



Presents

A film by Carol Morley

Dreams of a Life



UK Release Date: 16 December, 2011

Running time: 90 mins

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THE STORY OF A LOST LIFE REDISCOVERED

SYNOPSIS

Nobody noticed when thirty-eight year old Joyce Vincent died in her bedsit above a shopping mall in North London in 2003. When her skeleton was discovered three years later, her heating and her television were still on. Newspaper reports offered few details of Joyce's life- not even a photograph.

Who was Joyce Vincent? And how could this happen to someone in our day and age- the so-called age of communication? *Dreams of a Life* is Carol Morley's quest to discover who Joyce was and how she came to be so forgotten.

Morley places adverts in newspapers, on the Internet and on the side of a London taxi and discovers Joyce's former friends, lovers and colleagues. Their testimonies, together with re-imagined scenes from Joyce's life, form a multilayered portrait of Joyce, and an insight into the world she inhabited.

Dreams of a Life is about a life lived in modern times. It is a film about Joyce Vincent and a film about ourselves; about how much and yet how little we may ever know each other.



Q&A WITH FILMMAKER CAROL MORLEY

HOW DID THE FILM COME ABOUT?

I read an article in The Sun newspaper with the headline “Woman lays dead for three years”. I was intrigued. There was no photograph of Joyce in the paper - just a photograph of the exterior of the bedsit where she died. Joyce’s age was reported as 40 (though she was actually 38 when she died), which seemed too young to be so forgotten. There was no real information about who she was. I didn’t know what she looked like, what her ethnicity was. No newspaper got hold of a photograph of Joyce.

The Sun reported on how Joyce was found with her television still on and in the middle of wrapping Christmas presents. The idea that somebody could lay forgotten for three years in a busy part of London seemed really strange, but what struck me most was the potent image of the television flickering over her decomposing body for all that time. The image of the Christmas presents struck me as very powerful too, as they spoke of other people, of family, of friends.

As soon as I saw The Sun article I thought, I’m going to make a film about this woman, I can’t leave her to be forgotten. I didn’t realise my quest would take me five years, but I just knew that it was my kind of destiny to make a film about her. I visited the location where Joyce died, and again was struck by how strange it was. Considering she died with the TV on, it seemed haunting that behind where she lived was the transmission tower of Alexandra Palace, where the BBC once had their broadcast headquarters. I was also struck by the name of the estate where she died “Sky City” and the shopping centre she lived above, with massive signage, called “Shopping City”. From the carpark opposite the shopping centre was massively busy, while the estate above, in stark contrast, looked deserted. Joyce had lived above somewhere so busy, across from Argos and HMV, in a place where people were milling about at all hours, yet she’d just lived in such isolation.

I met with Lynne Featherstone, who was the local MP for the area Joyce lived in. She had tried to raise Joyce's situation in Parliament and to get some answers from the Housing Association and the utility companies, but had drawn a blank. I also met up with Alison Campsie who was editor of the local paper that originally wrote about Joyce. Alison said that it was extremely difficult to find anything out about Joyce and that "it was the story that everyone wanted but nobody got". This made me even more determined to find out about Joyce and to make a film about her.

DID YOU ALWAYS KNOW WHAT KIND OF FILM YOU WANTED TO MAKE?

I always knew I didn't want to make a grim, humourless film. Even before I found out what kind of person Joyce was (often described as having a wicked sense of humour) - I wanted to make a film that would not dwell on the tragedy of Joyce's end.

Someone wrote that for a woman to die at forty in her flat on her own, completely forgotten was "the dark side of Bridget Jones" and this really provoked me to find out who Joyce was. It seemed that it could be such a female story - one that tapped into contemporary anxieties held by women. I don't like to impose a form on a film until I've researched it more, but I hoped that I would find people that knew Joyce and film their testimonies.

HOW DID YOU GO ABOUT FINDING THE PEOPLE THAT KNEW JOYCE?

I put adverts seeking people that knew Joyce in various London publications, Time Out, Evening Standard, Metro and also on Internet sites. I also put an advert on the outside of a black London taxicab. The advert was quite brief, I put what I knew about her from the newspapers, that her parents were born in the Caribbean, that she was born in Hammersmith in 1965 and that was it really.

The only lead that I had, that she had maybe worked for Saatchi & Saatchi got me nowhere. After searching their files they said that they had no trace of Joyce. I also went to the Family Records Office and the British Library and tried to find any official records of Joyce that I could - these helped in tracking addresses and certain people down.

CAN YOU EXPAND ON SOME OF THE PEOPLE THAT APPEAR IN THE FILM AND HOW YOU FOUND THEM?

Yes of course, and I just want to say, there were a lot of other people I found that didn't want to appear in the film unfortunately, although I suppose they did help me build a picture of Joyce and the eras she lived through.

MARTIN

The first response to my advertising campaign was Martin via email. He was a boyfriend of Joyce's in the 80's and saw her on and off over the years. He had been Googling Joyce's name and come across my ad. While he was Googling he had also found some of the newspaper articles but was hoping it wasn't "his" Joyce as they had got her age wrong and there was so little biographical information. I telephoned him and we established it was the Joyce he had gone out with when they were both in their twenties. I met Martin soon after and through him found out a couple of the places Joyce had worked - she had worked with him in the City of London (the UK's financial district). Martin said that Joyce had once asked him to marry her.

Martin brought along photographs of Joyce, and so that was the first time I saw what she looked like. It was a moving experience to see her for the first time. And to see just how beautiful she had been, which kind of goes against who we think can be forgotten, we just don't think that the young and beautiful could be so unmissed. Martin gave me other names of people that he was no longer in touch with, but that had been part of his circle and I managed to track some of them down too. He also told me that Joyce had wanted to be a singer.

KIRK

Martin had mentioned that Joyce had once lived with a musician called Kirk in Wapping, who was her landlord. Martin knew the general area where the house was. I looked through lots of electoral register pages until I found a Kirk Thorne who had now moved out of the address I found. I Googled his name and it came up in relation to Trinidad. I took out an advert in a paper there but heard nothing! Though I did find a 12" record he had once made called "Party For Two". A couple of years into making the film I Googled Kirk's name again and luckily he had just made a Facebook page so I found him. Kirk had recorded Joyce in his recording studio but didn't know exactly where the tapes were - that was an ongoing hunt! It took years!

CATHERINE

Kirk gave me Catherine's name and I eventually tracked her down in the USA via someone that knew Catherine's mother. It took a while but I eventually managed to make contact. Catherine had been a flatmate of Joyce's at Kirk's and they had become firm friends, but over the years had lost touch. Catherine was an air hostess and said that Joyce told her she was a secretary, which Joyce herself thought was boring, but then later appeared to be working in finance, so she was never sure what Joyce did. Catherine said that whenever they went out somewhere Joyce was hounded by men.

ALISTAIR

Joyce's fiancé (who doesn't feature in the film and that the police never tracked down) lead me to Alistair. He contacted me twice by phone after seeing my advert, but refused to meet me and disappeared on me, changing his numbers and his job. However he did tell me a lot of things, one of them being that Joyce had once known the soul singer Betty Wright and had been the girlfriend of one of Betty's associates.

I wrote to Betty in Miami and eventually had a phone call from Alistair, who said he was Betty's tour manager, and that Joyce had lived with him for a couple of years and been very significant in his life. He said that he remembered reading The Sun article but had never connected the Joyce he knew with the Joyce in the newspaper.

MANDY

Mandy had gone to primary school with Joyce and remembered her very well. Mandy was just one of the many people that I tracked down that knew Joyce from school, through the Internet site Friends Reunited. She remembered Joyce singing and was deeply upset that her school friend had died in such circumstances. She also remembered reading the article about Joyce in the Sun at the time, but never believed it could have been the Joyce Vincent that she knew. She believed that Joyce had gone off and had a singing career somewhere - or at least gone off and been successful. She said that Joyce had always seemed successful, even as a child. And that she had always been immaculately dressed (a recurring statement about Joyce) with never a hair out of place.



CAN YOU TALK ABOUT THE STYLE AND FORM OF THE FILM?

Well it's a mix of approaches, formats and styles. I wanted the film to be layered and approximate the complex process of discovering and attempting to recreate someone's life. In creating various elements, I didn't want the reconstructions to feel like mere illustrations of what the interviewees talked about. I didn't want the audience to feel that I was presenting an uncomplicated view of a life, something merely factual: "this is it, this was her" sort of thing.

I wanted to create a sense of authenticity, but without saying there is only one view of Joyce, and only one way of understanding what happened, for the audience to go away with different interpretations and questions. Who Joyce was and what happened will probably be based on their own positions. It was important to me to convey something heartfelt, but even more important to question how we are perceived and how we are constructed, and that a biography of someone's life can be as much about the people interviewed as one person's story.

I really wanted to engage the audience in the complexities of the testimonies of the interviewees and the piecing together of Joyce's life, knowing that its reliability could still be questioned - after all this is only how Joyce presented herself to people and how she was perceived by them and is being presented in light of what happened to her.

I wrote a very detailed script for the re-imaginings from Joyce's life, based on all the meetings and research I did. I wanted to interweave different times, her childhood from the '70's, her highlife from Thatcher's Britain and the '80's (something that really seemed to define Joyce for the people that knew her- the aspirational qualities that went along with that era). And then the time in her bedsit at the start of the 21st century, when she was still alive, moving through to three years later when three anonymous cleaners come in to destroy her belongings because of contamination from the decomposing body. I wanted to evoke a different feeling for each element, and worked with DOP Mary Farbrother to create different looks for each - that visually provided clues as to Joyce's life - that somehow located her experience and made the audience close to it.

I had always emphasised in my script that the cast of the re-imagined sequences were like ghosts, people out of time, and that I wasn't going to worry if we saw modern elements in the period pieces. I think the production designer Chris Richmond did a brilliant job of making it look as authentic as possible. Costume designer Leonie Prendergast created a brilliant glamorous, immaculate look for Joyce/Zawe Ashton, and really helped to contribute to the overall feeling of who Joyce appeared to be to people.



I spent ages thinking of how to film the interviews. I wanted a uniformity - something that visually connected all the people that appeared, so decided on a studio setting rather than filming people in their houses, so we could have control of the lighting and positioning. For the backdrop I blew up the A-Z London map, which seemed right as Joyce moved around London all the time and it also seemed to tie into my journey to find the people that knew her. Once the map was coloured and blown up, it seemed visceral and connected somehow to a body decomposing. As I knew my interviewees quite well by the time I came to interview them, and knew their relationship to Joyce, I chose a frame for each of them and didn't change it. So, for instance, Martin is in close-up all the way through, as he was in contact with Joyce the most and had the broadest contact with her over time. I interviewed people at length, Martin for five hours, and transcribed the interviews myself so I could get to know the material really well, and the nuances of how the interviews were delivered.

I also thought, what if, in her final days, Joyce thought about the people in her life? And the interviews stand for those thoughts and recollections? That is why the interviews appear in the TV in Joyce's bedsit. TV is such a major character in Joyce's world, I felt that to link her final days in the bedsit to those people she knew and maybe thought about, through the television that remained on for all those years, could really work to bring the various elements of the film together.

As Joyce was so into music and had a strong desire to be a singer, I wanted music to play a crucial part in the film. I dreamed of Joyce achieving her ambition of being a singer, hence Zawe Ashton who plays Joyce sings a whole song in the recreated bedsit. For me it also serves another purpose, to give Joyce a voice, to stop the delivery of testimony about Joyce, to stop the flow of a re-imagined life and to put her centre stage, a bittersweet moment where she is in the limelight she herself dreamed of.

HOW DID YOU CHOOSE THE SONGS THAT ARE FEATURED IN THE FILM?

The soundtrack actually came very early on. I found "My Smile is Just a Frown" by Carolyn Crawford and it just seemed pertinent to the story of Joyce - as no one seemed really aware of what she was going through at various stages of her life. Each song was of particular significance, either because of the lyrics or because it was a song that Joyce had liked. For instance "Midnight Train to Georgia" was a favourite song of Joyce's, and one that she had once sung in public at a senior school event. The songs are a narrative strand all on their own really.

HOW DID WORKING WITH BARRY ADAMSON - THE COMPOSER - (PREVIOUSLY OF MAGAZINE AND THE BAD SEEDS), COME ABOUT?

We're both from Manchester, but I'd only met Barry once, a long time ago when I was 15. He was a hero of mine. I remember he walked me to the bus stop after being out at a club called Rafters and I said "when I grow up I'll probably just end up working in a factory." I reminded him of that when I met him for this film and he said "and look, now we're working together..." So it's a kind of dream come true really. I love Barry's music.





WHAT INFLUENCED THE FORM/LOOK OF THE FILM?

I come from a fine arts background. I studied film at Central St. Martins, so the experience there of making films in an experimental way and also engaging with loads of different artists' film work from different eras was definitely an influence in how I approached the film. I have a range of film influences, but in particular for *Dreams of a Life* I thought a lot of Agnes Varda, the French filmmaker. She made an amazing film called *Vagabond* in the 80's - which constructed the life of a (fictional) dead woman through people's testimonies - she referenced in that film Welles' *Citizen Kane*, which was another film I looked at. The idea of the reporter piecing together a dead person's life from testimonies and recreations that are not necessarily shown in story order, but are shaped into dramatic narrative order, was something I found really interesting. Varda also made a film in the 60's called *Cleo from 5-7* that really interested me. In this film the main character is a singer, and there is a point in the film where the protagonist sings a whole song - and my inclusion of Joyce/Zawe Ashton singing a whole song in *Dreams of a Life* is definitely a homage to Varda.

I wanted the look of the interviews to be very simple and strong, and was inspired by a sequence in a Fritz Lang film noir, a court room scene, I liked the lighting of it, which seemed right as Joyce was a mystery that I was in pursuit of - typical film noir! So Lynda Hall, my DOP for the interviews, lit them to approximate that look.

WHAT MADE YOU CHOOSE ZAWE ASHTON TO PLAY JOYCE AND ALIX LUKA- CAIN TO PLAY YOUNG JOYCE?

As soon as Zawe walked into her casting she had this vibrancy, beauty and humour that seemed to fit with how people had explained their first meetings with Joyce - "she lit up a room" and that was Zawe. She was complex and smart and didn't take a tragic route into thinking about Joyce's life. She had her own experiences of being mixed race and other experiences that she brought to the role. I knew she would be just amazing to work with and would take the role as seriously as it needed to be, but with a lightness - and an ability to make everything seem effortless, genuine and authentic.

I never even met anyone else but Alix Luka-Cain for younger Joyce. Our casting agent, Robert Sterne, sent me video links of castings he'd done with possible Young Joyce's for me to pick a few to see - but Alix was the one for me in the video links. I met her and she was fantastic, telling stories, dark and funny - one about how she had to imagine for a school project how Alexander Graham Bell had died, and everyone in her class had put old age, but she'd put electrocution because he was an inventor.

DID YOU FIND THE FAMILY?

Yes I did. And I met one of Joyce's sisters. But the family wish for anonymity and I'm going to respect that.

WHY DID THE FILM TAKE FIVE YEARS TO MAKE?

It was a combination of researching Joyce's life and trying to raise the money for the film. I'm really lucky that Cairo Cannon (my long term producer) and James Mitchell stuck by the project and believed in what I was trying to do. I've spent five years on my quest to bring Joyce's story and the stories that surround it to the screen and I can't quite believe it's finally finished - but I just had no choice, it was something I felt driven to do.





DO YOU THINK YOU BECAME OBSESSED WITH JOYCE?

Oh, I did, no doubt. I mean, she often called herself Carol, and that's my name! And I found out we'd once lived on the same street in London. There were loads of connections and parallels, her mother died at the same age as my dad, and Joyce was the same age when her mother died, as I had been when my dad died. I've always been interested in music, and at one point wanted to be a singer, so it seemed strange that in researching Joyce's story I came across a whole raft of musicians and connections to the music world and that Joyce too had wanted to be a singer. I grew very close to her, even though I had never met her, and I felt that we had so many parallels in our lives I could understand her to some extent. I mean maybe you could call it a series of coincidences, but I really did feel it was my destiny to tell Joyce's story.

WHAT DO YOU THINK ARE THE MAJOR THEMES OF THE FILM?

I think that communication is key. The image of Joyce dying with the television on and it remaining on seems to me to underline the idea that in an age of communication we can be so dislocated and alone. I think that we live in an age where we appear to be always contactable and always seen. Mobile phones, emails, Twitter, Facebook and other social networking sites make it seem - what maybe is just an illusion really - that we are all connected, that we live in the most connected and visible time of all history. Everywhere we go (especially in the UK) there are surveillance cameras and it is as though everyone always knows where you are - but how connected are we really? Do the very communication devices that supposedly connect us actually isolate us and stop us from being really seen? I mean there is loads more I could say on the subject, but really, I think communication is a key theme in the film.

The other theme I think is identity - of race, class, gender, sexuality. And of how we are defined through other people and whether anyone can really know who we are. There is definitely the theme as well of what it is to be a woman - the defining pressures of girlhood and womanhood. And I think that the film taps into common anxieties around modern life- loneliness and social status to name but two. The film touches on ideas of stardom and celebrity, which again seem to be contemporary preoccupations. In some ways for me, the image of a woman lying dead for three years, her TV still on, above a shopping mall seems a very modern symbol of maybe what is wrong with our world: commercialism gone mad, communication everywhere but somehow askew, and loneliness the modern disease! I mean we will never know if Joyce was lonely, or just alone, but hopefully her death can make us look at our lives and how we live them - so I really do think a major theme of the film is contemporary life and how we live it.





ABOUT THE CAST

ZAWE ASHTON *Joyce*

Zawe is recognised for her work across film, television and theatre. She was named as one of Screen International's Stars of Tomorrow in 2009 and by Nylon Magazine as one of their Stars Of The Future in 2010. She has been nominated for the prestigious Ian Charleson Award for her title role in Headlong's production of *Salome*.

Her feature film roles include a turn as leader of the Rude Girls, Bianca, in the box-office hit *St Trinian's II: The Legend of Fritton's Gold* and WPC Falls, in Elliot Lester's *Blitz*, where she stars opposite Jason Stratham, Paddy Considine and Mark Rylance. Her most recent feature is *Weekender*.

Zawe had a guest lead in the award winning *Misfits* and performed in three plays at the Royal Court theatre; the Olivier Award winning *Gone Too Far*, *Rhinoceros* and *The Arsonists*. She has appeared at Shakespeare's Globe in *Othello* and their first ever contemporary play *The Frontline*. Other theatre credits include the critically acclaimed *This Wide Night* for Clean Break at Soho Theatre.

ALIX LUKA-CAIN *Young Joyce*

This is Alix's film debut.

CORNELL S JOHN *Father*

Cornell has played several major leads in West End shows including the original Mufasa in *The Lion King*, Javert in *Les Miserables* and Crown in Trevor Nunn's *Porgy and Bess*. Feature film roles include Uncle Curtis in *Kidulthood/Adulthood* and Glenstorm in *The Chronicles of Narnia: Prince Caspian*.

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WITH
ZAWA ASHTON

WITH
ALIX LUKA- CAIN

AND

ALISTAIR ABRAHAMS
MANDY ALLEN
PRUE ALMOND
KIM BACON & DANIEL ROBERTS
WILLIAM BARTHORPE
ALISON CAMPSIE
CATHERINE CLARKE
MICHAEL DAVIES
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MOTHER NEELAM BAKSHI

FATHER CORNELL S JOHN

SISTERS

CORNELL S JOHN
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PERFORMED BY MINNIE RIPERTON
COMPOSED BY MINNIE RIPERTON AND RICHARD RUDOLPH
LICENSED COURTESY OF EMI RECORDS LTD
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MY SMILE IS JUST A FROWN (TURNED UPSIDE DOWN)

PERFORMED BY CAROLYN CRAWFORD
WRITTEN BY WILLIAM ROBINSON JR, JANIE BRADFORD, WILLIAM STEVENSON
COURTESY OF MOTOWN RECORD COMPANY L.P.
UNDER LICENCE FROM UNIVERSAL MUSIC OPERATIONS LTD
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THE THINGS THAT DREAMS ARE MADE OF

PERFORMED BY THE HUMAN LEAGUE
WRITTEN BY PHILIP OAKEY AND PHILIP WRIGHT
LICENSED COURTESY OF VIRGIN RECORDS LTD
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MIDNIGHT TRAIN TO GEORGIA

PERFORMED BY CISSY HOUSTON
WRITTEN BY JAMES D WEATHERLY
COURTESY OF SMITH AND CO.
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MR. MAGIC / PARTY FOR 2

PERFORMED BY KIRK THORNE
WRITTEN BY R. MCDONALD, W. SALTER, KIRK THORNE
COURTESY OF JKO RECORDS
PUBLISHED BY ANTISIA MUSIC

TELL ME

PERFORMED BY JOYCE VINCENT
WRITTEN BY KIRK THORNE
COURTESY OF NICE MUSIC CORPORATION

NO PAIN, NO GAIN

PERFORMED BY BETTY WRIGHT
WRITTEN BY REGINA BESSIE NORRIS
COURTESY OF MS B RECORDS
PUBLISHED BY MIAMI SPICE PUBLISHING

AMBITION

PERFORMED BY IGGY POP
WRITTEN BY GLEN MATLOCK
COURTESY OF SONY MUSIC ENTERTAINMENT UK LTD
PUBLISHED BY WARNER / CHAPPELL MUSIC LIMITED

I JUST WANNA

PERFORMED BY ALTON EDWARDS
WRITTEN BY CHRIS CAMERON AND ALTON EDWARDS
COURTESY OF DAISY RECORDS
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FAKIN' MOVES

PERFORMED BY BETTY WRIGHT
WRITTEN BY REGINA BESSIE NORRIS AND E MERRIWETHER
COURTESY OF MS B RECORDS
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TROUBLE OF THE WORLD

PERFORMED BY MAHALIA JACKSON
COURTESY OF SONY MUSIC ENTERTAINMENT INC

TELL ME (REVISITED)

PERFORMED BY THE AFRICAN GOSPEL CHOIR OF DUBLIN
CONDUCTED BY ALLEN-TAYLOR ADENIYI
WRITTEN BY KIRK THORNE AND KYLE THORNE
ARRANGED BY BARRY ADAMSON

FILMED AT MIRADA AND WATERLOO STUDIOS
AND ON LOCATION IN LONDON
AND AT HANNAYWOOD STUDIO, DUBLIN

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ABOUT THE FILMMAKERS & CREW

CAROL MORLEY Writer and Director

Carol Morley came to prominence with her documentary *The Alcohol Years*, a BAFTA nominated, Grierson Awarded, festival winning film that was later released on DVD to critical acclaim. The film masqueraded as an autobiography but became as much about the people in it as Morley herself - and was seen to define an era (the 80's) and a place (Manchester).

An artist filmmaker she has received a number of Arts Council awards and made films that challenge, in different ways, how stories are told and which often cross the boundaries between fact and fiction. Her work has been shown at major international festivals, at galleries, cinemas, on Channel 4, Film4 and has received many international broadcasts, including The Sundance Channel. She has been the recipient of the Arts Foundation Fellowship for documentary film.

Morley's first narrative feature film *Edge* - made on a micro budget - was premiered at The London Film Festival in 2010 and is due for a January 2012 release. *Dreams of a Life* is her first documentary feature film.

CAIRO CANNON Producer

Cairo Cannon is co-managing director of Cannon and Morley Productions (CAMP) and works as a film consultant for various arts organisations and institutions. She has executive produced films for Film London, New Pathways, and the artists Curious. CAMP's films have won major awards and accolades worldwide. Their short film for the BBC *Forgotten Pilots* premiered at the New York Film Festival and screened on PBS in the USA. In 2006 *The Alcohol Years*, *Everyday Something* and *Stalin My Neighbour* were released on DVD by First Film to critical success. With Tyrone Walker-Hebborn and Genesis Entertainment Cannon produced Carol's first narrative feature film *Edge* which premiered at the BFI London Film Festival and was an official selection for the Shanghai International Film Festival.

JAMES MITCHELL Producer

James Mitchell's film credits include the award-winning *December Bride, Croupier* starring Clive Owen and the New Zealand classic *In My Father's Den*. His feature documentary productions include ten films for BBC Storyville and Werner Herzog's *My Best Fiend*.

CHRIS WYATT Film Editor

Chris is well known for editing Shane Meadows' acclaimed films *Dead Man's Shoes*, for which Chris received an Independent Film Award nomination for Best Technical Achievement, and *This Is England*. He recently received a BAFTA Nomination for his work on the Channel 4 TV series of *This Is England 1986* and again was nominated in 2010 for his editing work on the TV series *Criminal Justice*. Other features Chris has edited include Peter Greenaway's *The Pillow Book* and *The Baby of Macon*; *Shadow of the Vampire* and *Max*. He is currently editing *Top Boy* for Director Yann Demange who he has collaborated with on *Deadset* and *Criminal Justice*.

BARRY ADAMSON Original Music

Barry has been doing things differently ever since he first strapped on a bass guitar to play for Magazine as a teenager in late Seventies Manchester. Five seminal post-punk albums later, he went on to play a vital part in Nick Cave's Bad Seeds, learning every instrument and recording technique he could along the way. After leaving the Bad Seeds in 1987, Adamson decided to follow the path of film composers like John Barry, Ennio Morricone, and Bernard Herrmann. His first full-length solo album, 1989's *Moss Side Story* was a *tour de force*, a seamless 54-minute soundtrack to an ominous film noir that didn't exist. This critically acclaimed recording led Barry to score films for Derek Jarman, David Lynch, Allison Anders, Danny Boyle and many more. He has recorded 8 solo albums in total, including the Mercury Music Prize nominated *Soul Murder*.

MARY FARBROTHER Director of Photography

Mary Farbrother won best cinematography at the Taormina Film Festival for *The Darkest Light*, the BBC/Pathé feature film that was directed by Simon Beaufoy (*Slumdog Millionaire*) and Billie Eltringham. She has shot hundreds of commercials, award winning idents and pop promos, including those for Paul Weller and Stereophonics, and has received best cinematography awards for numerous shorts. She was the DOP on *Edge*, which was an official selection for the London Film Festival 2010 and will be released in early 2012.

LYNDA HALL Director of Photography

Lynda has worked on commercials, promos and short films, including *The Taxidermist* for Warp Films, winner of the Best Short Film prize at the Palm Springs Film Festival and Best Cinematography at Rhode Island International Film Festival. She has also shot many documentaries and drama-documentaries for Channel 4 and the BBC and recently shot the documentary side of *The Imposter*, a Film4 feature length drama documentary by the producers of *Man on Wire*.

CHRIS RICHMOND Production Designer

Chris Richmond trained under the Oscar winning Production Designer, Brian Savegar and has worked in the Film and TV industry for 14 years on over 20 productions including feature films, TV dramas, commercials and short films. His recent credits as Production Designer or Art Director include: *Control*, *Edge*, *Endgame*, *A Boy Called Dad* & *Magic Boys*. Chris is a member of the Guild of British Film Designers.

LEONIE PRENDERGAST Costume Designer

Leonie has designed costumes for many award winning feature films, TV productions short films and commercials. Her credits include *Kisses*, *The Halo Effect*, *Raw*: Series 1 and 2, *Sherlock Holmes - The Baker Street Irregulars* and *Roy*: Series 2. Leonie has been nominated for two Irish Film and Television Awards.

RACHEL LYSAGHT Co-Producer

Rachel Lysaght is an award winning Film & TV Producer, and a graduate of the EAVE programme and the Samuel Beckett School of Drama in Trinity College, Dublin. Lead Producer at Underground Films, recent producing credits include *The Pipe* (Director Ristead O'Domhnaill), which continues to screen internationally, having already scooped over ten 'Best Documentary Film' festival awards.

CHARLOTTE MICKIE International Sales

Charlotte Mickie is the Executive Vice President of Entertainment One, a Canadian company that produces and distributes film and television. Mickie was previously the Managing Director of Maximum Films, which sold movies in the international market and distributes in all media within Canada. Prior to Maximum Films, Mickie was Managing Director of Celluloid Dreams where she handled films such as Michael Haneke's *Funny Games USA* and Todd Haynes' *I'm Not There*. Mickie was previously Head of Alliance Independent. Among the movies she acquired and/or sold were *Bowling for Columbine*, *Welcome to the Dollhouse* and *The Sweet Hereafter*.

Mickie is currently selling, among other films, *THE HUNTER* directed by Daniel Nettheim and starring Willem Dafoe, Frances O'Connor and Sam Neill, as well as *KEYHOLE*, the latest film by Guy Maddin, starring Jason Patric, Isabella Rossellini and Udo Kier. Her current slate also features recent Cannes competition entry *SLEEPING BEAUTY* from director Julia Leigh, and Paul Andrew Williams' upcoming *SONG FOR MARION*, starring Terence Stamp, Vanessa Redgrave and Gemma Arterton.

Mickie currently serves on the Board of the AFM, and on Advisory Boards for Images Film Festival, ACE (Les Ateliers du Cinéma Européen), IFP (Independent Feature Project), and the TIFF Rogers Industry Centre. She also sits on the Gala Committee for the Canadian Arts Foundation.

SOHO MOON PICTURES

Set up by producer James Mitchell. In 2010/2011, Soho Moon has produced three films: *Dreams of a Life* directed by Carol Morley, *I Was A Soldier (II)* directed by Mike Grigsby and *Snake Dance* directed by Manu Riche. Soho Moon has established joint ventures in London and Singapore to produce a slate of cinema films and television drama.



Film4, headed by Tessa Ross, is Channel 4 Television's feature film division. Film4 develops and co-finances films and is known for working with the most innovative talent in the U.K., whether new or established. Film4 has developed and co-financed many of the most successful UK films of recent years, films like Danny Boyle's *Slumdog Millionaire* and *127 Hours*, Martin McDonagh's *In Bruges*, Steve McQueen's *Hunger*, Mike Leigh's *Another Year*, Mark Romanek's *Never Let Me Go*, Chris Morris' *Four Lions* and Peter Mullan's *NEDS*.

Film4's 2011 releases have included Kevin Macdonald's *The Eagle*, Richard Ayoade's *Submarine* and Joe Cornish's directorial debut *Attack The Block*, Ben Palmer's *The Inbetweeners Movie* and Lone Scherfig's *One Day*. Upcoming releases include Miranda July's *The Future*, Paddy Considine's debut feature *Tyrannosaur*, Ben Wheatley's *Kill List* and Terence Davies' *The Deep Blue Sea*.

Film4's current productions include Pawel Pawlikowski's *The Woman In The Fifth*, Phyllida Lloyd's *The Iron Lady*, Steve McQueen's *Shame*, Walter Salles' *On The Road*, Andrea Arnold's *Wuthering Heights*, Peter Strickland's *Berberian Sound Studio* and Roger Michell's *Hyde Park on Hudson*.

For further information visit www.film4.com/productions



IRISH FILM BOARD

Bord Scannán na hÉireann/the Irish Film Board (IFB) is the national development agency for the Irish film industry investing in talent, creativity and enterprise. The agency supports and promotes the Irish film industry and the use of Ireland as a location for international production.

Our role sees us directly involved in the creative process of Irish films from script to screen. We provide investment for the development, production and release of Irish feature films, television, animation, documentaries and short films. You can download a diagram from our website that will show exactly where the IFB funding is invested.

This funding process has helped Irish Film Board projects to earn international recognition at the highest international levels, scooping more than 150 awards at the world's major A-list film festivals, including Cannes, Berlin, Venice, Sundance, Tribeca and Toronto.

The Film Commission arm of the agency attracts direct inward investment by assisting international producers with their needs while on location in Ireland. The Location Services Unit provides comprehensive information about all aspects of filming in Ireland, from tax incentives to locations, casting, crews, equipment and facilities.



The Film Fund

The Film Fund funds bold and exciting British films and brilliant filmmakers.

Dreams of a Life was supported by the UK Film Council's Film Fund with Lottery money. On 1 April 2011, the Film Fund moved to the British Film Institute which became the lead body for film in the UK.

Films backed by the Film Fund through the UK Film Council include Lynne Ramsay's *We Need To Talk About Kevin*, shown In Competition at Cannes this year, Steve McQueen's *Shame*, Andrea Arnold's *Wuthering Heights*, Phyllida Lloyd's *The Iron Lady*, Fernando Meirelles's *360*, Ken Loach's *The Angel's Share*, Terence Davies's *The Deep Blue Sea*, James Marsh's *Project Nim*, Ben Wheatley's *Kill List*, Peter Strickland's *Berberian Sound Studio*, Michael Winterbottom's *Trishna*, and Jonathan Glazer's *Under the Skin*. Recent releases include the American Academy® award-winning *The King's Speech* directed by Tom Hooper, Joe Cornish's *Attack the Block*, Richard Ayode's *Submarine*, Clio Barnard's *The Arbor*, Nigel Cole's *Made in Dagenham*, Mike Leigh's *Another Year*, Peter Mullan's *Neds* and Max Giwa and Dania Pasquini's *Streetdance 3D*.

The Film Fund has worked with a number of filmmakers whose films have been selected for the major international festivals this autumn including Steve McQueen's *Shame* and Andrea Arnold's *Wuthering Heights* which premiered at Venice, and Terence Davies' *The Deep Blue Sea* at San Sebastian. These films will also be at Toronto alongside Lynne Ramsay's *We Need To Talk About Kevin*, Michael Winterbottom's *Trishna*, Fernando Meirelles's *360* written by Peter Morgan, Pawel Pawlikowski's *Woman In The Fifth* and Mark Cousins' *The Story of Film*. In addition, *360* and *The Deep Blue Sea* have been selected as the opening and closing gala premieres at the 55th BFI London Film Festival.

The BFI's ambition is to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- * Connecting audiences to the widest choice of British and World cinema
- * Preserving and restoring the most significant film collection in the world for today and future generations
- * Championing emerging and world class film makers in the UK
- * Investing in creative, distinctive and entertaining work
- * Promoting British film and talent to the world
- * Growing the next generation of film makers and audiences



DOGWOOF – Good with Film

Dogwoof is the leading UK independent film distributor for documentary and social issue films. Previous successes include *Black Gold*, widely credited with shifting Starbucks' position on fairtrade; *The Age of Stupid*, which led to the 10:10 campaign; *The End of the Line*, which was largely responsible for Marks & Spencer and Pret a Manger changing their tuna policy; and (in partnership with The Co-operative) the Oscar® Nominated *Burma VJ*, which on the eve of the 64th Birthday of detained former leader Aung San Sui Kyi, was the first film ever to be screened at No. 10 Downing Street. More recent Dogwoof films include the 2011 Oscar® Nominated documentaries *Restrepo*, which stands as iTunes highest selling documentary in the UK, and *Countdown to Zero* which premiered in a 50-site simultaneous satellite feed. As well as achieving great success with these titles, Dogwoof is unique in that it identifies a double bottom-line and sees the potential of film to bring about social change. They recently launched a new website <http://popupcinema.net/> and the Ambassadors programme which seeks to empower local entrepreneurs to screen Dogwoof films prior or during the films' commercial release. For further information please visit www.dogwoof.com

Shoot For The Moon

Shoot For The Moon is a new gap fund set up to invest in feature documentaries – ambitious, director-driven films for initial cinema release. Shoot For The Moon was established in 2010 by Paul McGowan, a Fellow of the Institute of Chartered Accountants in Ireland and a Tax Partner at KPMG from 1982 to 2009. 'Dreams of a Life' is the fund's first investment.

eOne

Entertainment One Films International is the international film sales division of Entertainment One, and represents producers of independent theatrical feature films from Canada and elsewhere, in connection with distribution and sales throughout the world. eOne Films International has entered into agreements with many of the world's leading independent filmmakers, including Atom Egoyan, Michael Winterbottom, Guy Maddin, Deepa Mehta, Jeremy Podeswa, Charles Binamé, and Lucy Walker, as well as emerging top directors like Sophie Barthes, Ruba Nadda, Cherien Dabis, David Michôd and Julia Leigh.

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