Westerby in TINKER, TAILOR, SOLDIER, SPY and Hermann Goering in THE MAN WHO LIVED AT THE RITZ.

Among his many roles in the theatre, he has played Captain Shotover in HEARTBREAK HOUSE, Weller Martin in THE GIN GAME, Captain Hook and Mr. Darling in PETER PAN, Gaev in THE CHERRY ORCHARD, Juan Peron in EVITA, Galileo in GALILEO, Long John Silver in TREASURE ISLAND, Petruccio in THE TAMING OF THE SHREW, Sir in THE DRESSER, and Mitch in A STREETCAR NAMED DESIRE.

In 1961, after three years with the Old Vic Company, he became artistic director at the Mermaid Theatre.

He has played opposite Jean Simmons (three times), Claire Bloom (four times), Ingrid Bergman, Glynis Johns, Greta Scacchi, Lauren Bacall, and Anouk Aimee.

However, after playing opposite her in Mary Rose, his longest running mate was Rosemary Kirkcaldy, who died in 2002, after they had been married for fifty-one years. Together they produced seven children, thirty-two grandchildren, and four great grandchildren.

### **BRENDA FICKER (HEATHER)**

With a long and distinguished career in British and Irish Theatre and Television, Brenda came to international attention with her performance as Christy Brown's devoted mother in Jim Sheridan's MY LEFT FOOT (1989) - for which she won the 1990 Academy Award in the Best Actress category (as well as a Golden Globe nomination). She

worked with Sheridan again in *THE FIELD* (1990), starring opposite Richard Harris. She has most recently been seen in Damien O'Donnell's *INSIDE I'M DANCING* (aka *RORY O'SHEA WAS HERE*, 2004). Among her many feature film credits are *THE WAR BRIDE* (2001, for which she received a 'Genie' nomination), Joel Schumacher's *VERONICA GUERIN* (2003), *A MAN OF NO IMPORTANCE* (1994), *HOME ALONE 2: LOST IN NEW YORK* (1992) and as Mike Myers' mother in *SO I MARRIED AND AXE MURDERER* (1993). On television, she has most recently appeared in *OMAGH* (2004) and *NO TEARS* (mini-series, 2002).

### **IMELDA STAUNTON (HAZEL)**

London-born Imelda Staunton studied at RADA and spent six years in repertory theatre before appearing at the National Theatre, London, in such roles as Adelaide (*GUYS AND DOLLS*) and Lucy Lockit (*THE BEGGAR'S OPERA*). In 1985 she received an Olivier Award as Best Supporting Actress for her performances in *THE CORN IS GREEN* at the Old Vic and as Hannah in *A CHORUS OF DISAPPROVAL* at the National. She joined the Royal Shakespeare Company in 1986 and appeared in *FAIR MAID OF THE WEST* and *THE WIZARD OF OZ*. Her first of many television appearances was in Dennis Potter's *THE SINGING DETECTIVE*. In 1990 she won an Olivier Award for Best Actress as the baker's wife in Stephen Sondheim's *INTO THE WOODS*. Her film credits include *SHAKESPEARE IN LOVE*, Kenneth Branagh's *PETER'S FRIENDS* and *MUCH ADO ABOUT NOTHING*, Ang Lee's *SENSE AND SENSIBILITY*, and Trevor Nunn's *TWELFTH NIGHT* and *REMEMBER ME*. Her most famous voice-work was as Bunty in Aardman Animations' *CHICKEN RUN*. Recently she won Best Actress Awards at the BAFTA and the Venice Film Festival and received an Oscar nomination for her portrayal of the title role in Mike Leigh's film *VERA DRAKE*.

Recent Television credits include *FINGERSMITH*, *A MIDSUMMER NIGHT'S DREAM* and *MY FAMILY AND OTHER ANIMALS* for BBC.

Imelda has recently finished filming *HARRY POTTER 5: THE ORDER OF THE PHOENIX*.

### **ORLA BRADY (KATE)**

Irish-born Orla Brady studied acting at the Ecole Phillippe Gaulier in Paris.

In 1999, she played the lead role of Sheila Cloney in *A LOVE DIVIDED*. For her role in this critically acclaimed movie, she won the Monte Carlo

Film and Television Festival's Best Actress award in 1999 and was also nominated for the Irish Film and Television (IFTN) best actress award. Besides leading lady roles, Orla has taken on such diverse characters as a hunger-striking political prisoner in SILENT GRACE (2001), a housekeeper in SERVANTS, a Russian aristocrat in THE LUZHIN DEFENSE (2000), and FOGBOUND (2002).

Among her TV credits are the ABC mini-series EMPIRE (2005), the made for TV movie Jesse Stone: Death in Paradise (2006), and appearances in HUSTLE (2004), NIP/TUCK (2004), PROOF (2004), THE DEBT (2003), SERVANTS (2003) and FAMILY LAW (1999)

Along with her performance in HOUSE OF BERNARDA ALBA at the Gate Theatre, Dublin, Orla's theatre credits include, Natasha in THREE SISTERS, Pegeen Mike in THE PLAYBOY OF THE WESTERN WORLD, and Ophelia in HAMLET.

## **ABOUT THE CREW**

### **ANTHONY BYRNE (DIRECTOR)**

Anthony studied Design and Visual Media at the Dublin Institute of Technology, and subsequently took a screenwriting master class at Trinity College, Dublin, before traveling to Los Angeles in 1998 where he completed an internship with Oliver Stone's production company "Illusion Entertainment".

On his return to Ireland he wrote and directed the short films CLUBBING (1999) and FREAKY DEAKY 10 TO 1 (2000). His third short film, MEETING CHE GUEVARA AND THE MAN FROM MAYBURY HILL starred John Hurt and has screened at over forty international film festivals, winning several awards including the IFTA (Irish Film & Television Award) for 'Best Short Film 2003'. The film had a theatrical release in Ireland and has since been acquired for Broadcast by the Sundance Channel in America, CBC in Canada and Canal+ in Scandinavia.

Anthony developed the script for his debut feature film SHORT ORDER and later attended the Moonstone Screen Writers lab and Sources 2

Screen Writing Initiative with the same project. When *SHORT ORDER* was brought to the screen, it featured a cast that included Vanessa Redgrave, Jack Dee, Emma de Caunes, Rade Serbedzija, and John Hurt. Released in 2006 to wide critical acclaim, the film was nominated for 8 Irish Film and Television Awards (IFTA) including Best Writer and Best Director.

### **NOEL PEARSON (PRODUCER)**

Noel Pearson established Ferndale Films as an independent production company based in Dublin, Ireland in 1987. Noel has been both a Film and Theatre Producer in Europe and the U.S. for the past 20 years. Ferndale's first film *MY LEFT FOOT* was nominated for 5 Academy Awards in 1990 and won two Oscars. Among Noel's feature film credits are *THE FIELD*, *DANCING AT LUGHNASA* and, most recently, *TARA ROAD* (2005) starring Andie McDowell and Olivia Williams.

### **SARAH RADCLYFF (PRODUCER)**

Sarah Radclyffe co-founded Working Title in 1984 with Tim Bevan and while there produced several films including *MY BEAUTIFUL LAUNDRETTE*, *WISH YOU WERE HERE* and *A WORLD APART*. Following the acquisition of Working Title by Polygram in 1993, Sarah left to pursue a more independent career and set up her own company, Sarah Radclyffe Productions. Since then, she has produced or executive produced, amongst others, *SECOND BEST*, *COUSIN BETTE*, *LES MISERABLES*, *THE WAR ZONE*, *RATCATCHER*, *THERE'S ONLY ONE JIMMY GRIMBLE*, *LOVE'S BROTHER* and *TARA ROAD*. Sarah served on the board of Channel 4 and the BFI between 1997 and 1999 and the UK Film Council from 1999-2004.

### **MAEVE BINCHY (AUTHOR of original short story, 'The Hardcore')**

Maeve Binchy is Ireland's most commercially successful novelist. Years into a successful career as a columnist and editor for the *Irish Times* - after a brief stint in teaching - Binchy branched out into fiction, publishing her first novel, *LIGHT AND A PENNY CANDLE* (1982), at the age of 43. It was the first of 12 New York Times best sellers. Her tales of ordinary life are generally set in Ireland or Great Britain, but have a universal appeal. She writes novels, short stories, and plays; among them are *SILVER WEDDING* (1988), *CIRCLE OF FRIENDS* (1990) - which was adapted into an internationally successful film, and *THE GLASS*

LAKE (1995). She credits GONE WITH THE WIND by Margaret Mitchell as her earliest literary influence: "When I was a teenager it made me yearn to tell stories."

### **NIALL BYRNE (COMPOSER)**

Niall studied piano and composition at the Royal Irish Academy of Music. He was awarded first prize at the 1992 Dublin film festival's music competition, chaired by English composer Michael Nyman. With support from the Arts council, he has attended seminars on film music by Ennio Morricone at the Chigiana Music School in Sienna, Italy. He has received three IFTA award nominations; two for Best Music in Film and one for Best Music in a Film / Television Series. Among his credits are FLICK (1999), COUNTRY (2000), TROUBLE WITH SEX (2004), and SHORT ORDER (2005).

## HOW ABOUT YOU - CAST

Ellie Harris	Hayley Atwell
Georgia Platts	Vanessa Redgrave
Donald Vanston	Joss Ackland
Heather Nightingale	Brenda Fricker
Hazel Nightingale	Imelda Staunton
Kate Harris	Orla Brady
Alice Peterson	Joan O'Hara
Nurse Healy	Elizabeth Moynihan
Mary	Doreen Keogh
William	Kevin Flood
Maria	Danielle Ryan
Man with Battered hat	Tim McDonnell
Minibus Driver	Paschal Friel
Mr Evans	Darragh Kelly
Dan	Ryan O'Connor
Young Boy #1	Kevin Maher
Young Boy #2	Andrew Canning
Vegetable Seller	Patricia Martin
Asst vegetable seller	Fionnuala Murphy
Postman	Mick Nolan



## HOW ABOUT YOU – CREW

Director	Anthony Byrne
Writer	Jean Pasley
Producer	Noel Pearson
Producer	Sarah Radclyffe
Executive Producer	Bill Godfrey
Executive Producer	
For Prescience Films	Paul Brett
Executive Producer	
For Prescience Films	Tim Smith
Associate Producer	Catherine O’Flaherty
Location Co-ordinator	Anna Webster
Line Producer	John McDonnell
Production Co-ordinator	Clíodhna Colgan
Assistant Co-ordinator	Orlaith Deasy
Production Trainee	Jane McCabe
Director’s Assistant	Rachel O’Kane
Production Accountant	Rob Quigley
Assistant Accountant	Emer Egan
Assistant Accountant	Jean Wainwright
Production Designer	Tom McCullough
Art Director	Brendan Rankin
Set Decorator /	
Prop Buyer	Jenny Oman
Assistant Prop Buyer	Tuireann Herriott
S/B Assistant Art Director	Gillian Ní Chaiside
Art Dept Trainee	Stephen Kendrick
1 <sup>st</sup> Assistant Director	Kevan Barker
2 <sup>nd</sup> Assistant Director	Paul E. Barnes
3 <sup>rd</sup> Assistant Director	Conor Anthony Gibbons
Trainee AD	Cathy Griffin
Director of Photography	Des Whelan
Focus Puller	Alan Butler
Clapper Loader	
Camera Trainee	
Camera Grip	Philip Murphy
Casting Director	Nuala Moisselle
	Frank Moisselle

Caterer	McEvoy Catering
Script Supervisor	Kathleen Weir
Construction Manager	Colm Bassett
HOD Painter	Tom Lundy Jnr.
Painter	Neil Fetherston
Painter	Tom Lundy Snr.
HOD Carpenter	Dermot Butler
Carpenter	Joseph Swaine
Carpenter	Joe Delahunty
Charge-hand Stagehand	Anthony Walsh
Costume Designer	Hazel Webb-Crozier
Assistant Designer	Kerry Gooding
Costume Supervisor	Rachael Webb-Crozier
Costume Assistant	Donna Hughes
Location Manager	Dermot Cleary
Location Manager – NI	Catherine Geary
Locations Assistant	Alex Jay
Key Make-Up Artist	Denise Watson
Assistant Make-Up	Sharon Doyle
Key Hair-Dresser	Dee Corcoran
Assistant Hair	
Wig maker	Carol Waugh
Unit Nurse	Susan Dempsey
Composer	Niall Byrne
Post Production Supervisor	Jeanette Haley
Property Master	Michael Flood
Dressing Props	Max Aita
Dressing Props	Bernard Lyster
Stills Photographer	Bernard Walsh
Unit publicist	Gerry Lundberg
Assistant	Sinead O’Doherty
Special Effects	Team FX
Sound Recordist	Ray Cross
Boom Operator	
Sound Trainee	

Transport Captain

Arthur Dunne