



Presents

# MR. HOLMES

Directed by **BILL CONDON**



## PRODUCTION NOTES

Opens in Australian cinemas nationally: **JULY 23, 2015**

**STARRING: IAN MCKELLEN, LAURA LINNEY, MILO PARKER**

**Running time:** 103 mins **Classification:** CTC

### **PUBLICITY REQUESTS:**

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## **SYNOPSIS**

MR HOLMES is a new twist on the world's most famous detective. 1947, an aging Sherlock Holmes returns from a journey to Japan, where, in search of a rare plant with powerful restorative qualities, he has witnessed the devastation of nuclear warfare. Now, in his remote seaside farmhouse, Holmes faces the end of his days tending to his bees, with only the company of his housekeeper and her young son, Roger. Grappling with the diminishing powers of his mind, Holmes comes to rely upon the boy as he revisits the circumstances of the unsolved case that forced him into retirement, and searches for answers to the mysteries of life and love – before it's too late.

## **ABOUT THE PRODUCTION**

Ian McKellen leads a stellar cast including Laura Linney, Hiroyuki Sanada, Hattie Morahan, Patrick Kennedy, Roger Allam, Frances de la Tour, Phil Davis and newcomer Milo Parker in Bill Condon's MR HOLMES. The film reunites McKellen with director Bill Condon after their collaboration on the Academy Award-winning *Gods and Monsters*.

Based on the novel *A Slight Trick of the Mind* by Mitch Cullin, MR HOLMES reimagines Sherlock Holmes as a real person whose adventures have been turned into best-selling novels by his friend and partner Dr John Watson. Now old and in failing health, the famously rational detective is forced to engage for the first time with his emotions as his mental powers dwindle.

It was the theme of ageing that appealed to director Bill Condon when he was approached by producer Anne Carey to board the film. Says the director: "I thought Jeffrey Hatcher's screenplay was incredibly dense, rich and poetic. The film has the form of a Sherlock Holmes mystery in that there is a case from many years before that the detective wants to solve but it's about ageing and the mystery of Sherlock Holmes," says Condon. "That's the mystery that he ultimately solves. It's such an intriguing premise – who is Sherlock

Holmes if he no longer has that amazing mental acuity and who are any of us without the qualities that define us as we enter the last stage of life?"

Hatcher agrees that the appeal of Mitch Cullin's story lies in its imagining Holmes's future after Conan Doyle retired him to Sussex to tend to his bees. There he has to forge new relationships while also coming to terms with his fading mind. "Holmes was always surrounded by supporting characters - Mrs Hudson, Dr Watson, Mycroft, Inspector Lestrade - and here they have all died and Holmes is the only one left. He has to form new relationships. One always felt he was lucky to have found Watson, Hudson and the others. For a man of limited emotional skills the thought of building new relationships is a frightening thing.

"It's about a very flawed Holmes," continues the writer, "which started to be revealed in the 1970s in films such as *The Seven Percent Solution* and *Naked is the Best Disguise* - Holmes there had more cracks in the façade. So the idea of a flawed Holmes is not new but in this case he's also losing something of his intellectual capabilities, the tumblers aren't quite clicking as they used to, so not only is he struggling with relating to other people, he is also wrestling with his talent failing him. He needs to find some way to revive those powers otherwise he can't make sense of his life, he doesn't know why he's retired, he doesn't know why he's with these people. He can feel the despair and the guilt and the loneliness because he can't remember how he wasn't able to solve that case 30 years ago. He knows he failed but he doesn't know why and without knowing why he can't move forward."

Producer Anne Carey also responded to the themes of identity and mortality. "I love that it's about the real man not the celebrity," she says. "Holmes is the man behind the myth contending with his own mythology. I also really like that he was the best at what he did, the master of science and logic and order but at the end of his life those things had failed to provide him with what he needed and that's what he comes to discover. It's a little bit of a cautionary tale in that regard."

Hatcher also admired the novel's deft handling of the temporal shifts, from 1919 and the unsolved mystery that forced him into retirement, to the story's present day in 1947 when he has just returned from a trip to a ravaged post-war Japan in search of a life-enhancing plant. "The book also plays this wonderful game of shifting time," says Hatcher. "Placing the story in 1947 is a stroke of genius because by that point Holmes is something of a forgotten hero, but by flashing back to 1919 we are reminded of the period of the classic Holmes/Watson thrillers and this balancing act is done with great panache. Holmes is a man of intellect, a problem solver and he believes in the morality of good versus evil so it's not peculiar to think that the horror of Hiroshima is the outcome of pure intellect trying to destroy evil. Although it's not stated overtly there's something about Holmes visiting the wasteland of his mind when he goes to Hiroshima and in a sense when he returns to England he's trying to rebuild his life and his memory. It's a way of trying to reconnect with roots and experiences that have been so repressed over the years - how do you return from ashes and reconnect with life?"

There is also a lot of gentle fun in the film as the filmmakers pay playful homage to the early cinema incarnations of Sherlock Holmes and Dr Watson. "In the 1940s we have a Holmes who knows he is a popular cult figure," explains Hatcher. "Holmes makes fun of Watson's writing up their adventures together and Bill thought it would be fun if we also make Holmes aware of all the movies so I wrote a scene where Holmes goes to see a B-movie, not unlike the Basil Rathbone-Nigel Terry ones, based on the same case from years before that Holmes couldn't solve. He sees the theatricalised version of himself on screen enacting something like the story that he can't quite remember."

The experience of working with Condon was one that Hatcher, like the other members of the creative team, recalls with fondness. "Bill is a wonderful collaborator," says the writer. "You know perfectly well, as a writer/director, he could write script changes himself but he has a great respect for the script and it's organic nature and he's one of those people who makes all the people he works with think his best ideas are their ideas. It also help that we have all the same reference points, so if I quote a B-movie from 1954, he knows it. Bill picked up on all the changes that had been made in the screenplay over

the years and re conceptualized them, as he would have solved those same problems. It's about finding language that is akin to one another and finding what the commonality is."

"Bill is really great with character and plot," adds Anne Carey. "He's such a self assured gentleman film maker and it was a movie that needed to pitch to a place emotionally that I thought he could get. He turned it into much more of a cinematic movie – he really transformed it from book to movie and it's been a fabulous process with him."

With the writer and director on board as well as film finance and production outfit AI Films, Carey then brought in Iain Canning of UK/Australian Production Company See-Saw Films. "Once I realized that the producer, director and writer were not English, I reached out to Iain Canning as I admired the way he had made films over the years and asked him to become our English legitimacy."

"Anne and I had been looking for a film to collaborate on," says Canning. "We had met through Anton Corbin - she produced *The American* and I executive produced *Control* - so it was very exciting to work on a UK project with her. They were keen to preserve the authenticity of the project and we, being English, were able to pick up on any strange cultural inconsistencies that appeared in the script. Not that Jeffrey Hatcher needed much help in that department! And with all the Sherlock hysteria out there no one had quite told this story. The film explores whether there could have been a fork in the road where Holmes could have led a different life away from logic and perhaps a bit more towards connecting emotionally with people. Through the mystery of the case from his past he manages to unlock the mystery of himself. The film is unique in that it explores the man rather than the detective.

"Bill has a brave approach to the films he makes," continues Canning. "He brings an elegant dynamic to stories that on paper don't appear obvious immediately. There is a compassion in his filmmaking, he's interested in real emotion, and his directing style is all about the performance. With MR HOLMES he's bringing together the talent he worked with on *Gods and Monsters*."

Indeed, one of the key elements that made MR HOLMES such a pleasure for Bill Condon was the opportunity of reuniting with Ian McKellen after the success of *Gods and Monsters*. In both films, the focus is an elderly man - hugely famous in this film, of cult notoriety in the earlier film - forced to face up to his disintegrating mind and impending mortality, and how he finds solace in the burgeoning friendship with a younger person in the prime of their physical and mental health. "Having made *Gods and Monsters* 17 years ago, Ian and I had always wanted to work together again and I had never found anything I ever thought worthy of sending to him. When I read this script, I thought this would be great for him and was so thrilled when I got the call back that he said it was a part and a half and he jumped right in as he did on *Gods and Monsters*. We were joking that when we did *Gods and Monsters* he was in his mid-late 50s playing James Whale towards the end of his life and now here in his 70s he's playing Holmes at 93. I do have this knack for making him older than he is so we were saying all that is left is Methuselah which we can do when Ian is 90."

McKellen was intrigued by the slow burn of the story. "It's a mystery, a thriller," explains the actor. "We find Holmes aged 93 living in retirement in the south of England where he keeps bees and is looked after by his housekeeper who has a son. That's the beginning of it. The story creeps up on you and gets more complicated as it unfolds."

"Holmes is not traditionally portrayed as a happy man," continues McKellen. "Though he has enviable qualities no one really wants to be him. A little bit of that is true of our Holmes - he's 93 and he's troubled and in an enforced retirement, forced on him by himself. There are wonderful relationships between the central characters - the housekeeper, the doctor, inspectors, detectives and others - and the way they all meet within the familiar Conan Doyle storytelling is a delight. It's a very cunning script and I think the fun will be getting to know the characters and what motivates them and seeing how dramatically and schematically they all come to resolve the problem that's on Sherlock's mind."

The compelling screenplay wasn't the only draw for McKellen. His experience making *Gods and Monsters* with Bill Condon was so enjoyable that he jumped at the chance of reteaming with the director on this new project. "As soon as Bill mentioned he had a script I said when do we start," laughs the actor. "*Gods and Monsters* was one of the great joys of my life and this had a whiff of the memories of making that film - it was a short filming period as an independent film on a striking subject so it was irresistible before I'd even opened the script. And that it was being shot in England was very appealing to me as I'd been away for such a long time.

"Bill's merits as a director are obvious when you see his films, but when you work with him there is an enthusiasm above all else which is infectious. He isn't a director that comes down from on high and instructs and tells you what to do; he's charismatic and wonderfully intelligent and innately modest and this is the beauty of him. There will be a conversation but Bill gets things done his way because his way always seems to be the best way. He's very persuasive in a gentle and modest and humane way. He has so many merits as a person and it's reflected in his work. His sense of humour is wonderful, his giggle a great feature of any time you spend with him and reflects how ridiculous and amusing he finds life and that's why he likes telling stories he likes imagining people in situations and how they are going to get out of it."

The character of Sherlock Holmes has never been more popular. The stories have been rebooted recently both on film and on television with versions that have delved deeper into the emotional complexity of the character, and thanks to their success, Sherlock Holmes and Dr Watson have arguably never been more popular around the world. McKellen isn't surprised by this: "People are intrigued by the private lives of detectives. Conan Doyle may have started that but Agatha Christie with Miss Marple and Poirot followed on. There have been endless books about detectives and their personal problems, which may be at odds with their public image. That is certainly true of Sherlock I think that's why people go back again and again to Holmes."

That the story presents Holmes as a real character whose adventures have been turned

into a series of detective novels by his late friend Dr Watson is a conceit that amused McKellen - and one that afforded him and the filmmakers an opportunity to play with the image of Holmes. "The real Sherlock Holmes that we meet is not like the fictional Sherlock Holmes that Watson wrote about. Sherlock in our movie complains that the Sherlock of popular imagination created by Watson has been an embarrassment, a distraction and an annoyance. That being the case it would have been perverse to go for an image of Holmes that was immediately recognizable. Our Holmes claims he never wore a deerstalker or much likes smoking a pipe. We weren't burdened by looking back at images the audience already knew, which are not from the books but from the illustrations. I could look like anything - I could be bald, totally rotund, smoking cigarettes, chewing gum. Holmes has a celebrity that goes with a particular image - it's an image of uprightness and intelligence, something inward rather than outward."

The actor was also intrigued by the notion of playing Sherlock at such a grand old age "The character being 93 was appealing as there aren't that many wonderful screen stories around about the life of an old man," he says. "At my age, I'm inevitably interested in what it's like to be an old man, surviving your friends and trying to make new ones and trying to understand a sometimes alien world. It's not a fantasy world that he lives in but a very real world and is interesting to me as I overlap with it as it starts in 1947 and I would have been 6 or 7 then and could have met this character.

"Part of the charm of the film is that you get to see the character at two different ages and he's very different in both. You also get to see the world as it was and as it is for the characters and you see a fictional world too - it's a nice complication of the storytelling and all the strands unite to solve the mystery at the heart of the film."

McKellen's stepping into the shoes of the title role went a long way to enriching the themes of the film, according to Condon: "It's a complicated and delicate movie and in Ian's hands it's a study of the last stage of life. With diminished powers things come into focus and given the opportunity to overcome limitations someone finds a way to do something new with their life. This is truly an icon playing an icon. Ian's fiercely



intelligent and to have the opportunity to watch him playing that was very satisfying.”

Playing alongside McKellen is Laura Linney in the role of housekeeper Mrs Munro and newcomer Milo Parker as her teenage son, Roger.

“Mrs Munro hasn’t been in Sherlock Holmes’ employ for very long but long enough to know a little bit about him,” says Linney. “She’s a widow with a young son. The movie is set at a very specific time, in England after the war, when parents and children behaved differently towards each other than they do today. She’s still grieving and is traumatised by the war and all that it cost her country and her family so they’re all healing. Roger barely remembers his father who was shot down during the war and his mother has protected him from as much of real life as possible. But, living in a house with this rather intimidating older man, Roger’s curiosity gets the better of him and he and Sherlock begin their own relationship.”

Linney has long been a fan of Holmes. “I fell in love with Sherlock Holmes and the whole world of Sherlock at eleven or twelve with the Basil Rathbone movies,” she says. “That led me to Conan Doyle. I had a sweatshirt made that had Sherlock Holmes on the back! I was a real nerd. Holmes is a mysterious genius and his mind works in a very unique way that we all envy and I think we all wish we could see assess things that quickly and see through things that quickly. He’s a bit of a loner, he’s dashing, he’s sexy – he’s a fascinating, brilliant, musical, troubled bachelor - it’s an intoxicating cocktail.”

Like McKellen, Linney was attracted by the idea of visiting Holmes in his twilight years. “What I love about this movie is that it takes such a heroic figure and puts him later in life when things are a little out of touch, his faculties are dimmed, he’s aware of what he’s losing, he’s aware of the passage of time, he’s reminiscent and haunted and yet still curious,” she explains. “There is something interesting about looking at someone who was once so powerful when they are past their prime.”

The prospect of working with Ian McKellen proved too hard to resist. “Ian and I have a

mutual friend in [*Tales of the City* author] Armistead Maupin so I've always felt a connection to Ian, as though he's a distant relative. I loved working with him."

Linney's emotional depth impressed producer Anne Carey. "I have had the good fortune to work with Laura Linney before, on *The Laramie Project* and *The Savages*. She's a wonderfully brave actor and brings full passion and deep empathy to every character she plays. It was a real privilege to be able to watch Laura and Bill and Ian McKellen find the soul of this film through the relationship that exists between Holmes and Mrs Munro. Laura has been a Holmes fanatic since childhood and it was an additional benefit that she brought all of that enthusiasm to set everyday. "

The third character in the triangle is Roger, Mrs Munro's 10-year-old son who soon becomes Holmes's invaluable helper much to his mother's concern. Finding a young actor to play Roger was the toughest challenge Condon faced. "Because the film is a three hander with Laura and Ian so much depends on the chemistry between the three of them. Roger is enamored with Holmes and wants to be like him. Milo Parker is a complete natural, which is what you want in a child actor, but he was also very confident. My only concern was that he would struggle with portraying the pain and loss that Roger has been through but Milo was terrific."

Certainly the young star impressed his co-stars. "Milo has such a sparkle to him and is such a sweet, good boy," says Linney. "I was so impressed with him because he's ten and yet he came to work every day completely prepared and patient and would take on board unbelievable amounts of notes that various people would throw at him and he would digest them quick. He's been a real joy to be around."

"At first Holmes disregards Mrs Munro and Roger and is quite selfish, he doesn't think of them as friends," says McKellen. "It's Holmes's relationship with Roger that opens up a friendship between him and Mrs Munro and they become an odd family of sorts. If there is a Dr Watson in this film, he is ten years old. The lad has met Holmes in the books and the Holmesian method of intelligence and detection intrigues him and now he's meeting

the real thing. Initially he gets a very dusty response from the old man who doesn't want his life interfered with and that's part of the story – the way those relationships change.

“Milo was full of the esprit of a young person,” continues McKellen. “He also has an unconventional face and wonderfully expressive eyes. He had no fear of the camera or of doing exactly what the director wanted when required.”

Says Anne Carey: “There are two sides to Roger's story, the young man who is going to be aided by things he can learn from Holmes, and the emotional side of this boy who's in need of a father figure. In Milo we found the best of both worlds. He's a young boy but an old soul so we get the benefit of both. He's not too cute and not too sassy, he's just perfect and he engaged with Laura and Ian as a peer which is a tough thing for a kid to do.”

Working with the three actors was the biggest pleasure for Bill Condon. “It was thrilling to be re-united with Ian but also to work with Laura once again. This is the fourth time we've worked together and on none of those occasions was it just because I love working with her, but really because each time it's been a question of reading the script and then putting together a short list and there was Laura right at the top of it again.”

Rounding out the cast are some of the best British characters actors, including Roger Allam, Frances de la Tour, Hattie Morahan, Patrick Kennedy and Phil Davis along with Japanese star Hiroyuki Sanada. Such a quality support was no surprise to Ian McKellen: “When you reach Bill's eminence, actors want to work for him. There was a tiny part for Frances Barber, who wanted to be in a Bill Condon film, as well as Nicholas Rowe who played in *Young Sherlock Holmes*. Frances, Roger, Phil, Hattie, Patrick - these are actors with astonishing careers who dropped everything to come and do a few days on the film to work with Bill.”

One of the key characters is Ann Kelmot, the tormented woman at the centre of the mystery that defeats Holmes 30 years before the film is set. “If there's a model for the

character of Ann, it would be Kim Novak in *Vertigo*,” says Bill Condon. “Ann is the ghost that haunts the movie and she’s left an impression that Holmes has never forgotten, and even though she only has one scene, she has to make the same impression on the audience. Anne Carey had seen “A Doll’s House” in New York and when I saw Hattie Morahan, I knew she was the one. She’s a wonderful actress and one who is on the cusp of fame; I think we’ll be seeing a lot more of her soon.”

Producer Anne Carey concurs: “Finding Hattie Morahan was a great stroke of luck. We wanted someone with an enigmatic quality for this woman of mystery who moved Holmes to the point of retirement and had such a big effect on his life. I went to see “The Doll’s House” and Hattie’s was just a stunning performance and super emotional and I told Bill he had to check her out. It’s so nice when those things happen – you can search and search and then the person just shows up and she’s great in the movie.”

Playing alongside the British cast is Japanese star Hiroyuki Sanada, perhaps best known to cinema audiences for his action roles but whose turn in “King Lear” at the Royal Shakespeare Company in 1999 and 2000 earned him an honorary MBE. “The character of Umezaki is Japanese but raised by an Anglophile so we needed an actor who was extremely comfortable speaking English,” says Condon. “I was worried that it would be too small a part for Hiro but it fit him so well and he’s a classically trained actor who maybe doesn’t get to show that in American movies. It was such a treat to see the immediate rapport between him and Ian and their mutual respect and some of those scenes in the movie represent really extraordinary work on Hiro’s part.”

“We got the best Japanese actor for the role,” says McKellen. “Hiro added such detail from his own experience and culture and I always felt I was with the real Umezaki, not the actor playing him. Hiroyuki was a real asset too as he brought authentic modes of behavior to the film.”

With the cast in place, filming began in July 2014 in east London and Sussex. The behind the scenes team was headed by cinematographer Tobias Schliessler, production

designer Martin Childs, costume designer Keith Madden and make-up designers Dave and Lou Elsey. The composer is Carter Burwell.

Finding the locations proved very tricky for the team, partly because Bill Condon was keen to imbue the film with the feel of an investigator tracking a villain, as Holmes unravels the knotty mystery at the film's heart, and partly because the team wanted to use locations that were unfamiliar to cinema audiences. Thus, locations to be used in London were key and after a search spanning several months, the team found a farm just outside Rye near the Sussex coast to stand in for the principal location of Holmes's house.

"It's always a challenge finding a UK location that isn't familiar from other films and we had found a few great places not only in the London section, but also in Holmes's house outside Rye," adds producer Iain Canning. "In the dressing and design Martin Childs has created a life timeline for Holmes which brings consistency between the different time periods of the film. So, for example, there's a chair that appears in both periods. The older Holmes gets, the older his world gets; the furniture, the house, the surroundings age as much as he does."

"There were dozens and dozens of locations and I thought there needed to be a sense of Holmes tracking his prey," explains Condon, "and they are all about fifteen seconds long, but quite complicated to shoot, because you go from a bookstore to a chemist shop to a tea shop and in that case they were all within several hundred yards of each other. "

It wasn't just the logistical challenges of the locations that tested cinematographer Tobias Schliessler's skills. Perhaps best known for his kinetic work on Hollywood action films, including *Battleship* and *The Taking of Pelham 123*, Schliessler had to recalibrate his creative mindset. "Tobias is a very dynamic, cutting edge cinematographer and this film has a more classical approach," says Condon. "It's more about composition and light than it was about camera movement. He had wanted to do a smaller, more intimate, character-based film for several years and hadn't had the chance. But he's such a brilliant cinematographer and it was great to be able to watch him focus on those things. I

remember the scene in the hospital with Ian and Laura just sitting against a wall and he said that was the favourite scene of any he's ever shot – and it was just about composition and light.”

One of the pleasures of making the film for Condon was working with Martin Childs whose enthusiasm for films from the Golden Age of Hollywood in general and the films of Hitchcock in particular provided an aesthetic backdrop to the film's overall look. With this as a frame of reference, Childs was able to toss in hints to previous films into his designs.

“Baker Street is almost a rite of passage for a production designer,” says Condon, “and we thought it would be fun to play with its celluloid portrayals, so there are two Baker Streets, the Hollywood 1940s version that is imagined in the books by John Watson and the “real” Baker Street across the street from 221B Baker Street. Martin filled the street with clues to cases from Holmes's career and turned it into a real homage to the Baker St that is described in the Conan Doyle stories.”

The filmmakers took that homage even further in including a scene where Holmes goes to see a film based on the Watson books in the cinema. The film he watches, *Sherlock Holmes and The Lady in Grey*, has characters that we have met in the film, for example, the very theatrical Madame Schirmer who is played in the film by Frances de la Tour and in the film-within-the film by Frances Barber who was more than able to give an already larger-than-life character even more Hollywood melodrama. In a playful nod to *Young Sherlock Holmes*, Condon cast its star Nicholas Rowe as the actor playing Holmes in the film-within-the film. “It was our way of tipping our hats to the Rathbone movies and Martin, with his love of film, really had fun with that,” says Condon. “It's evocative and beautiful and was very good fun for me. The scene cuts between the film and Ian McKellen's Holmes tutting and scowling at Nicholas's pantomime portrayal.”

The contributions of both Martin Childs and Tobias Schliesser didn't go unnoticed by the actors. Says Ian McKellen: “Tobias created a Holmesian England that we all recognize,

full of nostalgia and darkness and sunlight – it's England at its best. Martin's work is unsurpassable - the detail on the set was a thrill, everything you see looks what it should be. The location of Holmes' house, on a rise in the South Downs looking down onto the sea, was exquisite. It was a pleasure to go there every day looking at this wonderful view. I haven't made a film in and around London since Richard III in the mid-1990s and it was a great pleasure."

Laura Linney was also impressed with the film's setting. "It's almost as though the location outside Rye was in the mind's eye of both the writer of the novel and the scriptwriter, it was so perfect. It was beautiful, eccentric and graceful and aged in the perfect way. And the location at Seaford for the scenes on the cliffs is certainly one of the most spectacularly beautiful places I've ever filmed in. Filming there was really special and I hope is branded in my mind for a very long time."

When it came to costumes and make-up, Ian McKellen had some fairly firm ideas about the character he was playing. "I was certain that Sherlock would have been thin all his life," explains the actor. "One wants an ascetic look, a neurotic look – someone concerned with his look but who doesn't look the picture of health, so a pale, thin, bony look with an oversized suit. Costume designer Keith Madden had thought about it all very carefully and found costumes that were made in the period the film is set which he then had altered and copied. As an actor, you feel very assured when you put on the hat, collar and neck-ties, and you see the crafting on top of the walking stick - all this helps the actors believe they are in the world they are supposed to be."

Madden's meticulous research and attention to detail made an impression on the actors. "Keith Madden was fantastic, it was the best first fitting I've ever had," says Linney. "It was easy, it was spot-on and was so beautifully selected for its reality, its texture, colour, palette, fit and how it would fit into the world. Those things are incredibly helpful."

Adds producer Anne Carey: "Keith Madden's work was spectacular. Bill and I both felt he was the guy for the job after our first meeting and Bill knew that Ian would respond

well to him, which was obviously very important. Keith's eye is great and his work is beautiful. Martin Childs the same, he's brought a great level of taste, period movies are just second nature to English creatives."

One of the biggest creative challenges was the film's being set in two different time periods, 1919 and 1947. Condon worked with make-up artists Dave and Lou Elsey to design the two looks of Holmes. "We veered towards reality with the look," says Condon. "We didn't want it to be distracting as it's a film in which you are so present with Ian and believing in him. Dave Elsey is a Sherlock fanatic and he created the nose. There was a lot of fooling around with making Ian, who falls between both ages look both younger and older and making sure that within those confines we wouldn't have Ian spending hours in the make-up chair. Ian gave them the challenge of having to beat the make-up time of Gandalf, which by the time of the sixth movie was down to 45 minutes. Dave consistently beat that time!"

Not only was the work quick, but also it was also flawless. "With the intonations of the voice I was able to make certain suggestions of age. I didn't have to look the part, but be the part, which is more interesting," says McKellen.

The final element of the production was the score. Condon's long-time collaborator Carter Burwell came on board as composer. His skill, according to Condon, is his emotional empathy. "I've always described Carter as an actor's best friend because he has the ability to dig deep into what's going on underneath the surface and bring it to the surface," says the director. "Ian described this score as plangent and that's a good description. Carter doesn't tell you what to feel, he just reminds you of what you are already feeling. He also manages to connect the dots of the story, and this story is happening on many different levels, in different time periods and in different cultures. So, for example, the Japanese instrumentation will appear in places that are not specific to that storyline, but that evoke the horror and loss that we see in Hiroshima. Ultimately there's a delicacy to the film and ideas that you can't quite put into words but I hope you leave feeling that sense of possibility and mortality and that gets most reflected in the



score.”

For Condon, the different creative elements of the film - from the acting to the design, from the locations to the music - successfully combine and merge to bring life to the story’s complex narrative themes. “MR HOLMES is such an intriguing premise,” he concludes. “Who is Sherlock Holmes if he no longer has that amazing mental acuity? And who are any of us without the qualities that define us as we enter the last stage of life? It’s a complicated and delicate movie and with Ian McKellen as the centre, it’s a study of the last stage of life - how even despite diminishing powers of the mind, important things come into focus and, if a person is given a way to overcome limitations, they can do something new with their lives.”

## **THE CAST**

### **IAN MCKELLEN – SHERLOCK HOLMES**

Ian McKellen has been honored with over 50 international acting awards during his half-century on stage and screen. He is treasured worldwide as Magneto in the *X-Men* films and Gandalf in *The Lord of the Rings* and *The Hobbit* trilogies.

He first worked with director Bill Condon as James Whale in *Gods and Monsters* (1998) receiving his first Academy Award® nomination, for Best Actor. The same year, top critics’ groups elected him Best Actor, as the Nazi-in-hiding in Bryan Singer’s *Apt Pupil*. For his classic performance in Richard Loncraine’s *Richard III*, which he produced and co-wrote, he was named 1996 European Actor of the Year.

His varied list of other renowned films include *The Keep* (1983); *Plenty* (1985); *Scandal* (1988); *Six Degrees of Separation* (1993); *Restoration* (1995); *Bent* (1997); *Cold Comfort Farm* (1995) and *The Da Vinci Code* (2006).

On the small screen, McKellen currently stars in the wickedly successful ITV/PBS sitcom

*Vicious*. For his extensive television work, McKellen is a five-time Emmy nominee, most recently for his matchless *King Lear* (2008); and his comic guest spot on *Extras* (2006) remembered for the viral catch-phrase: “How do I act so well?” He is most proud of his work as the mentally- handicapped *Walter* (1982 Royal Television Award) in *And the Band Played On* (1993 Cable Ace Award), about the origins of AIDS and a guest spot in UK’s longest-running soap *Coronation Street* (2005).

Born and raised in the north of England, 75 year old McKellen attended Cambridge University and since 1961 has worked non-stop in the British theatre. He has been leading man and produced plays, modern and classic, for the Royal Shakespeare Company and the National Theatre of Great Britain and in the West End of London. He has won Olivier Awards for *Macbeth* (1976-78); *The Alchemist* (1977); *Bent* (1979); *Wild Honey* (1984) and *Richard III* (1990); plus Evening Standard Awards for *Coriolanus* (1984) and *Othello* (1989) and for Outstanding Contribution to British Theatre (2009).

In 1981, he won every available award, including a Tony for Best Actor, as Salieri in the Broadway production of Peter Shaffer’s *Amadeus*. He was most recently in New York in *No Man’s Land* and *Waiting for Godot* after breaking all box-office records in London and on UK and world tours. Over a decade, he toured his solo entertainment *Ian McKellen: Acting Shakespeare* throughout four continents, where on DVD it is daily viewed in schools and universities. He astonished his fans as Widow Twankey in the Christmas pantomime at the Old Vic in London (2004 & 2005).

In 1991 Sir Ian was knighted, for his outstanding contribution to theatre. He is co-founder of Stonewall UK, which lobbies for legal and social equality for gay people. In 2008, the Queen personally appointed him Companion of Honour for his services to drama and to equality.

Complete professional credits and personal writings are on [www.mckellen.com](http://www.mckellen.com).

**LAURA LINNEY – MRS MUNRO**

Laura Linney is an American actress who works in film, television and theatre.

She has been nominated three times for the Academy Award, three times for the Tony Award, once for a BAFTA Award, and five times for the Golden Globe.

She has won one SAG Award, one National Board of Review Award, two Golden Globes and four Emmy Awards. She holds two honorary Doctorates from her alma maters, Brown University and The Juilliard School.

Her film work includes the upcoming *Genius*, directed by Michael Grandage alongside Colin Firth, Jude Law and Nicole Kidman, written by John Logan. She has appeared in *You Can Count on Me*, *Kinsey*, and *The Savages* (nominations), *The Fifth Estate*, *Hyde Park on Hudson*, *The Squid and the Whale*, *Mystic River*, *Absolute Power*, *The Truman Show*, *Primal Fear*, *The Mothman Prophecies*, *Love Actually*, *P.S.*, *The House of Mirth*, *The Details* and *Congo*, among others.

She starred and produced the Showtime Series *The Big C* for four seasons for which she won a few awards, as she did for her portrayal of Abigail Adams in the HBO miniseries *John Adams* directed by Tom Hooper. Early in her career she starred as Mary Ann Singleton in Armistead Maupin's *Tales of the City* series, a job for which she continues to be most grateful and proud. She appeared as Kelsey Grammer's final girlfriend in the last six episodes of *Frasier*, was directed by Stanley Donen in *Love Letters*, and starred opposite Joanne Woodward in *Blindspot*.

She has appeared in many Broadway productions, most notably *Time Times Still* and *Sight Unseen* both directed by Daniel Sullivan and written by Donald Margulies, and Arthur Miller's *The Crucible* directed by Richard Eyre opposite Liam Neeson with whom she has worked many times. Other plays include *Six Degrees of Separation*, *Honour*, *Uncle Vanya*, *Les Liaisons Dangereuses*, *Holiday*, and *The Seagull*.

## **MILO PARKER – ROGER**

12 Year old Milo Parker trained at Youngblood Theatre Company and made his acting debut in Jon Wright's Sci-Fi feature *Robot Overlords* alongside Ben Kingsley & Gillian Anderson which is due to be released in 2015.

This was followed by the leading role in *Ghosthunters: On Icy Trails* alongside Anke Engelke directed by Tobi Baumann for Lucky Bird Pictures and Warner Bros Germany, which will also be released in 2015.

*Mr Holmes* is his third feature film.

## **HIROYUKI SANADA – MR UMEZAKI**

As one of Japan's most talented and highest regarded actors of his generation, Hiroyuki Sanada has garnered the attention of American and foreign audiences with over fifty films and a Japanese Oscar® to his name.

Hiroyuki is currently working alongside Halle Berry in the CBS summer drama series *Extant* from Steven Spielberg's Amblin Television about an astronaut who returns home from a solo mission in space and try to reconnect in her everyday life. Sanada plays Matsumo, a wealthy tech genius who puts his wealth to work privatizing the worlds space program.

Sanada recently finished production on SyFy Channel's original series, *Helix*, where he plays Hiroshi Hitaki and is a part of an elite team of CDC researchers investigating a mysterious viral outbreak in the Arctic Circle – an outbreak which has implications for all of mankind.

He had a cameo role voicing a character in the upcoming Universal Pictures/ Illumination Entertainment animated film *Minions* with Sandra Bullock, Jon Hamm, and Steve Carell

for directors Pierre Coffin and Kyle Balda.

Sanada was seen in Universal Pictures' *47 Ronin*, where he starred opposite Keanu Reeves as Oishi, the chief samurai of the Asano clan. Based on one of Japanese history's most celebrated true stories, the film follows forty-seven disbanded samurai or "ronin" as they take on a mythical army in order to avenge their master's wrongful death in 18th century Japan.

He was subsequently seen in *The Railway Man*, alongside Colin Firth and Nicole Kidman. The epic true story based on Eric Lomax's autobiography centers around two men haunted by their experiences on the notorious Death Railway in WWII who are brought together for a devastating final confrontation. Sanada plays Nagase, the interpreter at the Japanese prison camp during WWII where Eric Lomax, played by Colin Firth, is held prisoner.

He was then seen in 20th Century Fox's action feature, *X-MEN: The Wolverine*, directed by James Mangold and starred opposite Hugh Jackman. In the film, Sanada starred as Shingen, a crime boss and major enemy of Wolverine (Jackman).

Sanada started his career in film when he was 5 years old and later won the Japanese Academy Award for his role in *The Twilight Samurai* where he played a mid-19th century low-ranking samurai employed as a bureaucrat. The film was also nominated for an Academy Award® for Best Foreign Language Film. On the heels of this success, Sanada made his mark with American audiences when he starred alongside Tom Cruise in Ed Zwick's *The Last Samurai*.

Since then, Sanada has been seen in a number of notable features including James Ivory's *The City of Your Final Destination* alongside Anthony Hopkins; *The White Countess* opposite Ralph Fiennes; Danny Boyle's sci-fi thriller *Sunshine* also starring Chris Evans and Rose Byrne; the action thriller *Speed Racer* alongside Susan Sarandon and Emile Hirsch; Brett Ratner's *Rush Hour 3*; Chen Kaige's *The Promise*, a Chinese epic fantasy

romance; and the terrifying *Ringu* films.

On television, Sanada did an arc on the first season of the ABC series, *Revenge*, where he played Kiyoshi Takeda, Emily's (Emily Van Camp) mentor and spiritual advisor who offers her the manual to life and the cautions that come with it. He also starred in multiple episodes of the hit series and award winning show, *Lost*, where he played the role of Dogen in the final season. Beyond television, Sanada became one of the few foreign actors to tour with the Royal Shakespeare Company, in a production of *King Lear* with Nigel Hawthorne.

Sanada has a Black belt in karate, is trained in Japanese traditional dance and Japanese Swordplay "Tate" and he currently resides in Los Angeles.

#### **HATTIE MORAHAN – ANN KELMOT**

Hattie Morahan is a well-known theatre actress. Productions include: *The Changeling* (Shakespeare's Globe); *A Doll's House* (Young Vic, West End and BAM, New York); *The Dark Earth and the Light Sky* (Almeida); *66 Books* (Bush); *Plenty* (Sheffield Crucible); *The Real Thing* (Old Vic); *Time and the Conways*, *Three More Sleepless Nights*, ...*Some Trace of Her*, *The Seagull* and *Iphigenia at Aulis* (National); *Family Reunion* (Donmar Warehouse); *The City* (Royal Court); *See How They Run* (West End); *Twelfth Night* (West Yorkshire Playhouse); *Singer* (Tricycle) and *Night of the Soul*, *The Prisoner's Dilemma* and *Hamlet* (RSC).

Her television appearances include: *Arthur and George*; *The Outcast*; *The Bletchley Circle* (series two); *Law and Order* (series eight); *Midsomer Murders*; *Eternal Law*; *Outnumbered*; *Lewis*; *Money*; *Marple - A Pocket Full of Rye*; *Trial & Retribution*; *Sense and Sensibility*; *Bodies*; *New Tricks* and *Lark Rise to Candleford*.

On screen she has appeared in : *Alice Through The Looking Glass*; *Summer in February*; *Nora*; *Having You*; *The Bank Job* and *The Golden Compass*.

Hattie won both the Evening Standard Theatre Award 2012 and the Critics' Circle Best Actress Award 2013 for her performance as Nora in *A Doll's House*, and a 2007 Ian Charleson Award for her role in *The Seagull*.

## **PATRICK KENNEDY – THOMAS KELMOT**

Patrick Kennedy is best known for his roles in *War Horse*, *Atonement* and *Pirates of the Caribbean: The Last Station*, *Me and Orson Welles*, *Mrs Henderson Presents*, *Munich* and *A Good Year*.

On television he has featured in: *Downton Abbey*, *Parade's End*, *Boardwalk Empire*, *The 39 Steps*, *Spooks*, *Bleak House* and *Einstein and Eddington*.

On stage he has appeared in Jeremy Herrin's *No Quarter* at the Royal Court, *The Glass Menagerie*, directed by Polly Teale, *Therese Raquin* directed by Marianne Elliot, *Suddenly Last Summer*, directed by Michael Grandage.

## **NICHOLAS ROWE - MATINEE SHERLOCK HOLMES**

His theatre work includes: *King Charles III* (Almeida & Wyndham Theatre); *Donkey's Years* (Rose Theatre, Kingston); *Raving* (Hampstead Theatre); *Madness of George III* (Bath Theatre Royal & Tour); *Nation* (National Theatre, Lyttelton); *Victory* (Arcola); *Whipping it Up* (Bush Theatre & New Ambassadors); *See How They Run* (Duchess); *Rosencrantz and Guildenstern are Dead* (English Touring Theatre); *The Importance of Being Earnest* (Nottingham Playhouse); *Twelfth Night* (Sheffield Theatre); *Translations* (Royal Lyceum, Edinburgh); *Black Comedy/The Real Inspector Hound* (The Donmar @ The Comedy Theatre); *Hamlet* (Hackney Empire and Broadway); *Saint Joan* (Theatre Clywd and West End); *The Fairy Queen* (Lisbon Coliseum) and *Romeo and Juliet* (E.S.C)

His TV work includes: *Da Vinci's Demons* (Series I & II); *Loving Miss Hatto*; *The Borgias*; *Kingdom*; *Margaret*; *Beau Brummel*; *A Harlot's Progress*; *Broken News*; *Princes in the Tower*; *The Fugitives*; *Peterloo*; *Shackleton*; *Longitude*; *A Dance to the Music of Time*; *Let Them Eat Cake*; *Sharpe's Enemy* and *Kavanagh QC*.

His film credits include: *Delicious*; *The Duel*; *The Baker*; *Nicholas Nickelby*; *Enigma*; *All Forgotten*; *Lock Stock and Two Smoking Barrels*; *True Blue*; *Young Sherlock Holmes* and *Another Country*.

His radio work includes: *The Marriage of Figaro*; *Number Ten*; *Left at Marrakech*; *These are the Times*; *The Small Back Room*; *Swindled*; *Number Ten*; *The Officer's Ward*; *The River*; *Henry IV Parts I & II*; *Hamlet*; *Timon of Athens* and *Twelfth Night*.

## **THE FILMMAKERS**

### **BILL CONDON – DIRECTOR**

Bill Condon is a celebrated film director and screenwriter who previously worked with Ian McKellen on *Gods and Monsters*, earning McKellen his first Oscar® nomination and Condon an Academy Award® for Best Adapted Screenplay. Condon also wrote and directed *Kinsey*, starring Liam Neeson and Laura Linney, and wrote the screenplay for the big-screen version of the musical *Chicago*, for which he received a second Oscar® nomination. His adaptation of the Broadway smash *Dreamgirls* featured memorable performances from Beyoncé Knowles, Eddie Murphy, Jamie Foxx and won Jennifer Hudson an Academy Award® for Best Supporting Actress. Condon also directed *The Twilight Saga: Breaking Dawn Parts 1 and 2* and *The Fifth Estate*, featuring Benedict Cumberbatch and Daniel Brühl. He recently made his theatrical directing debut with the critically acclaimed revival of *Side Show*, which played engagements at the La Jolla Playhouse and at the Kennedy Center in Washington D.C., prior to its celebrated return to Broadway. Condon serves on the board of Film Independent as well as on the Board of Governors on the Academy of Motion Picture Arts and Sciences.



## **ANNE CAREY – PRODUCER**

Anne Carey is President of Production at Archer Gray, a media production, finance, and venture investment company based in New York City. In her career as an independent producer, Carey has been associated with filmmakers such as Ang Lee, Anton Corbijn, Bill Condon, Todd Field, Greg Mottola, Tamara Jenkins, Alan Ball, Mike Mills and Nicole Holofcener. Carey's films have been distributed by Fox Searchlight, Sony Picture Classics, Warner Independent, Focus Features, Miramax and HBO; and her films have played and premiered at major domestic and international film festivals including the Sundance Film Festival, the Berlin Film Festival and the Toronto International Film Festival.

## **IAIN CANNING AND EMILE SHERMAN – PRODUCERS**

Academy Award® winning producers Iain Canning and Emile Sherman founded See-Saw Films in 2008. See-Saw is a UK and Australian company specialising in international Film and Television. Recent productions include *Life* directed by Anton Corbijn, starring Robert Pattinson and Dane de Haan and *Macbeth* directed by Justin Kurzel and starring Michael Fassbender and Marion Cotillard.

See-Saw's first television series was Jane Campion's Emmy Award® nominated 6-part television series *Top of the Lake*. Other productions include the multi-Academy Award® winning *The King's Speech*, directed by Tom Hooper, and starring Colin Firth, Geoffrey Rush and Helena Bonham Carter. See-Saw followed *The King's Speech* with Steve McQueen's award winning *Shame*, starring Michael Fassbender and Carey Mulligan.

Prior to founding See-Saw, Canning executive-produced the award-winning films *Hunger* and *Control*. *Hunger*, Steve McQueen's debut feature which recreated the final weeks of Irish Republican Bobby Sands, won the Camera d'Or at the 2008 Cannes Film Festival and the BAFTA Carl Foreman Award. *Control*, the story of Joy Division singer

Ian Curtis, also earned a Special Mention Camera d'Or at the 2007 Cannes Film Festival and won a BAFTA Carl Foreman Award the same year.

Through his previous company, Sherman Pictures, Emile Sherman produced films including the Toronto International Film Festival FIPRESCI awarded film *Disgrace* starring John Malkovich and award winning films *\$9.99*, *Candy* starring Heath Ledger and Geoffrey Rush, and Phillip Noyce's *Rabbit Proof Fence* (as EP).

## **JEFFREY HATCHER – SCREENWRITER**

Jeffrey is an award-winning writer for stage, screen, and television. His films include *Stage Beauty*, *Casanova* and *The Duchess*.

He wrote the book for the Broadway musical *Never Gonna Dance*. His original plays and adaptations include: *Three Viewings*, *A Picasso*, *Scotland Road*, *The Turn of the Screw*, *Tuesdays with Morrie* (with Mitch Albom), *Ten Chimneys*, *Sherlock Holmes and the Adventure of the Suicide Club*, *Compleat Female Stage Beauty*, *Mrs. Mannerly*, *Murderers*, *Ella*, *Mercy of a Storm*, *Smash*, *Armada*, *Korczak's Children*, *To Fool the Eye*, *The Falls*, *A Piece of the Rope*, *Louder Faster*, *What's the Word For*, *John Gabriel Borkman*, *Brand*, *An Enemy of the People*, *Pillars of Society*, *All the Way with LBJ*, *The Government Inspector*, *Cousin Bette*, *The Good Soldier*, *Dr. Jekyll and Mr. Hyde* and others hundreds of theaters in the U.S. and abroad.

Jeffrey has also written episodes for *Columbo* and *The Mentalist*, and he wrote the TV movie, *Murder at the Cannes Film Festival*.

His awards and grants include: NEA, TCG, Lila Wallace Fund, 2013 IVEY Lifetime Achievement Award, Rosenthal New Play Prize, Frankel Award, Charles MacArthur Fellowship Award, Edgerton Grant, McKnight Foundation, Jerome Foundation, Barrymore Award Best New Play (“A Picasso”), and L.A. Critics Circle Award Best

Adaptation (“Cousin Bette”). He is a member and/or alumnus of The Playwrights Center, the Dramatists Guild, the Writers Guild, and New Dramatists.

## **VIRGINIA KATZ – EDITOR**

Virginia’s collaboration with Bill Condon goes back 25 years. That length of time for a collaboration is rare in the motion picture industry. Over that 25 year period, Virginia edited “God’s and Monsters”, “Kinsey” for which she was nominated for the America Cinema Editors Eddie Award, and “Dreamgirls” for which she won the America Cinema Editors Eddie Award. Virginia also edited the highly anticipated “Twilight: Breaking Dawn, Part 1”, “Twilight: Breaking Dawn, Part 2”, and “The Fifth Estate”, prior to completing “Mr. Holmes” in December 2014.

Virginia learned her craft from her father, veteran Film Editor Sidney Katz, for whom she was his assistant editor and co-editor.

## **TOBIAS SCHLIESSLER – DIRECTOR OF PHOTOGRAPHY**

Tobias Schliessler has enjoyed a successful partnership with director Bill Condon, as the two first teamed up on Condon’s Academy Award winning film *Dreamgirls*, followed by *The Fifth Estate*, starring Benedict Cumberbatch. Schliessler recently lensed Peter Berg’s action/drama *Lone Survivor*, starring Mark Wahlberg. The two previously collaborated on a number of films including: the sci-fi thriller *Battleship*; *Hancock*, starring Will Smith; the high school football drama *Friday Night Lights*; and *The Rundown*, starring The Rock.

Other notable credits include Tony Scott’s crime thriller *The Taking of Pelham 123*, as well as Antoine Fuqua’s *Bait*, starring Jamie Foxx.

A native of Germany, Schliessler studied cinematography at Simon Fraser University in British Columbia, Canada. He began his career shooting documentaries, and then segued into independent features, television movies, music videos and commercials. Schliessler

was honored by the Association of Independent Commercial Producers (AICP) for his cinematography on Audi's commercial WAKE UP in 2000, and Lincoln's Financial spot DOCTOR in 2001. Both are now part of the permanent archives of The Museum of Modern Art's Department of Film and Video in New York City. His commercial work also includes ads for such high end brands as Mercedes Benz, BMW, Bank of America, Citibank , AT&T and Verizon.

## **MARTIN CHILDS – PRODUCTION DESIGNER**

Martin trained as an architect before moving into film and TV.

His first feature film as Production Designer was John Madden's *Mrs. Brown*. Among his many other credits are Tom Stoppard's adaptation of Ford Madox Ford's *Parade's End*, Madonna's *W/E*, The Hughes Brothers' *From Hell*, M Night Shyamalan's *Lady in the Water*, several events for Miuccia Prada in London, Los Angeles and New York, and John Madden's *The Second Best Exotic Marigold Hotel* and *Shakespeare in Love*, for which he won an Oscar in 1999. He was Oscar-nominated again for Philip Kaufman's *Quills* in 2001, and for four BAFTA Production Design Awards.

He is currently designing *The Crown*, directed by Stephen Daldry and Philip Martin.

## **KEITH MADDEN – COSTUME DESIGNER**

Keith made his Costume Design debut in 2007 with the critically acclaimed thriller *Eden Lake*, directed by James Watkins. Since then Keith has designed numerous films including: *Perrier's Bounty*, *Centurion*, *The Woman in Black*, also directed by James Watkins, and *Good People*, a modern thriller directed by Henrik Ruben Genz.

Keith started his career training at the BBC before working on numerous television productions for both the BBC and independent companies. Having worked up through the

ranks within the industry Keith believes that research, character lead decision-making and attention to detail (however small) is the key to good costume design.

## **CARTER BURWELL – COMPOSER**

Carter Burwell has composed the music for a number of feature films, including *Blood Simple*, *Raising Arizona*, *Miller's Crossing*, *Barton Fink*, *Rob Roy*, *Fargo*, *The Spanish Prisoner*, *Gods and Monsters*, *Velvet Goldmine*, *Being John Malkovich*, *Before Night Falls*, *Adaptation*, *In Bruges*, *Burn After Reading*, *Twilight*, *A Serious Man*, *True Grit*, and *The Fifth Estate*.

His theater work includes the chamber opera *The Celestial Alphabet Event* and the Mabou Mines productions *Mother* and *Lucia's Chapters of Coming Forth by Day*.

In 2005 he developed a concert work for text and music titled *Theater of the New Ear*, presented in New York, London and Los Angeles. The text, by Joel and Ethan Coen and Charlie Kaufman, was performed by a dozen actors including Meryl Streep, Steve Buscemi, Philip Seymour Hoffman, Hope Davis, Peter Dinklage, and Jennifer Jason Leigh. The music was performed by the 8-member Parabola Ensemble, conducted by Mr. Burwell.

His dance compositions include the pieces *The Return of Lot's Wife*, choreographed by Sara Pearson and Patrik Widrig, and *RABL*, choreographed by Patrice Regnier. He has performed around the world with his own ensembles as well as others, such as The Harmonic Choir.

His writing includes the essay "Music at Six: Scoring the News Then and Now," published in the inaugural issue of *Esopus* magazine in 2003 and reprinted in *Harper's Magazine* in 2004, and the essay "No Country For Old Music" in the 2013 *Oxford Handbook of New Audiovisual Aesthetics*.

He has taught and lectured at The Sundance Institute, New York University, Columbia University, and Harvard University.

His website is [carterburwell.com](http://carterburwell.com)

## **ARCHER GRAY**

Archer Gray is a media production, finance, and venture investment company driven by a passion for innovation, integrity, and results, founded by venture capitalist and producer Amy Nauiokas. Through our production arm, Archer Gray relies on a unique blend of expertise to develop, finance, and produce original stories with maximum commercial and artistic appeal. Through our venture arm, we make investments in early-stage media and marketplace technology companies that are creating new value and opportunities from inefficient industries. The company prides itself on partnering with those who share our commitment to transparency, collaboration, and new ways of thinking. Archer Gray's projects and credits include the Broadway musical *Once*, winner of eight Tony Awards, the critically acclaimed plays *Seminar* and *The Elephant Man*, Robert Pulcini and Shari Berman's film *Ten Thousand Saints*, premiering at Sundance and starring Ethan Hawke, Hailee Steinfeld, Asa Butterfield and Emile Hirsch; Marielle Heller's Sundance competition debut feature *The Diary of a Teenage Girl* starring Kristen Wiig and Alexander Skaarsgard; Sara Colangelo's *Little Accidents* starring Elizabeth Banks, Boyd Holbrook, and Chloe Sevigny; as well as *The Inevitable Defeat of Mister and Pete* and *Greetings from Tim Buckley*.

## **SEE-SAW FILMS**

Academy Award® winning producers Emile Sherman and Iain Canning founded SEE-SAW FILMS in 2008. SEE-SAW is a UK and Australian company specialising in international Film and Television.

SEE-SAW recently completed production on *Macbeth*, directed by Justin Kurzel and starring Michael Fassbender and Marion Cotillard, *Life* directed by Anton Corbijn and starring Robert Pattinson and Dane DeHaan, *Slow West*, directed by John Maclean and

starring Michael Fassbender and Kodi Smit-McPhee and *Banished*, a series for television written by Jimmy McGovern.

Other productions include the multi-Academy Award® winning *The King's Speech*, directed by Tom Hooper, and starring Colin Firth, Geoffrey Rush and Helena Bonham Carter; Steve McQueen's award-winning *Shame*, starring Michael Fassbender and Carey Mulligan and *Tracks*, directed by John Curran and starring Mia Wasikowska, which premiered in competition at the Venice Film Festival last year. SEE-SAW's first television series, Jane Campion's *Top of the Lake*, starring Elisabeth Moss and Holly Hunter was nominated for eight Emmy's and two Golden Globe Awards.

## **AI FILM**

AI Film is the film production and financing company owned by Len Blavatnik's Access Industries and investing in commercial films from the UK and the US with international market potential and appeal.

Based in London and headed by CEO Aviv Giladi, AI Film is co-producing and co-financing a number of major feature films including ***Mr. Holmes*** directed by Oscar® winner Bill Condon and starring Ian McKellen, Laura Linney, Hattie Morahan, Patrick Kennedy, Roger Allam, Phil Davis, Frances de la Tour and Milo Parker, with Anne Carey, through Archer Gray Productions, Iain Canning and Emile Sherman of See-Saw Films, and with BBC Films co-financing; ***Kill Your Friends***, directed by Owen Harris and starring Nicholas Hoult, James Cordon, Georgia King, Craig Roberts and Tom Riley, co-produced with Altitude Film Entertainment, Pinewood Studios, UNIGRAM, World's End and Warner Music Group; and ***Silence***, directed by Martin Scorsese, starring Andrew Garfield and Ken Watanabe, and sold internationally by IM Global. AI Film has also financed ***Lee Daniels' The Butler*** starring Forrest Whitaker, Oprah Winfrey and John Cusack. [www.ai-film.com](http://www.ai-film.com)





MR. HOLMES: End Titles

Unit Production Manager	KATE GLOVER	Shared Card Clear Field
First Assistant Director	LANCE ROEHRIG	
Second Assistant Directors	ALEX HOLT	
	DOM CHANNING-WILLIAMS	

CAST

Sherlock Holmes	IAN MCKELLEN
Mrs. Munro	LAURA LINNEY
Roger	MILO PARKER
Tamiki Umezaki	HIROYUKI SANADA
Ann Kelmot	HATTIE MORAHAN
Thomas Kelmot	PATRICK KENNEDY
Dr. Barrie	ROGER ALLAM
Inspector Gilbert	PHIL DAVIES
Madame Schirmer	FRANCES DE LA TOUR
Oswald	CHARLIE MADDUX
Maya Umezaki	TAKAKO AKASHI
Masuo Umezaki	ZAK SHUKOR
Mycroft Holmes	JOHN SESSIONS
Bank Manager	MICHAEL CULKIN
Chemist	DAVID FOXE
Ticket Agent	OLIVER DEVOTI
Ann's Solicitor	MIKE BURNSIDE
Matinee "Sherlock"	NICHOLAS ROWE
Matinee "Kelmot"	SAM COULSON

Matinee "Madame Schirmer"	FRANCES BARBER
Matinee "Ann Kelmot"	HERMIONE CORFIELD
Boy	KIT CONNOR
Boy's Mother	ZOE RAINEY
Lady on Platform	EILEEN DAVIES
Dr. John Watson	COLIN STARKEY
Mrs. Hudson	SARAH CROWDEN

Production Sound Mixer	DAVID BOWTLE-McMILLAN
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Gaffer	JONATHAN SPENCER
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Key Grip	ED LANCASTER
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Props Master	PAUL CARTER
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Locations Manager	RICHARD GEORGE
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Production Accountant	JOHN MILES
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Post Production Supervisor	LUCA BORGHESE
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Associate Producers	SHANI GEVA
	TOBY HILL

Third Assistant Director	MATT JENNINGS
Trainee Assistant Director	ALEXANDRA BEAHAN

A Camera Operator	MARC COVINGTON
B Camera Operator	KARINA SILVA

A Camera First Assistant Camera	MATT WINDON
B Camera First Assistant Camera	RUSSELL KENNEDY
A Camera Second Assistant Camera	BEN CASCIELLO ROGERS
B Camera Second Assistant Camera	ROBIN WEBSTER
DIT	JOE STEEL
DIT Assistant	GLYN WILLIAMS
Camera Trainee	JACK MEALING
Video Assistant	IAN SCAFE
Camera Truck Driver	JOHN OTT
First Assistant Editor	DANIEL TRILLER
Visual Effects Editor	CHARLIE GREENE
Production Coordinator	MARIANA MARSH
Assistant Production Coordinator	NADIYA LUTHRA
Script Supervisor	KIM ARMITAGE
Costume Supervisor	SUSIE LEWIS
Wardrobe Mistress	EMMA HUTTON
Costume Standbys	ALEX CONTI LEWIS
	JANINE MARR
Costume Trainees	JOANNA BEART-ALBRECHT
	JEC SMITH
Crowd Costume Driver	STEVE HARRIS
Knitters	ROSIE LUNNEY
	MARALYN LUNNEY
Costume Intern	ABI HOLDEN
Make Up & Hair Coordinator	JONATHAN STOW
Key Make Up & Hair Artist	KONNIE DANIEL

Prosthetic Tech Supervisor	LOU ELSEY
Make Up & Hair Artists	SOPIE ASHWORTH
NORA ROBERTSON	
ANN FENTON	
CHRISTINE WALMESLY-COTHAM	
JANE PATERSON	
Hairdressers	JULIO PARODI
JOSEPH KONIAK	
Best Boy	JOHN WHICKMAN
Electricians	OLIVER WHICKMAN
WILLIAM SHEFFIELD	
ED SMITH	
PETER JOSLIN	
Riggers	LEE MARTIN
PETER HARRIS	
MICHAEL SEYMOUR	
TERRY MONTAGUE	
LEE BAKER	
ALAN MARTIN	
GEORGE HOLDSWORTH	
Genny Operator	MARK ALVAREZ
Rigging Gaffer	JASON MARTIN
Rigging Electricians	PAUL WELLSTEAD
JOHN M FENNELLY	
Desktop Operator	JAMIE FLETCHER
ANDY MUNDAY	
Trainee Electrician	JORDON SPENCER
Grip Truck Driver	GORDON WOODS

B Camera Grip                      NICK TEULON  
Grip Assistant                      JAMES POWELL  
MATTHEW CLYNE

Bee Expert                      STEVE BENBOW

Supervising Art Director                      JAMES WAKEFIELD  
Art Director                      JONATHAN HOULDING  
Standby Art Director/ Assistant Art Director                      KATIE MONEY  
Art Department Assistant                      JESSICA MARTIN

Set Decorator                      CHARLOTTE WATTS

Props Buyer                      MICK PIRIE  
Storeman                      GARRY DREWETT  
Dressing Props                      ROB BARNES  
PHILLIP JONES  
Standby Props                      LYNN BENNELICK  
SEAN BOARD  
OLIVER GANT  
Prop Trainees                      EVANNIA PAINE

Stunt Coordinator                      JASON WHITE

Special Effects Supervisor                      NEAL CHAMPION  
ALISTAIR ANDERSON  
UK VFX Supervisor                      SEAN FARROW

Construction Manager                      GENE D'CRUZ  
Standby Rigger                      ADRIAN CONNELLAN  
Standby Carpenter                      JOHN WATT

Standby Painter                      MARK WOOD

Stand In: Ian McKellen                      JAMES METCALF

Stand In                      CATHERINE CORT KOPPEL

Sound Maintenance Engineer                      ALEX BRYCE

2nd Sound Assistant                      MICHAEL KNEAFSEY

Graphics Designer                      FRANCES BENNETT

Japanese Graphics Supervisor                      YU SATO

Storyboard Artist                      TEMPLE CLARK

Modeller                      CAITLIN MURRAY JONES

Petty Cash Buyer                      JO NKETIA

Floor Runner                      DAISY ROOKE

Production Assistants                      INDIA GIBBS

THEO BARROWCLOUGH

IAN MANTGANI

Assistant to Ian McKellen                      MARTIN JOYCE

Assistant to Bill Condon                      DAVE SOLOMON

Assistant Location Manager                      JOSHUA BENEDETTI

Unit Manager                      ROSS MONAGHAN

Locations Assistants                      PETE WIMBLETT

CHRISTOPHER BREWER

AIMEE LOUISE TABERER

FIONA LOUISE KINGWILL

KIRSTY HASTINGS-JONES

Location Scouts                      JENNIFER LEWIS

JONATHAN LAWRENCE

RICHARD LINDSAY

BEN GLADSTONE

MARK CUSHMAN

Assistant Locations Manager Trainee      ANNE MOUJI CASTILLO

Locations Marshall      ALEXANDER LLOYD

Casting Associates      RUTH KEY

Casting Assistant      EMILY BROCKMANN

Extras Casting      KATE MCLAUGHLIN

Japanese Casting      TWENTY FIRST CITY INC

GEORGINA POPE

KO IWAGAMI

Clearances      TONIA COHEN

Chaperone & Tutor      KATHERINE HOOK

Dialect Coaches      SANDRA FRIEZE

HELEN ASHTON

SARAH SHEPHERD

Transport Captain      MARK BEETON

Driver to Ian McKellen      TED TAYLOR

Driver to Bill Condon      WAYNE DOBINSON

Unit Drivers      NICK BRAMPSTON

ANDY JOYCE

BARRY DYE

Minibuses      MARK CLANCY

STEVE ELLIS

PAUL NEWMAN

Facilities Personnel      ANDY DIXON FACILITIES

SIMON BURGESS

KEFTAS BUKAUSKAS

ROBBIE COX

Health & Safety Advisors DANIEL FROST

RAZWAN SHABIR

ASHTON BAKER

MICK KEARNS

Catering J&J INTERNATIONAL

Head Chef CHRIS MCDOWALL

Assistant Chefs JAMIE ATKINS

ANDY SOANE

First Assistant Accountant DAN BUDD

Second Assistant Accountant EDWARD TAROGHION

Accounting Assistant FRANCESCA HUNT

Post Production Accounting TREVANNA POST, INC.

PEITA CARNEVALE

YANA COLLINS LEHMAN

Post Production Coordinator PERRI SILVER

Post Production Assistant ALEXANDRA MARTINEZ

Supervising Sound Editor WARREN SHAW

Re-Recording Mixer MICHAEL MINKLER C.A.S.

Dialogue/ADR Editor ELIZA PALEY

Foley Editor ERIC STRAUSSER

ADR Editors (UK) SIMON CHASE

STEVE LITTLE

Foley Artist JAY PECK



Foley Mixer	MATTHEW HAASCH
ADR Mixer	ANDY STALLABRASS
Assistant Sound Editor	ERIC STRAUSSER
ADR Group Coordinator	VANESSA BAKER
Mix Technician	JOSH BERGER

Sound Editorial Services Provided by	GOLDCREST POST
Sound Mix Facility	HARBOR SOUND

Music Editor	TODD KASOW
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Score Orchestrated and Conducted by	CARTER BURWELL
Score Mixed At	THE BODY, NEW YORK CITY
Music Scoring Mixer	MICHAEL FARROW
Composer's Assistant	DEAN PARKER

Visual Effects and Main Title Design by	PHOSPHENE
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Visual Effects Supervisor	JOHN BAIR
VFX Executive Producer	VIVIAN CONNOLLY
Visual Effects Producer	RENUKA BALLAL
Visual Effects Coordinator	JOE CRAIG

Lead Digital Artists	SHARON MARCUSSEN
	TIM VAN HORN
Digital Artists	TIM BOWMAN
	TARA MARIE JACOBSON
	JOSEPHINE NOH
	EDDIE PORTER
	GREG RADCLIFFE
	AARON RAFF

JOSEPH W TAYLOR

SCOTT WINSTON

CG Supervisor VANCE MILLER

CG Artists PEDFRO ATIÉNZAR

KIM LEE

Digital Intermediate Provided by Company 3 New York

Digital Intermediate Colorist STEFAN SONNENFELD

Digital Intermediate Producer PHILIPPE MAJDALANI

Digital Intermediate Conform Artist JOHN DIESSO

Digital Intermediate Color Assistants GIOVANNI DIGIORGIO

TOM GEHRING

Company 3 Head of Production NICK MONTON

Company 3 Executive Producer STEFAN SONNENFELD

Digital Dailies Provided by MISSION DIGITAL

Digital Dailies Producer MARK PURVIS

Digital Dailies Technical Supervisor TOM MITCHELL

Digital Dailies Operators JAMES OSBOURNE

NEIL GRAY

Stills Photographers GILES KEYTE

ED MILLER

AGATHA A. NITECKA

Unit Publicity EMMA DAVIE

EPK KEITH CLARK

Japan Unit

Production Company TWENTY FIRST CITY, INC.

Line Producer	GEORGINA POPE
Production Manager	MITSUTOSHI HAMAZAKI
Production Accountant	SAEKO KAWAMURA
Production Coordinator	MOE SUGAWARA

Director of Photography	JITSU TOYODA
First Assistant Camera	KIYOHITO TANABE
Second Assistant Camera	HIROMI ARAKI
DIT	ETSURO UKAI
ICHIRO SATO	

Gaffer	KATSUYUKI HASHIMOTO
Lighting	YUTARO KAZUNO
DAISUKE SHIRAKAWA	
Grip	TOMOHIRO TAKAHASHI

Unit Coordinator	YOSHINAGA OGAWA
Production Assistants	MASA KOKUBO
HIRO SEKINE	
Drivers	NATSUKI HIRATSUKA
NAOYUKI KAWAGUCHI	

FOR ARCHER GRAY

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Assistant to Amy Nauiokas	HANNAH BREWER
Assistant to Anne Carey	REBECCA CHOI
KATHERINE SHEN	

FOR SEE-SAW

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Head of Development	KATHERINE BRIDLE

Head of Production (AUS)	SIMONE NICHOLSON
Production Executive	SAMANTHA JOLY
Head of Business Affairs (UK)	ALICE CLOUGH
Head of Business Affairs (AUS)	SASHA BURROWS
Publicity	EMMA DAVIE
Accountant	LAYLA ZHANG

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Head of Legal and Business Affairs	ZOE BROWN
Legal and Business Affairs Manager	HELEN GILES
Development Executive	ED WETHERED
Marketing Executive	JACQUI BARR
Legal & Production Assistant	RUTH SANDERS

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	AVY ESCHENASY – ESCHENASY CONSULTING
Head of Development	BEN GILADI
Production Coordinator	HOLLY MILLER
Head of Finance	OSMAN MUSTAFA

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Auditor	SAFFERY CHAMPNESS
Collection Services	FREEWAY CAM BV

Insurance	ROBERTSON TAYLOR IB Ltd.
	DEREK TOWNSHED
	BRAD HANSON

RHONA ALSWORTH

PAUL HILLIER

Production Legals                      LEE & THOMPSON LLP

CHRISTOS MICHAELS

JAMES WALKER

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JONATHAN GRAY, ESQ.

US Tax Advisor                      TAX AND ACCOUNTING SERVICES, MOSES AND

SCHREIBER, LLP

GARY E. SCHREIBER, CPA

Completion Guarantor                      FILM FINANCES

NEIL CALDER

RUTH HODGSON

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Health & Safety                      JHA Safety

Helicopter Footage	FLYING PICTURES
Aerial DP	JOHN MURZANO
Location Equipment	LOCATION ONE LTD
Location Security Supplied by	LOCATION ASSIST UK
Post Production Facility	POST FACTORY NY

## SONGS

"Tea Ceremony"  
Composed by Graham De Wilde  
Provided by APM Music

## SPECIAL THANKS TO

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Post Production Credit Program"

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