

# ***DEAR FRANKIE***

## **Final Production Notes**

MIRAMAX FILMS &  
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Present

In association with the UK FILM COUNCIL and SCOTTISH SCREEN

A SCORPIO FILMS PRODUCTION

In association with SIGMA FILMS

Produced in association with INSIDE TRACK PRODUCTIONS

## **DEAR FRANKIE**

EMILY MORTIMER

GERARD BUTLER

SHARON SMALL

JACK McELHONE

MARY RIGGANS

JAYD JOHNSON

SEAN BROWN

Directed by SHONA AUERBACH

Produced by CAROLINE WOOD

Written by ANDREA GIBB

Director of Photography SHONA AUERBACH

Production Designer JENNIFER KERNKE

Editor ORAL NOTTIE OTTEY

Original music ALEX HEFFES

## SYNOPSIS

**DEAR FRANKIE** is a heartwarming and often humorous tale of nine year-old Frankie and his mom, Lizzie, who have been on the move ever since he can remember. To protect her son from the truth, Lizzie has invented a story to satisfy Frankie's curiosity. She regularly writes Frankie a letter from his make-believe father who works aboard a ship traveling to exotic lands. However, Lizzie soon finds out his 'father's' ship will be arriving in a few days. Now, Lizzie must choose between telling Frankie the truth and hatching a desperate plan to find the perfect stranger to play the perfect father.

Directed by SHONA AUERBACH, **DEAR FRANKIE** stars EMILY MORTIMER (*Young Adam, Lovely and Amazing, Bright Young Things*), GERARD BUTLER (*Tomb Raider 2, Timeline, the forthcoming Phantom of the Opera*), and JACK McELHONE (*Young Adam*) as Frankie. SHARON SMALL (*About a Boy, Glasgow Kiss*), MARY RIGGANS, JAYD JOHNSON and SEAN BROWN co-star.

**DEAR FRANKIE** is produced by CAROLINE WOOD of Scorpio Films on behalf of Inside Track. The screenplay is by ANDREA GIBB. AUERBACH is also the director of photography. JENNIFER KERNKE is the production designer. ORAL NORRIE OTTEY is the editor and ALEX HEFFES the composer.

Miramax Films and Pathé Pictures present in association with the UK Film Council and Scottish Screen a Scorpio Films Production in association with Sigma Films, produced in association with Inside Track Productions.

## **DIRECTOR'S STATEMENT**

I first read **DEAR FRANKIE** as a short script in 1997. The story hit me so hard that I couldn't get it out of my head. For me the story was so life affirming. I was fascinated by the lengths to which a mother would go in order to give her son a father, the father she felt he wanted and needed. I was also interested in how that gave her access to her son's thoughts and how her lie filled a gap in her own life. But lies do not come without their complications. I wanted to explore these complexities and the reasons behind them. This fueled my passion to direct this story.

Owing to the sensibility of the story and the quality of the writing, a strong cast was of paramount importance to me. I was lucky in having the luxury of working with such fine and committed actors whose talent gave me the chance to fulfill my vision.

The visual elements play a crucial part in creating the right setting, mood and atmosphere. I intentionally kept it uncomplicated and natural. My inspiration for the color and light in the film came from artists around the turn of the century known as the Glasgow Boys and the lesser-known Glasgow Girls. The aspect of their paintings, which attracted me, was that they captured the particularly harmonious hues and gentle light found in Scotland, and so their color palette became the film's color palette.

I have had a love for this project from the start and directing it has been a life-changing journey. I hope that this film will touch people the way its story touched me.

Shona Auerbach

## ABOUT THE PRODUCTION

Screenwriter Andrea Gibb had originally conceived the idea for **DEAR FRANKIE** as a 15-minute film for Scottish Screen's Tartan Shorts series. When it wasn't accepted she set it aside. But it simply refused to leave her; she became more and more fascinated by a story which sprang from her own childhood experiences with a father who had been working away from home for long periods.

Gibb explains: "My dad worked abroad. He was an engineer in Africa and he was away for great long periods when I was very young – four or five years old – before we actually went out to Nigeria to live with him. I first communicated with my dad via letter for a long time when I was young so that was kind of the starting point. This caused me to think: 'What would it feel like to have a parent that you wrote to as opposed to having a parent who was actually physically living with you every day?'"

As it happened, *Natural History*, the short script Gibb had written as her Tartan Shorts entry, had since been sent to director Shona Auerbach as a writing sample. Auerbach had made her own short student film *Seven* and was looking around for something else to do. This coincided with meeting producer Caroline Wood who had been impressed by *Seven*. "When I read this story I could not get it out of my head, it was bursting at the seams for me and I desperately wanted to make it in to a feature film". This coincided with meeting producer Caroline Wood who had been impressed by *Seven*.

"Just before that I had seen the Czech film *Kolya* that had won an Oscar® in 1997," Wood recalls. "When I saw it I thought: 'That's the kind of film I want to make. I want to make a film with a child at the center of it'. So I met Shona and had a chat, and she happened to have seen *Kolya* as well. She'd seen it twice I think and absolutely loved it. So we set about finding something to do together involving a child."

One of the first questions Wood asked at that meeting was whether Auerbach had read anything good lately. As it happened, she had.

"I had read this beautiful short script by Andrea which Caroline also fell in love with. Caroline then commissioned Andrea to write it as a feature. We wanted to do a film about a relationship between an adult and a child and this was perfect. That was six years ago, and it's come a long way since the short script."

Auerbach loved this story and Gibb's writing which Wood shared her enthusiasm for.

"I found it incredibly moving. The sort of moral dilemma of Lizzie's character was really, really interesting to me. A mother lying to her child, which is wrong, but doing it because she loves him so much. I thought that was really fascinating. And I also thought the relationship with this man, who is there for one reason, but it ends up turning into something else, was very sexy because there's always going to be this child in the middle. There's always going to be this kind of distance, a barrier to the relationship, and I thought that had the potential to be very interesting and unusual."

In addition, Auerbach identified with the story's Scottish roots: "My mum is Scottish and when I was ten (around Frankie's age) my Gran came to live with us from Scotland. I drew a lot on the Scottish elements I was surrounded with and familiar with whilst

growing up. Also having three generations in our home gave me an insight to these relationships giving me something very concrete to draw on.”

Working closely with Wood and Auerbach, Gibb dove into the task of turning the 15-minute short into a 90-minute feature.

Gibb elaborates: “I tried to write something that I know, while gearing it to the way I think Shona is going to work as a director. Shona and Caroline have been incredibly influential in helping me shape the script.”

It’s hardly surprising that the script went through a lot of changes in that time but there are some scenes that Gibb says haven’t changed at all.

“The ending is almost intact from the first draft. There are certain scenes that are still in existence from the 15 minute short, like the scene in the kitchen where the Stranger arrives for the first time. We’ve added bits to it but in essence the scene was always there. The kind of sign posts and the significant moments are very much in evidence.”

## **FRANKIE’S WORLD OF SILENCE**

The biggest change in the transformation of Gibb’s short screenplay into a feature film was the character of Frankie. For Gibb, one of the key concepts of the film is just how much Frankie knows.

“How much of the truth does he know? How much does he accept? And it suddenly occurred to me that he knows without having heard, nobody has ever told him that his father is on that ship but inside deep down he knows, the little boy knows what we find out in the end. From that I thought ‘What would that do if the communication between Frankie and Lizzie was restricted in some way?’

That’s how I came up with the notion that he actually was deaf. And that gave me something else, something interesting to explore between Frankie and his mom. And I was quite interested in that.”

Gibb reveals that as a writer, she is inclined to incorporate aspects of her own life into her work and so it was with the character of Frankie.

“I do have a cousin who is both deaf and mute, and I grew up with him. He was very much in my head when I was writing Frankie. Memories of playing with him when we were children, that kind of thing. Most of the stuff I write finds resonance with people that I know, or people that I love, or people that I’m close to. They usually crop up in some form or other in work that I’m doing. I just hope that I do them justice.”

Auerbach elaborates: “I remember at the script stage when Andrea suggested that Frankie could be deaf. It seemed very bold and I was very excited about this. Some time ago, I had spent a year learning sign language and I felt very positive at the prospect of our little hero being deaf.”

Gibb did a lot of research on deafness when she was writing and had consulted several times with a teacher of deaf children. Auerbach wanted to ensure that her young actors did some of their own research.

“It was very important to me that not only Jack (who plays Frankie) but all the children with roles in the film understood something about the deaf community. In rehearsals we spent time talking about what it might feel like to be deaf, something that none of them had ever thought of before. Then we did some play-acting with them taking turns pretending to be deaf, which was interesting because it was from their imagination. We then spent the time at the deaf youth club, which was the most valuable thing we did. Here Jack, Jayd Johnson and Sean Brown played basketball with the kids and started, very quickly, to adapt by using eye contact and hand movements to their team members.”

Once filming started, two deaf advisors, Lucy Warnes and Derek Todd, were brought onto the production to coach the cast in signing. Jack McElhone, who plays Frankie, worked mostly with Lucy Warnes.

“I got this video and a couple of weeks into filming when I had to do my first signing, I just kept watching it the night before. Lucy sometimes asked me to sign for her before I went on set. It would normally take only five minutes because I had remembered it.”

As Frankie’s mother Lizzie, Emily Mortimer also has to be able to understand sign language. She was in America at the time and did her research with a friend who has a three-year-old son who happens to be deaf.

“I got in touch with her and she took me to his school for a couple of days and I hung out with them. I spent time just observing their relationship, which is incredibly close because he relies on her for everything. I think a child/mother relationship is always close, but if the child has a disability it is mostly the mother who is relied on for everything. So that was really interesting.

“Shona decided, rightly I think, that Lizzie wouldn’t have to be fluent in signing. She would have just picked things up or maybe read a couple of books. She and Frankie had a way of communicating and signing to each other that was quite their own.”

## **CHARACTERS**

### **LIZZIE**

Emily Mortimer was always Wood’s first choice to play Lizzie. Wood had been an admirer of the actress since seeing her in *Elizabeth*. “I think she just has a wonderful spirit,” says Wood, “which I particularly liked. I didn’t want to go for somebody too heavy and depressing. I think it’s very easy for Lizzie to be unsympathetic, and when we did a reading of the script at the Edinburgh Film Festival that was a danger that became very clear.

“We wanted to counteract that by casting somebody who was very expressive and subtle but who wasn’t going to be self-pitying. Someone who was very intelligent and who was going to understand the complexities of this character and bring all of that intelligence to bear, which Emily has done.”

Although she had no preconceived notions of who should play the various characters, Auerbach was convinced within minutes of meeting Mortimer.

“I love Emily Mortimer. I love all the little things about her: her mannerisms, her eyes, her intensity. Before we cast Emily I was concerned that she could do a Scottish accent. I knew that my mum’s family would not forgive me if this was not authentic. Then of course I saw her in *Young Adam* and her accent was flawless.”

Screenwriter Gibb’s input into the casting process was invaluable; she had lived with these characters longer than anyone and no one knew them better.

“In my head Lizzie was always dark and always looked like Emily,” she reveals. “Emily wasn’t even in my consciousness when I was writing it. But she is exactly how I envisioned Lizzie to look, which is extraordinary.”

For Mortimer, Lizzie was her largest screen role to date, and that brought its own responsibilities.

“I’ve done big parts in television, but I haven’t had a film part this big before. Just in terms of feeling the responsibility of sustaining the story it’s quite intimidating.”

Mortimer says part of the attraction to the role of Lizzie is that it was like nothing she had ever been asked to play before.

“It’s very held back which is both a pleasure to play but can also be quite challenging. It’s interesting, you adopt the personality you’re playing. I’ve realized that sometimes I would come home at the end of every day during the shoot feeling that I wanted to yell or dance around my bedroom or something because I’d been closed up and closed off and very self protective all day.

“In the scenes I have you can’t be loud and jolly and gregarious because it doesn’t suit the mood that you have to get into for that day. There’s something quite held back and repressed about the character that I really think is interesting, and it means that the moments when she does break out are so exciting.”

## **THE STRANGER**

Everyone knew from the outset that the key role of *The Stranger*, the man who is willing to act as Frankie’s father, would require careful and very precise casting. Wood and Auerbach saw a lot of actors, not all of them British, before they finally met Gerard Butler.

Wood recalls: “Gerry Butler walked into our office and we immediately felt ‘He’s the one’. He was in the middle of shooting *Tomb Raider 2* and he’d just had his hair chopped off and we thought ‘He’s *The Stranger*, we’ve got to have him’. He’s not a boy; he’s a man. He’s 6 ft 3 and I could believe he was a sailor. He had enough lines and character in his face.” Wood realized that Butler was a genuine star in the making.

Like Wood, Auerbach knew “within about five seconds” that Butler was perfect and no one was happier when it all fell into place.

“Even though we had looked at a lot of actors for *The Stranger* and everybody had something, Gerry had it all.”

For Butler, films like **DEAR FRANKIE** remind him of why he became an actor in the first place.

“It’s a blast to do *Tomb Raider* – how can you complain when they take you to Hong Kong and Greece and Kenya and you do all this crazy, crazy stuff. But some of that can be incredibly uncomfortable and you forget that you sat 10 days in your trailer waiting to do it. Here, for a start the crew is like 30 or 40 people instead of 500. You’re dealing with a small city in those action films; here it’s just about the performance, as it should be. You’re actually talking about stuff you understand and not gibberish to Chinese gangs hiding up in the hills. That’s all fun but it’s great to do something meaningful and powerful – that’s what really excites me about acting.”

### **FRANKIE**

Jack McElhone, who is ten years old, first appeared in *Young Adam* as the son of Tilda Swinton and Peter Mullan. **DEAR FRANKIE** is his second film. He started acting on an impulse and before long found himself cast in the successful Channel 4 comedy *The Book Group*. The man who had put him up for that was **DEAR FRANKIE** casting director Des Hamilton so it was almost inevitable that Jack ended up in this film.

“When we started testing,” recalls Wood, “we had close to a hundred boys auditioning for the roles of Frankie and Ricky. Then we whittled them down and did workshops, whittled them down some more and put them on film. The one person who came back and back was Jack and there is just something about his face on camera. He has amazing screen presence and he felt very believable as Frankie.”

“Jack was the one who was in my mind through that whole time,” says Auerbach. “So yes, he’s very special and he’s very clever as well. Some asked me at the time why I had not cast a deaf boy. I had no problem with this idea and did meet deaf children too but at the end of the day Jack was the best actor for Frankie and he just had to adapt himself just like any actor in a role. Having said this I did not want my deaf advisors to leave my side while we were filming because it was crucial for me to get it right.”

Gibb was struck by McElhone’s assuredness throughout the whole process.

“He’s got a fantastically developed sense of self,” she says. “He has such a fantastic relationship with his parents, with his mom in particular, which you could see every day when you saw them together on the shoot. He is just totally sure of who he is and the fact that he is so loved. And I think he really brings that to Frankie. You feel the love between Frankie and his mum really strongly”

Jack developed an easy working relationship with both Gerard Butler and Emily Mortimer. Butler, he says, made him laugh while Mortimer bought him lots of presents when his birthday fell during shooting.

“Emily and Gerry both taught me stuff. If one day we were meant to be exhausted we jumped 10 times before a take. I thought that looked stupid, but I did it and it worked. Learn from other actors, that’s the best way.”

## **MARIE**

Although not the biggest part in the film, the role of Marie, the woman who becomes Lizzie’s best friend and introduces her to *The Stranger*, is another crucial character.

When Sharon Small originally heard about the script she was in the middle of filming her hit TV series *The Inspector Linley Mysteries*. She wanted to play either Lizzie or Marie.

“When I saw the script I really loved it,” says Small. “I thought both parts were gorgeous and I just really wanted to be involved. I don’t think they were quite sure they were going to give it to me but they did!”

Having watched some of her work in the acclaimed BBC drama series *Glasgow Kiss*, both Wood and Auerbach decided to screen test Small for the role.

Auerbach elaborates: “Sharon was my first screen test. I didn’t imagine we would find Marie so early. What I was looking for in Marie was strength, a sense of her being the pillar of the community and someone everyone loves. I enjoyed her relationship with Ally and wanted to bring out her sexy side. I gave her a country and western slant too, in a subtle way. This I felt gave her a very independent, sexy, fun side to her”.

“Sharon has fantastic energy,” explains Wood. “She has quite a different internal energy from Emily and Gerry and she’s really bringing all of that gregariousness and sexiness and humour to the film. It’s really good that we’ve got that contrast to Emily’s stillness. She’s lovely.”

Small says she was attracted to Marie’s openness and generosity of spirit.

“She recognizes that someone is in trouble and she very gently says ‘I can help you if you want, it’s there’. By offering Lizzie a job, by realizing that Lizzie has this deaf child, and just thinking ‘There’s something in that girl’, I think that speaks to me. Marie hasn’t had it easy but she’s found happiness and a good outlook and she’s worked hard to get where she is. She came to this community some time long ago as well and I think she was in a similar frame of mind as Lizzie. I think she recognizes a kindred spirit in that way. Marie can fix things and she creates this fairytale scenario and helps to bring that about and I like that.”

## **NELL**

Rounding out the cast is one of Scotland’s best-loved television actresses, Mary Riggans. Her role as Nell, Frankie’s grandmother, marks her film debut. According to Mary, Nell has her own reasons for wanting Frankie to know the truth.

“She wants the boy to realize that he had an abusive father. She just wants to tell him the whole truth because she thinks moving from flat to flat and house to house is very confusing. She also feels her daughter is living a lie and she’s making the boy live a lie too. I think Nell believes the longer it’s put off the harder it’s going to be to tell him all about this.”

For Auerbach it was very crucial that Nell be believable.

“I was very careful not to allow her to become a stereotypical old nag, I wanted people to like Nell and at the same time for her to be Lizzie’s conscience. Having grown up with three generations in my own house I drew a lot on my own experiences and the observations I made of my mother and Gran as a child.”

## **THE LOCATIONS**

Like most writers, Gibb writes about what she knows best and in the case of **DEAR FRANKIE** she knows the town Greenock on the Scottish Clyde Coast where she grew up.

“Weirdly enough the more I think I’m not writing about Greenock, I always seem to be,” she explains. “I don’t know why that is and I don’t know why it has such a pull, or what it is about that particular place you can’t seem to shake off, but it’s in everything that I do. Even if I don’t name it Greenock I know that I’m writing about this place.

“All my uncles and my grandfather worked in the yards, so the shipyards are a huge thing in my life. You look up that hill towards all of that industry, and you turn your head and there’s just the water and the hills. The juxtaposition of those two images is like nowhere else.”

When it came to finding locations for shooting, locations manager Beverly Syme was given the brief that they had to be nostalgic but contemporary. That description fits Greenock very well with its old tradition of shipbuilding and its modern hi-tech computer industries.

Gibb’s input and local knowledge was invaluable to Syme. “We did a lot of exterior work in Greenock because it had the backdrop there: it had the hills, it had the docks, it had the sea,” says Syme. “It would have been silly to do that in Glasgow where there wasn’t that lovely expansiveness. So we did a lot of the exteriors in Greenock because of that lovely backdrop.”

“I think a lot of the screenplay was written with the view from the docks in mind,” Syme adds. “I asked Andrea’s advice on that, whether she had a picture in her mind for that, and she told me there was a specific hill she had been thinking of.”

No one was happier than Gibb with the final choices. Everything happened as she imagined it.

“Every single location,” she says. “I wrote the soccer trials to happen at the Battery Park and it happened at the Battery Park in Greenock. I wrote the meeting between The Stranger and Lizzie to happen in the Corinthian in Glasgow and they filmed it in the Corinthian. Things like that for a writer are sheer utter magic.

“Caroline and Shona and myself are so passionate about the material, and the way we work together has been so amazing. They actually went to the places I named and they

filmed them. Just because that's the sort of people they are. That's what sets them apart."

For several weeks Auerbach looked with Syme for locations.

"I tried to use as many of the specific locations that Andrea had written, however it was also very important to me that they were visually interesting. Having a photography background, for me the locations are a fundamental part of telling the story. Beverly and I climbed many hills and trekked across many beaches to find places I felt would visually work; she was incredibly patient with me. We tried every little road too and that is how we found a hill for Frankie's retreat. It had to be somewhere that would feel spectacular yet secluded. Beverly willingly followed my instincts and urges until we came across the perfect place. The pier at the end of the film was something we stumbled across on one of our walks and I instantly imagined that it could be a great image for the end of the film. It seemed a place that Frankie would go to and I liked the idea of Lizzie coming to join him there. I wanted a strong image that people would leave with."

And for Gibb there was one final touch of magic in the locations.

"When I was small I sailed to Nigeria on a boat and when I was thinking on the name for the ship I was thinking 'I wonder if I could use the name of that boat that I went on?'"

"The boat that I sailed on was the Accra and I came back on the Appapa, but never used those names in the script. In the end I called my ship The Empress of Scotland."

"But then I got a phone call from Shona and she said we couldn't use it. We could only use the names of boats that actually come into Greenock because that's where we were filming. There were only two appropriate boats that came in to Greenock during our shoot and they were called the Accra and the Appapa, and it just felt like it was meant to be."

"These were the actual boats I went on as a kid. So the fact that Frankie actually watches that boat come in just makes it more special."

## ABOUT THE CAST

### EMILY MORTIMER (LIZZIE)

Emily Mortimer has won acclaim for two of her most recent roles. She starred opposite Ewan McGregor in the highly praised drama *Young Adam* and shines in an ensemble cast in Stephen Fry's *Bright Young Things*. Before that she played the role of the assassin, Dakota, a tough beauty with a sniper rifle in Ronny Yu's *51st State* co-starring Samuel L. Jackson and Robert Carlyle. Her performance in the family drama *Lovely & Amazing* won her an Independent Spirit Award in 2003.

Emily's other feature film credits include *The Kid* opposite Bruce Willis, the award winning *Notting Hill*, Wes Craven's *Scream 3*, Kenneth Branagh's *Love's Labour's Lost*, David Keating's *The Last of the High Kings*, Shekhar Kapur's award-winning *Elizabeth*, Phillip Noyce's *The Saint*, Stephen Hopkins' *The Ghost and the Darkness*, Guy Jenkin's *The Sleeping Dictionary* and Helmut Schleppi's independent feature *A Foreign Affair*.

Mortimer has also starred in a range of television roles including John Irvin's telepic *Noah's Ark* for NBC/Hallmark. Other roles include Giles Foster's *Coming Home*; BBC1's *A Dance to the Music of Time*, Mike Barber's *Silent Witness*, and Roger Bamford's *No Bananas* also for BBC; Guy Jenkins' *Lord of Misrule* and *A Very Open Prison* for Hat Trick; Jeremy Silberston's *Midsomer Murders* for ITV; and Sarah Hellings *The Glass Vergin* for Festival

Emily's theatre credits include the productions of *The Merchant of Venice* for the Lyceum Theatre and *The Lights* for the Royal Court. While studying English at Oxford University, she had starring roles in numerous stage productions, including: Ophelia in *Hamlet* at Oxford Shakespeare Festival, Gertrude in *Hamlet* and Lady Nijo/Winn in *Top Girls* at the Edinburgh festival 1992, Miss Burstner/Leni in *The Trial* at the Oxford Playhouse, and Helena in *A Midsummer Nights Dream* at the Old Fire Station, Oxford. She also devised, directed and acted in a production of *Don Juan*, which was a Drama Cupper's Winner in 1990.

### GERARD BUTLER (THE STRANGER)

Butler is one of Britain's fastest rising stars with a burgeoning Hollywood profile. Born in Paisley near Glasgow he was an enthusiastic amateur as a child who channelled his acting ambitions into a legal career. After seven years he decided the law was not for him and headed for London to seek his fortune.

After talking his way into a part in a production of *Coriolanus* and following that with the lead in a stage version of *Trainspotting* he was well on his way.

He made his film debut as Billy Connolly's younger brother in *Mrs Brown*. More theatre and television followed including the lead role of Attila the Hun in the mini-series *Attila*. His big movie break came with the title role of the Lord of the Undead in *Wes Craven's Dracula 2000*.

During 2001 Butler divided his time between the Irish locations of *Reign of Fire* with Christian Bale and Matthew McConaughey and the ITV television drama *The Jury* with Derek Jacobi and Antony Sher.

Following that, he was cast in the lead role of André Marek in Michael Crichton's time-travel adventure *Timeline*, directed by Richard Donner. Butler followed that with another Hollywood blockbuster as Angelina Jolie's love interest in *Lara Croft Tomb Raider: The Cradle of Life*.

After returning home for **DEAR FRANKIE**, Butler – who sang in a rock band in his youth - is now exercising his vocal chords for Joel Schumacher in the title role of his adaptation of Lloyd Webber's *The Phantom of the Opera*.

**SHARON SMALL (MARIE)**

Although she is one of Britain's best-known television faces, **DEAR FRANKIE** is only Sharon Small's second feature film. She made a big impression in her debut as Hugh Grant's sister Christine in the international hit *About A Boy*.

The Glasgow-born actress has a string of theater successes behind her. On television her best-known roles include the popular dramas *Cutting It*, *Sunburn*, *The Inspector Linley Mysteries*, and *Glasgow Kiss*.

**JACK McELHONE (FRANKIE)**

Young Jack McElhone is already becoming a seasoned veteran. After attending dance school in Glasgow he was spotted by casting director Des Hamilton. It was Hamilton who gave him his first role in Channel 4's hit comedy *The Book Group*. When Hamilton was casting *Young Adam* he thought of Jack for the role of Tilda Swinton's son, and again when he came to cast **DEAR FRANKIE**, Jack was at the top of Hamilton's list.

**MARY RIGGANS (NELL)**

Mary Riggans is one of Scotland's best-loved actresses. Her role as Effie in Scottish Television's weekly soap *High Road* has endeared her to audiences of millions both here and overseas. She is also a versatile stage actress, as much at home in pantomime as she is in prestige productions such as Bill Bryden's *The Ship*.

## ABOUT THE FILMMAKERS

### **SHONA AUERBACH (Director)**

Shona Auerbach started her career as a photographer. For years before that she had been very involved with the stage and passionate about storytelling. She soon realized that she wanted to combine her past with her photography. This took her off to film school. She studied film at Manchester University, and cinematography at Leeds completing her MA at the Polish National Film School in Lodz. It was during this period that she made her 35mm directing debut with the short film *Seven*. This was named Best Short Film at the British Short Film Festival in 1996.

She has directed a number of successful commercials before making her feature directing debut with **DEAR FRANKIE**. Unusually, as well as directing, she also acted as her own Director of Photography.

### **CAROLINE WOOD (producer)**

Caroline Wood's entry into the film industry came as associate producer on the Oscar®-nominated *The Wings of the Dove*, directed by Iain Softley.

From there she went on to produce *The Luzhin Defence* starring John Turturro and Oscar® nominee Emily Watson, and *The Reckoning*, which stars Paul Bettany and Willem Dafoe.

Her experience with Renaissance Films, where as head of the development department she oversaw a slate of fifteen films, made her an obvious choice to join Stephen Evans in setting up Scorpio Films. **DEAR FRANKIE** is Scorpio's first feature.

### **GILLIAN BERRIE (Co-producer)**

Gillian Berrie has become one of the most influential figures in contemporary Scottish cinema. Through her company Sigma Films and its co-production deal with the Scandinavian Zentropa Films she has been responsible for films such as *Dogville* with Lars von Trier, *Wilbur* with Lone Scherfig and the upcoming *Dear Wendy* with Thomas Winterberg.

She has also been responsible for developing the careers of exciting talents such as director David Mackenzie, acting as producer on *The Last Great Wilderness* and associate producer on *Young Adam*. Her other screen credits include the acclaimed *Song for a Raggy Boy*. She currently has seven other films in various stages of development.

### **ANDREA GIBB (writer)**

**DEAR FRANKIE** is Andrea Gibb's first feature film. However while it was being filmed in Glasgow another of her screenplays *Afterlife*, also went into production in the city. The film has played to acclaim at the Edinburgh and London Film Festivals and was chosen as one of the six films to make up the LFF on Tour season.

She has written extensively for television and radio. At the moment she has three other screenplays in development.

**ORAL NORRIE OTTEY (Editor)**

Oral has worked with some of the biggest names in the British film industry on the big and small screen. On the small screen his credits include the award-winning documentary *28 Up* with Michael Apted, as well as highly rated dramas such as *Cracker* and *Prime Suspect*.

His recent film work includes *Bhaji on the Beach* for Gurinder Chadha, *Twin Town* with Kevin Allen, *Plunkett and Macleane* for Jake Scott, *Circus* for Rob Walker and *There's Only One Jimmy Grimble* for John Hay.

**JENNIFER KERNKE (Production Designer)**

One of Jennifer Kernke's earliest screen credits was Set Director on Jane Campion's *Sweetie*, which was selected for competition at Cannes. After several other shorts, working with such names as *Full Monty* writer Simon Beaufoy, she was the production designer on *The Plague and the Moonflower*, Ralph Steadman's contemporary opera adaptation which won the 1995 Music and Arts Indie Award.

Her work since has included *Angels and Insects*, starring Kristin Scott-Thomas and Patsy Kensit, and another modern opera *Powder Her Face*.

**CAROLE K.MILLAR (Costume Designer)**

Starting her career making costumes in the Kings Theatre in Glasgow, Carole has become one of the most in-demand contemporary designers in the Scottish Film Industry. Her work has been seen in Ken Loach's *Sweet Sixteen* and the upcoming *Ae Fond Kiss*, as well as Richard Jobson's award-winning directing debut *Sixteen Years of Alcohol*.

Her television credits include *Glasgow Kiss*, *Monarch of the Glen* and *Cardiac Arrest*.

**CAST**  
(in order of appearance)

Emily Mortimer  
Jack McElhone  
Mary Riggans  
Sharon Small  
Sophie Main  
Katy Murphy  
Sean Brown  
Jayd Johnson  
Anna Hepburn  
Rony Bridges  
Douglas Stewart Wallace  
Elaine Mackenzie Ellis  
Carolyn Calder  
John Kazek  
Gerard Butler  
Garry Collins  
Anne Marie Timoney  
Maureen Johnson  
Andrea Gibb  
Cal Macaninch  
Sharon Mackenzie  
Jonathan Pender

Lizzie  
Frankie  
Nell  
Marie  
Serious Girl  
Miss Mackenzie  
Ricky Monroe  
Catriona  
Headmistress  
Post Office Clerk  
Stamp Shop Keeper  
Librarian  
Barmaid  
Ally  
The Stranger  
The Waiter  
Janet  
Singer  
Waitress  
Davey  
Staff Nurse  
Frankie's voice-over

## PRINCIPAL CREW

Producer	CAROLINE WOOD
Co-Producer	GILLIAN BERRIE
Co-Producer	MATTHEW T. GANNON
Executive Producer	STEPHEN EVANS
Executive Producer	ANGUS FINNEY
Executive Producer	FRANCOIS IVERNEL
Executive Producer	CAMERON McCracken
Executive Producer	DUNCAN REID
Director	SHONA AUERBACH
Writer	ANDREA GIBB
Director of Photography	SHONA AUERBACH
Production Designer	JENNIFER KERNKE
Editor	ORAL NORRIE OTTEY
Original Music	ALEX HEFFES
Casting Director	DES HAMILTON
Line Producer	BRIAN KACZYNSKI
Costume Designer	CAROLE K. MILLAR
Makeup & Hair Designer	IRENE NAPIER
Camera Operator	GRAEME DUNN
Location Sound Mixer	PETER BRILL
Production Accountant	SHAW STATHAM
Script Supervisor	SUZANNE CLEGG
Art Director	MARGARET HORSPOOL
Supervising Sound Editor	JEREMY PRICE
Stills Photographer	NEIL DAVIDSON
1 <sup>st</sup> Assistant Director	JOE GEARY
Location Manager	BEVERLY SYME
Unit Publicist	WENDY KIDD

## OTHER CREW

Second Assistant Director	MICHAEL QUEEN
Third Assistant Director	MARISSA CARRARA
Boom Operator	ALASTAIR MASON
Focus Puller	KEVIN O'BRIEN
Clapper Loader	JULIA ROBINSON
Grip	KEVIN HIGGINS
Steadicam Operator	JAN PESTER
Accounts Assistant	LINDA FRASER
Production Coordinator	ALISON CAMPBELL
Assistant Coordinator	MICHAEL WILSON
Assistant Locations Manager	MIGLET CRICHTON
Production Buyer	ELAINE McLENACHAN
Stand-by Art Director	TIM MONROE
Art Department Assistant	CAROLINE MacDONALD
Prop Master	BOB ORR
Dressing Propsman	TRISTAN CARLISLE-KITZ

Dressing Propsman  
Stand-by Props  
Gaffer  
Best Boy  
Electricians

Gennie Operator  
Casting Associate  
Costume Assistant  
Make-up Assistant  
Construction Manager  
Construction Chargehand  
Carpenters

Stagehand/Driver  
Chargehand Painter  
Painters

Plasterer  
Plasterer/Stagehand  
Labourer  
Stand-by Rigger  
Stand-by Construction  
Post Production Supervisor  
Post Production Coordinator  
Post Production Assistant  
1<sup>st</sup> Assistant Editor  
Supervising Sound Editor  
Supervising Dialogue Editor  
Assistant Effects Editor  
Foley Recordist and Editor  
Foley Artists

ADR Editor  
ADR Recordist  
ADR Recordists - Glasgow

Assistant ADR Recordist  
Dubbing Mixer  
Assistant Dubbing Mixer  
Dubbing Assistant  
Unit Nurse Coordinator  
Tutors

Chaperones

Dialogue Coach  
Production Runner

BILLY WILSON  
ROSS WILSON  
PAUL McGEACHAN  
GARRY THOMPSON  
ARTHUR DONNELLY  
CAMPBELL MACINTOSH  
BRIAN McGEE  
KATHLEEN CRAWFORD  
LESLEY ABERNETHY  
LAURA HILL  
COLIN FRASER  
DEREK FRASER  
BRIAN JOHN ADAMS  
MUIR BALFOUR  
NEIL QUERNS  
BRIAN A. BOYNE  
PAUL CURREN  
IAIN GEDDES  
SAM CURREN  
ALAN ASHBY  
DANIEL C. OJI  
ANGUS WEST  
BILLY WILSON  
RICHARD HASSALL  
ALISTAIR HOPKINS  
NICOLA ARMSTRONG  
RACHEL CONNORS  
STEVEN FORRESTER  
JEREMY PRICE  
HILARY WYATT  
MIKE GRIMES  
ED BULMAN  
JASON SWANSCOTT  
MELISSA LAKE  
ANDREW STIRK  
GRAEME STOTEN  
BRONEK KORDA  
CY JACK  
KENNY McLEOD  
HUGH JOHNSON  
DAN JOHNSON  
MARCUS OLIVER  
STEFANIA SWIATEK  
JOHN NAPIER  
MYRA McCORMICK  
JANICE McELHONE  
LINSEY DONNELLY  
LINDSEY ALEXANDER  
JO CAMERON BROWN  
RANALD MacLEAN

Stand in/Floor Runners	CAROLE-ANNE HENDERSON SUSIE LEE GRAHAM GALLOWAY SCOTT LEADBETTER JACQUELINE WYLIE ALISON WALLACE STUART ANDERSON STEVEN FERGUSON LUCY VAUGHN GEMMA McCREADIE JAS BROWN TOMMY BRYCE ROBBIE KIRKPATRICK JEFFREY DERBY BILL McKELLER STUART McKELLER JIM CARDY PAUL HEAVEY RODDY GARDEN
Scottish Screen Production Trainee	
Scottish Screen Locations Trainee	
Scottish Screen Floor Trainee	
Scottish Screen Camera Trainee	
Scottish Screen Editing Trainee	
Scottish Screen Art Trainee	
RSAMD Art Trainee	
Unit Drivers	
Minibus Driver	
Facilities Drivers	
Camera Car Driver	
Props Runaround Driver	
2 <sup>nd</sup> Camera	
Operator	ALAN McSHEEHY
Focus Puller	JAZPRETTE BAL
Clapper Loader	ANNA BENBOW
Catering Manager	BRENDAN DRIVER
Caterer	FREDERICO PIACENTINI
Band Organiser	DEREK YEAMAN
Deaf Advisers	LUCY WARNES DEREK TODD FIONA CRAWFORD DOUGLAS BLANEY AVRIL HEPNER GORDON WYLIE DENISE RYAN GEMMA DEMPSEY IAN MACPHERSON DAVID JURITZ HILARY SKEWES ANGEL STUDIOS STEVE PRICE OUT OF EDEN by ANDY RICHARDS SAM SOUTHWICK
Deaf Connections	
Music Supervisor	
Orchestrator	
Orchestral Leader	
Musicians contracted by	
Original score recorded at	
Recording Engineer	
Music Mixed at	
Music Editor	