



Fluidity Films presents the UK 2014 release of

PRIVATE PEACEFUL



PRODUCTION NOTES

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PRIVATE PEACEFUL

PRIVATE PEACEFUL is an emotional, searingly powerful film about two devoted brothers who struggle through a harsh childhood and adolescence in rural Devon before enlisting in the military for the First World War, when they experience the terrible realities of the trenches and the killing fields of Flanders. On the home front, it's a story of fierce family loyalty, fraternal bonds and a love triangle. At war, it encompasses heroism, alleged cowardice, brutality and indifference on the part of generals to the loss of life on an appalling scale.

The film is adapted from the best-selling novel by former children's laureate Michael Morpurgo. He also wrote *War Horse*, adapted with phenomenal success as a stage production in London and on Broadway, and also as a hit film directed by Steven Spielberg. Yet Morpurgo describes *Private Peaceful* as 'my most powerful book,' and serves as executive producer on this film.

Private Peaceful stars a trio of young British actors in breakthrough roles. The story is told from the viewpoint of Tommo Peaceful (George Mackay); he looks up to his confident, resourceful big brother Charlie (Jack O'Connell), who has always kept a watchful, protective eye on him. As young boys, the Peaceful boys are both beguiled by Molly (Alexandra Roach) a vivacious girl from their village; as they enter their teens, their love for her drives a wedge between them.

But when Charlie and Tommo enlist and join thousands of other unsuspecting young men in experiencing the horrors of trench warfare, they instinctively look out for each other – until a terrible incident reveals to them the heartless, brutal nature of war.

Fluidity Films presents a Guy de Beaujeu/Simon Reade Film by Pat O'Connor, PRIVATE PEACEFUL. Its cast includes George Mackay, Jack O'Connell, Alexandra Roach, Frances de la Tour, Richard Griffiths (in his last film), John Lynch and Maxine Peake. The film is directed by Pat O'Connor from a screenplay by Simon Reade, based on the novel by Michael Morpurgo. The producers are Guy de Beaujeu and Simon Reade. Michael Morpurgo is executive producer.

PRIVATE PEACEFUL

**“They’re gone now, and I’m alone at last. I have the whole night ahead of me, and I won’t waste a single moment of it.....
I want tonight to be long, as long as my life.”**

Private Peaceful by Michael Morpurgo

During a grim, troubled night near a foreign field where a brutal war is being waged, young Tommo Peaceful looks back over his childhood years and reflects on his life, his family, the Devon village where he grew up and the events that brought him to this place, along with his big brother Charlie.

The story of the Peaceful brothers first took shape in the fertile mind of novelist Michael Morpurgo, who took his inspiration from his visit to the small Belgian city of Ypres, home of the In Flanders Field Museum, where thousands of war graves cover the nearby landscape. Morpurgo took the title of his novel from a name on one of these gravestones. Aimed primarily at older children, it was published in 2003 – the year he was appointed children’s laureate.

The genesis of the Private Peaceful film can be traced to that same year, when Morpurgo first met Simon Reade, now the film’s screenwriter and producer, but back then a theatre producer. “Just before the book was about to be published,” Simon recalls, “Michael was on BBC Radio’s Today programme, reading extracts from it and talking about the 300 men who were shot for various things -- cowardice, falling asleep at their posts, disobeying an order.

“I just listened to him read from the opening of the book, and then launching into the story. I thought, this is fantastic, it’s a story told from inside the head of one person. This absolutely was something where you can re-create everyone in this community through one brilliant actor. I got hold of the book in proof form, read it in a weekend, said on a Monday I’d love to do it, and were the rights available? They were, I met Michael and we got on like a house on fire. A few months later we were opening at the studio theatre at Bristol Old Vic.”

The one-man stage show of Private Peaceful was a huge success and was later staged at the Edinburgh Festival, London’s Soho theatre, on a national UK tour and then in New York.

Then Morpurgo approached Reade, and said he wanted someone to write the screenplay of Private Peaceful. “He knew the director he wanted,” Reade recalls, “which is quite unusual. But though he didn’t know Pat O’Connor, he’d recently seen his film Dancing at Lughnasa, and that was exactly the approach to the film that Michael wanted.”

“I knew of Michael because my kids were reading Michael’s books at the time,” says O’Connor. “The Butterfly Lion was one I remember. I’d read them the stories myself. We finally met, and his wife Claire was with him. We had a really terrific time – it was love at first sight!”

The two men approached Simon Reade to ask him to write the screenplay for *Private Peaceful*. “Pat didn’t know me,” he says now. “He’d seen the one-man show I’d produced, but you don’t assume that’s your screenwriter. But Pat and I quickly struck up this brilliant relationship.”

Though other Michael Morpurgo stories apart from *War Horse* have been filmed, *Private Peaceful* is his first film as executive producer. “I want more and more to stay in touch with projects of mine that are being adapted,” he says. “I like to be as involved as possible. If you hand something over it loses any sense of belonging to you. Being an executive producer, you talk to the director, you talk to the producer. In that sense, *Private Peaceful* is so different from its predecessor *War Horse*, which was not like that, though the cast was British.”

Initially *Private Peaceful* was conceived as a big studio movie, but after three or four years little progress had been made. “This was before the *War Horse* stage phenomenon, long before Steven Spielberg rediscovered the First World War for America,” says Reade, laughing.

The three men discussed adapting the novel as a truly independent British movie, with a modest budget, a cast of lesser known actors, and far fewer CGI effects. Pat O’Connor readily agreed to the plan.

“I was never interested in who would have name recognition,” he says. “If you get a (star) actor it can skew the integrity of a piece. The scale of the film is important: *Private Peaceful* is an intimate story about relationships, the drama of ordinary people’s lives. In bringing an artificially big scale to it, you could lose what it’s about. I felt the same about *Dancing at Lughnasa*: the lives of those characters were small, but that didn’t mean they weren’t powerful or emotional.”

To help realise the ambition of a smaller, more intimate film, Reade called on Guy de Beaujeu to produce the film with him. “I’d known Guy for ages, we were at university together,” he says. “We knocked up a budget which was both realistic and enabled us to say to people – we’ll only spend this, it’ll look like we’ve spent three times as much, and it’s not too much to raise from independent investors.”

They set up a tax-efficient EIS scheme that offers rebates of 30% on an investment. “We’ve targeted much of our money-raising in the west country,” Guy de Beaujeu says. “Simon’s based in Bristol, I’m in Somerset, Michael lives in Devon, so it was a natural move. We’ve got a lovely thing going on. A lot of small investors, about 110 people, have invested in the film. Those investors have helped us get the film made. There are other financial instruments we’re using, but we’ve tried to give them a fascinating experience, enabling them to be a part of the *Private Peaceful* family and learn about filmmaking.

“They get a newsletter, DVDs of rushes, and they’ve been allowed to see the stills from the film – these are ways we’ve tried to enhance their involvement in the project. Our repayment

structure sees investors get their money back before producers get a penny -- because we want them to come back for the next one.”

He also strongly favours the film’s intimate scale: “Private Peaceful is the story, not the sets.”

CASTING PRIVATE PEACEFUL

Pat O’Connor and his team of producers thought long and hard about the casting of the three young leads – the actors who would play Tommo and Charlie Peaceful, and Molly Monks, the girl they both love.

“We knew we could cherry-pick the best of young British actors,” Guy de Beaujeu recalls. “And it was crucial that they would really understand these characters. We spent a long time with our casting agents Gemma Hancock and Sam Stevenson going over names.”

They finally narrowed down their choices. George Mackay (Defiance, The Boys Are Back) who was then 19, was chosen to play Tommo – the character from whose viewpoint we experience the story of Private Peaceful. Jack O’Connell (Harry Brown, Skins) was picked as Charlie, Tommo’s older brother; Jack was 21 at the time of filming. And Alexandra Roach, then 24, who had already completed shooting her role as the young Margaret Thatcher in The Iron Lady, was agreed to be an ideal choice as Molly.

Producer Guy de Beaujeu reveals the production team knew they had made the right choice after Jack and George did an audition tape together: “It was fantastic. They were in character as the brothers, talking about the death of their father. As soon as we saw them, we knew we had our guys.”

“I love the story of Private Peaceful,” George Mackay says. “It’s really touching, really sad. I can relate to the way Tommo’s feeling. He’s got this complex about being a man. I used to be really little, and I got so hung up about it. All my mates played rugby and football and got massive. It was all that business of trying to keep up. I play Tommo from 15 to 18, and in that time there’s a lot of maturing, a lot of growing up, a lot of topsy-turvy emotions.”

“George had a sense of the part of Tommo from the beginning,” Pat O’Connor recalls. “It’s such a well-judged performance by him. The casting people and I saw a lot of actors. It was so important to get the right people in the film. We saw a lot of other actors who were not well-known. George has a sense of brave vulnerability, quiet integrity, sensitivity and gentleness.”

Guy de Beaujeu adds: “George has the most wonderful eyes -- real actor’s eyes, they’re windows on his soul. He’s very bright, he really understands the part. George has this vulnerability about him, an innocence. You can sense he’s so in love with Molly. And he brings an amazing touch to all this.”

Jack O'Connell admitted he jumped at the chance to play Charlie Peaceful: "I went to St. Benedict's Catholic School in Derby, where drama was compulsory. In drama education, I was made aware of a legendary Greek character -- the tragic hero. Which is very much Charlie. I remember being that young and having the ambition to play a character like that. Ever since then, this is the kind of role that if I'd foreseen it, I'd have been so excited. It's the kind of role I'd have worked all my career to try and obtain."

He also understood that Charlie's character is his destiny: "Even when they were kids, Charlie would never leave Tommo behind. And even before war was declared, Tommo's admiration for him became a burden to Charlie." Could he personally relate to that? Jack admits with a smile: "I have a younger sibling who fortunately doesn't crave my attention."

Director Pat O'Connor says of him: "He really is a Jack-the-lad type, and it was important to have different types of personality to play the Peaceful brothers. Jack has sex appeal, but it's unconscious on his part; he has a tough exterior, but he's sensitive too. You can't act the range of expression that he has to as Charlie if you don't have that."

For his part, Jack relished working with O'Connor: "He's an Irishman and my old man was Irish. Pat's a very charming man, a great representative of Irish charm. And that's consistent -- it's not a professional face. He's a likable chap."

Alexandra Roach, who plays Molly, says of her character: "I'm the apex of a love triangle. Molly is a sweet innocent girl who just follows her heart. I read Michael's book and it moved me so much. I read the screenplay as I was reading the book, and kept hoping the screenplay would justify such a marvellous novel. And it did. After I read the script I knew I had to be a part of it."

"My role in it is in the first part -- before the war. The story is almost like two completely different films: the home bit and the war bit, before the war and the war itself."

"I also got to learn a lot from the experienced actors around me, Frances de la Tour, Richard Griffiths and Maxine Peake. When I was at RADA, they team you with a graduate, someone they think you'll get on well with as a 'professional buddy' who will mentor you. And they gave me Maxine. So to work with her was an extra bonus. Even now, if I'm in a pickle about anything to do with acting, I'll call Maxine."

"I usually do research for a role, but in this case, I felt it was all there in the script. I felt I just needed to follow my instincts. I thought about researching that period before the war, but then Molly's a bit naive about the boys going off to fight, and at the time no-one knew what was in store for soldiers in that war. So I didn't want to be in the position of knowing more than Molly would have done."

Alexandra was a big hit with the production team, who praise her to the skies: "She's a very natural performer," says Guy de Beaujeu. "There's something instantly likable about her. She

has a fabulous laugh. She's one of those actors who wholeheartedly embraces the role. She must be very comfortable in her own skin to involve herself so deeply in a character. We were thrilled to have her between playing the young Maggie Thatcher and her role in Anna Karenina."

"I'm not surprised Alex's career is going so well," says Pat O'Connor. "She's a gifted actor, and one of the most lovely people to work with. She has so much talent, she's so likable, and so low maintenance – which for a director is a nice thing in an actor! Alex is one of my favourite people I've ever worked with."

Apart from Richard Griffiths as the heartless Colonel who wields all the power in the Peaceful family's Devon village, and Frances de la Tour, who plays the unsympathetic 'Grandma Wolf,' Pat O'Connor looked to another experienced actor for the part of Sergeant Hanley, the harsh disciplinarian who makes the Peaceful brothers' lives even more miserable in the trenches.

"I've known John Lynch since he was 19," says O'Connor. "I cast him in my film Cal, which was his first feature film. We talked a lot about the part of Hanley. It was a different one for him: as an actor he has a sensitive, vulnerable, almost mournful quality. But John's a very interesting fellow. He was very concerned about how he should play it. I had a great time with him. He gave such commitment. In the end, Hanley becomes a lonely person, and one with doubts. John gave me a character, not a caricature."

ON THE SET OF PRIVATE PEACEFUL

Shooting took place in a period of 42 days across eight weeks late in 2011. Though Michael Morpurgo's novel is set in Devon, the locations for the film were in Suffolk. For the war scenes, cast and crew spent much of their time at Rise Hall Farm, near Ipswich, where the film's military history adviser Taff Gillingham rents a parcel of land on which trenches have been dug, so it resembles a First World War battlefield.

It has been used for numerous TV films and series, and also by groups who do re-enactments of historic battles. Some of these people were used as extras in the battle scenes.

"We have English trenches, German trenches and a no-man's land here," says Simon Reade. "It's a one-stop shop in terms of extras and props. Devon has hills, and when we first drove here, we thought Suffolk was supposed to be flat. But there were hedgerows here. And the more we looked around, the more we found places that were the spitting image of where Michael Morpurgo lives, the area between Exmoor and Dartmoor.

"The other great thing about this area is that it's been under-filmed. We can use wonderful big aristocratic houses, and you haven't seen them in TV commercials or, say, Cranford."

For several days shooting the Devon village scenes in the film's first half, George, Jack and Alex alternated with the young actors playing their counterparts as children – respectively, Samuel Bottomley, Hero Fiennes-Tiffin and Izzy Meikle-Small.

This was a mixed blessing for the three leads. As George Mackay explained on a break from shooting a battlefield scene: "It's been nice to be in the trenches because the nature of the work so far is that we've been on call every day, but only doing only a few scenes. We'd do our scene, then the young ones would do their scene. Now we're here all the time, every day."

But having the child actors around was gratifying too. Jack O'Connell says of his young counterpart, 14 year old Hero Fiennes-Tiffin: "We really struck up a bond. I'll be looking out for his work, definitely. It's strange, that. You go into these projects not even expecting something like that. You don't know the bits that are going to stay with you."

George and Jack themselves formed a bond once shooting started. "Me and Jack have become quite brotherly and good mates," George reflected. "For the first two weeks, it was just me and Jack. He's from Derby, I'm from London, and it's kind of isolated here. We've been staying in a very small place, Claydon, where there's a little hotel. There's not much to do. So we'd go for a drink and have dinner together. We'd play pool every night for the first few weeks."

Fittingly, Alex's arrival changed the dynamic, and she became the third member of the gang. "Claydon is basically a village with a couple of shops and a pub," she said. "The boys and I took part in pub quizzes and the village incorporated us into its life and took us into their hearts.

“George and Jack were both charming and lovely. The three of us got really close. We’d go off on walks and spend time together. I have good friends there, I think, and we had good chemistry together. On camera, we didn’t have to act like we were friends. We really were. I’ll always look back on this film and smile at the memory.”

For the combat scenes, George and Jack had to don military uniform, learned all about drills and marching, and became familiar with rifles and bayonets at first hand. It was, they agreed, a sobering experience.

“At first,” George recalls, “wearing uniform is exciting, then fun, and then it’s hugely serious. Loading your rifle, wearing all the webbing, it gives you a sense of how that felt. It’s romantic, chilling, and very exciting. There’s a lot of adrenalin to wearing a uniform and everyone around you is dressed the same.”

Both actors were acutely aware that even now, almost a century later, young British men have been shipped out to war zones like Iraq and Afghanistan, where some of them have lost their lives.

“I’m 21,” Jack reflects, “It’s a novelty, being the mean age of fellows out there – then and now. So it feels a lot more relevant to me. Every time I put on the uniform of the Devon Regiment, there’s nothing blasé about it. It’s important for me to do it justice, because of the appreciation I have for the men themselves, the ordinary folk.”

And Michael Morpurgo is convinced that *Private Peaceful* is more relevant than when he wrote it, because of the wars in which British soldiers have been recently involved. “I think it’s my best book in that it touches people in ways other books of mine haven’t done,” he says. “The book has become widely read again for a sad reason: young men going off to war once again and dying.

“We’ve had cultural amnesia. Afghanistan and Iraq have led to wars. It’s the same thing: old men sending young men off to war. The sadness is all the greater because we knew it from the First World War -- the senselessness and waste of it all.

“For me, *Private Peaceful* is a deeply intense portrait of a rural community, and how war tears a society apart.”

PRIVATE PEACEFUL PRINCIPAL CAST BIOGRAPHIES

GEORGE MACKAY (Tommo Peaceful)

Tommo is George's breakthrough leading role. George made his debut as Curly in *PETER PAN*, directed by P.J. Hogan. He has since appeared in Cornelia Funke's *THE THIEF LORD*, as Aaron in *DEFIANCE* directed by Edward Zwick, and in *THE BOYS ARE BACK IN TOWN* for which he was nominated as Most Promising British Newcomer in the British Independent Film Awards and Young British Performer of the Year in the Critics' Circle Awards. For Working Title he has played Jake Zeppi in *HUNKY DORY* and Private Nichols in *BIRDSONG*. Other television includes *THE OLD CURIOSITY SHOP* and *JOHNNY AND THE BOMB* for the BBC. He is currently shooting Meg Roscoff's feature film *HOW I LIVE NOW*, directed by Kevin McDonald, playing Edmund.

JACK O'CONNELL (Charlie Peaceful)

Charlie is Jack's first serious role in a classic drama. Jack played Cook in Company Pictures' *SKINS* for Channel 4 for which he won Best Actor in the TV Quick Awards. He also played Bobby Charlton in *UNITED* (BBC/World). Other television includes *THE RUNAWAY* (Company/Sky) and *DIVE* (Granada/BBC). In theatre he has appeared at the Royal Court; and his films include *LIABILITY* (Corona Pictures), *TOWER BLOCK*, *WEEKENDER*, *HARRY BROWN* and Shane Meadows's *THIS IS ENGLAND*.

ALEXANDRA ROACH (Molly Monks)

Alexandra is one of her generation's most exciting actresses. Her film roles include Countess Nordston in Joe Wright's *ANNA KARENINA*, Do in Iain Softley's *TRAP FOR CINDERELLA*, and the young Margaret Thatcher in Phyllida Lloyd's acclaimed *THE IRON LADY*. In theatre she has appeared at the Almeida; and on television she has played in *HUNDERBY*, *THE SUSPICIONS OF MR WHICHER*, *BEING HUMAN*, *CANDY CABS* and *THE IT CROWD*.

FRANCES DE LA TOUR (Grandma Wolf)

Frances de la Tour's distinguished career has seen her previously appear opposite Richard Griffiths on stage and screen in the National Theatre's *THE HABIT OF ART*, *THE HISTORY BOYS* (Best Actress Tony Award + NY Drama Desk Award) and Martin Scorsese's *HUGO*. Her wide-ranging acting career has embraced: the Royal Shakespeare Company, from Helena in Peter Brook's legendary production of *A MUIDSUMMER NIGHT'S DREAM* to Cleopatra in *ANTONY & CLEOPATRA*; the National Theatre as Joan in *SAINT JOAN*, *BRIGHTON BEACH MEMOIRS*, *LES PARENTS TERRIBLES* and Stephen Poliakoff's *BLINDED BY THE SUN*; in the West End she has won an unbeaten three Best Actress Olivier Awards for Tom Kempinski's *DUET FOR ONE*, *A MOON FOR THE MISBEGOTTEN* and for *WHEN SHE DANCED*, and she has also appeared in *THREE TALL WOMEN*, *THE PLAY ABOUT THE BABY* and *BOEING, BOEING*. She also famously played the title role in *HAMLET*. On television her numerous credits include Dennis Potter's *COLD LAZARUS*, *GENGHIS COHN* and Miss Jones in *RISING DAMP*. Her films most recently include Tim Burton's *ALICE IN WONDERLAND*, *HARRY POTTER* and *THE BOOK OF ELI*.

RICHARD GRIFFITHS (The Colonel)

Richard Griffiths is one of the UK's most popular actors. He has appeared alongside Frances de la Tour in *THE HISTORY BOYS*, *THE HABIT OF ART* and *HUGO*. His other work in theatre includes: *THE SUNSHINE BOYS*, *EQUUS*, *LUTHER* (with Maxine Peake) all at National Theatre; *THE WHITE GUARD*, *ONCE IN A LIFETIME*, the title role in *HENRY VIII*, *VOLPONE* and *RED STAR* all for the RSC; *ART* at the Wyndham's, *THE MAN WHO CAME TO DINNER* and *KATHERINE HOWARD* at Chichester; and *HEARTBREAK HOUSE*, the title role in *GALILEO* and *RULES OF THE GAME* all at the Almeida. Television includes *EPISODES*,

BLEAK HOUSE, BALLET SHOES, THE BRIDES IN THE BATH, THE TRUTH, TLC, HISTORY OF BRITAIN, GORMENGHAST, HOPE AND GLORY, INSPECTOR MORSE, PIE IN THE SKY, IN THE RED, TED AND RALPH, NOBODY'S PERFECT, AMNESTY, BIRDS OF PREY, WHOOPS APOCALYPSE, THE WORLD CUP – A CAPTAIN'S TALE, THE CLEOPATRAS, THE MERRY WIVES OF WINDSOR, ANYTHING LEGAL CONSIDERED, FFIZZ, THE MARKSMAN, A KIND OF LIVING, A WANTED MAN, PERFECT SCOUNDRELS, THE GOOD GUYS, EL CID and MR WAKEFIELD'S CRUSADE. Films include PIRATES OF THE CARIBBEAN- ON STRANGER TIDES, BEDTIME STORIES, JACKBOOTS ON WHITEHALL, GARFIELD 2, VENUS, OPA!, HARRY POTTER, HITCHHIKER'S GUIDE TO THE GALAXY, GANDHI, COMPLEAT FEMALE, STAGE BEAUTY, VATEL, SLEEPY HOLLOW, GUARDING TESS, SUPERMAN II, BRITANNIA HOSPITAL, FUNNY BONES, BLAME IT ON THE BELLBOY, NAKED GUN 2, KING RALPH, GOLDENEYE, WITHNAIL AND I, SHANGHAI SURPRISE, A PRIVATE FUNCTION, GORKY PARK, THE FRENCH LIEUTENANT'S WOMAN, RAGTIME, GREYSTOKE and CHARIOTS OF FIRE.

JOHN LYNCH (Sergeant Hanley)

John is one of Ireland's most dangerous actors. He received a BAFTA nomination for Most Outstanding Newcomer for the title role in CAL, directed by Pat O'Connor. Since then his films include NATIVITY, LASSIE, George Best in BEST, SLIDING DOORS, MOLL FLANDERS, Bobby Sands in SOME MOTHER'S SON, NOTHING PERSONAL, ANGEL BABY (Best Actor Australian Film Institute Awards and Australian Critics' Circle), PRINCESS CARABOO, THE SECRET OF ROAN INISH, Paul Hill in Jim Sheridan's IN THE NAME OF THE FATHER, THE SECRET GARDEN, Derek Jarman's EDWARD II and OUT OF THE BLUE. Television includes: THE JURY, VERA, MERLIN, THE PASSION, BLEAK HOUSE, BABY WAR and SPOOKS. He has appeared on stage at the Abbey Theatre, the National Theatre and with the RSC.

MAXINE PEAKE (Hazel Peaceful)

One of the nation's favourite actresses, Maxine has had a prolific run of top quality dramas in recent years: SEE NO EVIL: THE MOORS MURDERS, RED RIDING, THE DEVIL'S WHORE, CRIMINAL JUSTICE, LITTLE DORRIT, THE SECRET DIARIES OF MISS ANNE LISTER, HANCOCK AND JOAN (BAFTA nominated), THE STREET and SHAMELESS. She has recently been critically acclaimed at the Manchester Royal Exchange for her title role in MISS JULIE and continues as the lead in Peter Moffat's SILK on BBC1. She appears as DOLL TEARSHEET in the BBC's HENRY IV: PARTS 1+2 (director Richard Eyre). Her other theatre credits include THE CHERRY ORCHARD, THE RELAPSE and LUTHER (with Richard Griffiths) all for the National Theatre; and MOTHER THERESA IS DEAD (Royal Court).

SAMUEL BOTTOMLEY (Young Tommo)

Samuel was discovered by casting director Des Hamilton and starred in Paddy Considine's BAFTA nominated TYRANOSAUR. Private Peaceful is his second feature film to date.

HERO FIENNES-TIFFIN (Young Charlie)

After appearing in Suzi Halewood's feature BIGGA THAN BEN, Hero played the young Tom Riddle in HARRY POTTER AND THE HALF-BLOOD PRINCE. Young Charlie is his third major feature film role.

IZZY MEIKLE-SMALL (Young Molly)

Izzy's major screen appearances include Universal's SNOW WHITE AND THE HUNTSMAN, Kashio Ishiguro's NEVER LET ME GO and as the Young Estella in the BBC's GREAT EXPECTATIONS.

ANNA CARTERET (The Colonel's Wife)

Anna's distinguished career includes, on television, the BBC's JULIET BRAVO as Inspector Kate Longton, ASHENDEN, IN THE HEAT OF THE DAY, THE PALLISERS and GLITTERING PRIZES. On stage she has played leading roles at the National Theatre in BURNT BY THE SUN, NEVER SO GOOD, MAN & SUPERMAN,

SATURDAY SUNDAY MONDAY, JOHN GABRIEL BORKMAN, Roxanne in CYRANO, THE NATIONAL HEALTH, JUMPERS and DANTON'S DEATH. At the Royal Shakespeare Company she played Queen Margaret in RICHARD III and appeared in LES LIAISONS DANGEREUSES. She has appeared in numerous Peter Hall productions including the title role in MAJOR BARBARA, as Goneril in KING LEAR and in AN IDEAL HUSBAND. She was in TOM & VIV at the Almeida and has played in the West End many times including ABSOLUTELY PERHAPS and COPENHAGEN.

STEPHEN KENNEDY (James Peaceful)

Stephen is one of Ireland's most exciting actors. His extensive theatre credits include THE BIRTHDAY PARTY, CYRANO DE BERGERAC (both Bristol Old Vic, directed by Simon Reade); MOTHER COURAGE, ENGLAND PEOPLE VERY NICE, DIDO QUEEN OF CARTHAGE, WAVES and WOMEN OF TROY (National Theatre); and THE AGENT (Trafalgar Studios.). His film credits include NOTES ON A SCANDAL, BRAVEHEART and NOTHING PERSONAL. He plays Ian Craig in BBC Radio 4's The Archers.

PRIVATE PEACEFUL – KEY CREW BIOGRAPHIES

PAT O'CONNOR, director

Pat is one of Ireland's most distinguished directors. His films include: DANCING AT LUGHNASA, INVENTING THE ABBOTTS, CIRCLE OF FRIENDS, THE BALLROOM OF ROMANCE, ZELDA, FORCE OF DUTY, FOOLS OF FORTUNE, THE JANUARY MAN, STARS AND BARS, A MONTH IN THE COUNTRY.

SIMON READE, screenplay/producer

PRIVATE PEACEFUL is Simon's debut screenplay. He has previously adapted PRIVATE PEACEFUL for BBC Radio 4 and for the award-winning one-man theatre show. Simon's other adaptations of Michael's work include TWIST OF GOLD (Polka Theatre), TORO! TORO! (Salisbury Playhouse) and THE MOZART QUESTION (Bristol Old Vic and UK tour). His other stage plays include: PRIDE & PREJUDICE (Theatre Royal Bath Productions UK tour), Philip Pullman's THE SCARECROW AND HIS SERVANT (Poonamallee Productions/Southwark Playhouse) and for Bristol Old Vic ALICE'S ADVENTURES IN WONDERLAND (TMA Award winner) and Geraldine McCaughrean's NOT THE END OF THE WORLD. For the Royal Shakespeare Company he co-wrote EPITAPH FOR THE OFFICIAL SECRETS ACT (with Paul Greengrass) and Salman Rushdie's MIDNIGHT'S CHILDREN and Ted Hughes' TALES FROM OVID (both with Tim Supple). Simon has produced and directed the low budget drama feature WHAT YOU WILL (Fluidity Films/Filter) and previously worked as a development executive, assistant producer and script editor for Tiger Aspect Productions and the BBC on films by Paul Greengrass, Stephen Poliakoff, Lee Hall and Simon Curtis amongst others.

MICHAEL MORPURGO, author/executive producer

Michael was the third Children's Laureate and is one of the world's most prolific children's authors having written over 120 books. Many of his novels have been dramatised on stage and screen including MY FRIEND WALTER, WHY THE WAHLES CAME, FRIEND OR FOE, KENSUKE'S KINGDOM, THE BUTTERFLY LION, THE MOZART QUESTION, TORO! TORO!, TWIST OF GOLD – and the National Theatre's award-winning production and Steven Spielberg's Oscar-nominated film of WAR HORSE.

GUY DE BEAUJEU, producer

Guy is an independent filmmaker writing and producing across a range of genres. His films include WHAT YOU WILL – a comedic documentary co-written and produced with Simon Reade and starring Filter Theatre with Romola Garai and Dominic West. Guy wrote and produced the low budget

independent LIVING IN HOPE, giving actress Naomie Harris her first film break. He also produced and co-directed the feature length documentary LOOKING FOR THE LONE STAR– which follows two British slam poets on a road trip through America's Deep South. Early in his career he originated and produced an 18 part spoof comedy TV series GATECRASHERS for Carlton/ITV2.

JERZY ZIELISNKSI, ACC, director of photography

Jerzy is Poland's leading cinematographer, working mainly in the United States but also in Europe. He received international recognition for his work on SHIVERS, which was presented at the New York Film Festival and also won the Special Jury Award at the 1982 Berlin Film Festival. Jerzy's first shoot outside his native Poland was CAL directed by Pat O'Connor and produced by David Putnam. Jerzy has since worked with director Pat O'Connor on FOOLS OF FORTUNE and JANUARY MAN and STARS AND BARS. Working in the US he shot the hit comedy GALAXY QUEST. Other feature films include THE THRID MIRACLE with Ed Harris and WASHINGTON SQUARE starring Maggie Smith and Albert Finney. He also shot POWDER, SWING KIDS, DODGEBALL and FUN WITH DICK AND JANE. His other credits include LITTLE SURPRISES, a short movie directed by Jeff Goldblum, which was a 1996 Academy Award nominee for Best Live Action Short. Jerzy has been a member of the Academy of Motion Picture Arts and Sciences (Cinematographers Branch) since 2005.

ANUSHIA NIERADZIK, costume

Anushia was born in Poland and studied at Newcastle College of Art and Central St Martin's, London. She was awarded the Arts Council of Great Britain Award and was seconded to the National Theatre at the Young Vic, designing set and costumes for productions here and at other theatres. Joining the BBC she gained wide experience designing the costumes for a variety of comedy and drama productions ranging from ONLY FOOLS AND HORSES to MIDDLEMARCH and MADAME BOVARY, as well as BBC films such as Sir Peter Hall's SHE'S BEEN AWAY and Stephen Poliakoff's CENTURY. She previously worked with Pat O'Connor on CIRCLE OF FRIENDS and THE BALLROOM OF ROMANCE. Her other films include BEST (starring John Lynch), THE SECRET AGENT, THE REVENGERS' COMEDIES, THR TRIAL latest film credits include Steve McQueen's award-winning HUNGER. Anushia has a studio in East London where she works on paintings and installations.

RACHEL PORTMAN, music

Rachel Portman was born in west Sussex, England. She began composing at the age of 14 and read music at Oxford University. Whilst there, she became interested in writing music for student films and theatre productions. She gained experience writing music for drama in BBC and Channel 4 films such as ORANGES ARE NOT THE ONLY FRUIT, Mike Leigh's FOUR DAYS IN JULY and Jim Henson's STORYTELLER series, however the majority of her work has been in film. Rachel won an Academy award for her score for EMMA and Academy nominations for CHOCOLAT and CIDERHOUSE RULES. She has worked with directors Roman Polanski (OLIVER TWIST), Norman Jewison (ONLY YOU), Jonathan Demme (BELOVED, TRUTH ABOUT CHARLIE, MANCHURIAN CANDIDATE), Robert Redford (LEGEND OF BAGGER VANCE), Mike Leigh (LIFE IS SWEET. Her list of film scores includes THE VOW, NEVER LET ME GO, ONE DAY, SNOW FLOWER, and THE SECRET FAN and GREY GARDENS (HBO), THE DUCHESS, INFAMOUS, LAKE HOUSE, HART'S WAR, HUMAN STAIN, MARVIN'S ROOM, BENNY AND JOON, JOY LUCK CLUB, SMOKE, NICHOLAS NICKLEBY and WHERE ANGELS FEAR TO TREAD. She has written a musical of LITTLE HOUSE ON THE PRAIRIE as well as an opera of Saint-Exupéry's THE LITTLE PRINCE for Houston Grand Opera and THE WATER DIVINER, a dramatic choral symphony commissioned for the BBC Proms concerts. She was appointed Officer of the Order of the British Empire (OBE) in the 2010 New Year Honours. Rachel lives in London with her three daughters

ADRIAN SMITH, designer

Adrian has been an artist and designer in the creative industries for the last 40 years. He received his training under Ralph Koltai in the late 1960's and went on to work as a designer and scenic artist in the theatre and then as a production designer in both television and film. Other film credits as production designer include: THE WARRIOR (Dir. Asif Kapadia), 'THE SECRET OF RAON INNISH (Dir. John Sayles, starring John Lynch), BRONSON (Dir. Nicholas Winding), RESISTANCE and JADOO (Dir. Amit Gupta). He also worked as Art Director on DANCE WITH A STRANGER (Dir. Mike Newell) and FULL METAL JACKET (Dir. Stanley Kubrick). Television credits include the first three Comic Strips: 'FIVE GO MAD IN DORSET, THE BEAT GENERATION and SUMMER SCHOOL, the first series of SHAMELESS, FAR FROM THE MADDING CROWD, and THE HISTORY OF MR POLLY for which he received a BAFTA nomination for best design and won the BAFTA Cymru award for best design. In addition to his work as a designer, Adrian has always painted and his work has been exhibited widely in the UK. As well as teaching watercolour he is also a visiting lecturer in set design at the NFTS, The Royal College of Art, London Film School and Westminster Film School.

HUMPHREY DIXON, editor

Humphrey Dixon's film editing career includes several Merchant-Ivory films, HEAT AND DUST and the multiple award-winning production A ROOM WITH A VIEW.

Other credits include Caleb Deschanel's CRUSOE, Gillies Mackinnon's THE PLAYBOYS and A SIMPLE TWIST OF FATE; as well as John Duigan's SIRENS and LAWN DOGS. For Bruce Beresford, he edited MR JOHNSON and EVELYN and for Pat O'Connor DANCING AT LUGHNASA. He cut the critically acclaimed action sequences in Jean-Jacques Annaud's ENEMY AT THE GATES; for Richard Loncraine MY HOUSE IN UMBRIA with Maggie Smith; and the VFX heavy rom-com WIMBLEDON as well as MY ONE AND ONLY with Renee Zellweger and Kevin Bacon. For TV he cut PRIMO starring Antony Sher, helmed by Richard Wilson and A NUMBER, both BBC/HBO co-productions.

Private Peaceful Cast in order of appearance

Thomas Peaceful	GEORGE MACKAY
Major Fitzpatrick	JAMES LAURENSEN
Captain Barnes	ANGUS WRIGHT
Lieutenant	GUY de BEAUJEU
Jimmy Parsons	SAM FRENCHUM
Pete Bovey	SION DANIEL YOUNG
Corporal	PAUL CHEQUER
The Colonel	RICHARD GRIFFITHS
Chauffeur	MAXWELL HUTCHEON
Farmer Cox	KEITH BARTLETT
Young Tommo	SAMUEL BOTTOMLEY
Young Charlie	HERO FIENNES-TIFFIN
James Peaceful	STEPHEN KENNEDY
Young Nipper	REECE DONN
Young Pete	JOE HURST
Young Fred	JORDAN GREHS
Young Jimmy	FRASIER HUCKLE
Mr Munnings	PAUL BENTALL
Miss McAllister	JOANNE CUMMINS
Big Joe	KYLE SUMMERCORN
The Colonel's Wife	ANNA CARTERET
Hazel Peaceful	MAXINE PEAKE
Grandma Wolf	FRANCES de la TOUR
Biddy	BETTRYS JONES
Old Lady	RITA DAVIES
Vicar	MICHAEL MEARS
Young Molly	IZZY MEIKLE-SMALL
Mr Monks	MICHAEL GOULD
Captain, The Reverend Adams	GEOFFREY STREATFEILD
Molly Monks	ALEXANDRA ROACH
Charlie Peaceful	JACK O'CONNELL
Fred Tucker	MIKE NOBLE
Nipper	MYKOLA ALLEN
Recruiting Sergeant	ANTHONY FLANAGAN
Recruiting Officer	RICHARD TEVERSON
Civilian Doctor	CLIVE HAYWARD
Village Dance Mandolin Player	KEITH CLOUSTON
Village Dance Fiddle Player	JIM O'TOOLE
Sergeant Hanley	JOHN LYNCH

Captain Wilkins

Anna

Patron

German Soldier

Army Doctor

Estaminet Waitress

Lieutenant Buckland

General Haig

PAUL READY

ELINE POWELL

WILLIAM BRAND

LARS van RIESEN

JAMIE de COURCEY

ROSE READE

JAMES McARDLE

DAVID YELLAND

Baby Tommo

DOMINIC DAVIS-KELLY

LUCAS DAVIS-KELLY

Toddler Tommo

DUNCAN McMILLEN

JAMES McMILLEN

Stunt Performers

GARY ARTHURS

CHRIS CAREY

MARC CASS

TONY CHRISTIAN

BILL DAVEY

CHRISTIAN KNIGHT

ARRAN TOPHAM

MARTIN WILDE

Billy the hound

Chairman

Beetle the black labrador

Himself