

XIX ENTERTAINMENT presents
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MY GENERATION

PRESENTED BY MICHAEL CAINE

**DAVID BAILEY, MICHAEL CAINE, JOAN COLLINS, ROGER DALTRY, DUDLEY EDWARDS, MARIANNE FAITHFULL,
BARBARA HULANICKI, LULU, PAUL McCARTNEY, TERRY O'NEILL, DAVID PUTTNAM, MARY QUANT,
MIM SCALA, SANDIE SHAW, PENELOPE TREE, TWIGGY**

Directed by **David Batty**
Written by **Dick Clement & Ian La Frenais**
Produced by **Simon Fuller, Michael Caine, Dick Clement,
Ian La Frenais & Fodhla Cronin O'Reilly**
Executive Produced by **James Clayton**
Film Editor **Ben Hilton**
Archive Producer **James RM Hunt**
Music Supervisor **Tarquin Gotch**

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SHORT SYNOPSIS

British film icon Michael Caine narrates and stars in 'My Generation', the vivid and inspiring story of his personal journey through 1960s London. Based on personal accounts and stunning archive footage this feature-length documentary film sees Caine travel back in time to talk to The Beatles, Twiggy, David Bailey, Mary Quant, The Rolling Stones, David Hockney and other star names.

The film has been painstakingly assembled over the last six years by Caine working with Producer Simon Fuller, Writers Dick Clement and Ian La Frenais and Director David Batty to tell the story of the birth of pop culture in London, through the eyes of the young Michael Caine:

"For the first time in history the young working class stood up for ourselves and said, we're here, this is our society and we're not going away!"

Michael Caine became a global movie star after starring roles in films such as 'Alfie' (1964), 'The Italian Job' (1969) and 'Battle of Britain' (1969). But *My Generation* reveals how he was lucky to secure his first big break in 'Zulu' (1966), and how many other seminal sixties figures had to fight just to be noticed.

'My Generation' uses carefully intercut audio of Caine's conversations with his co-stars blended with unseen archive material to take the movie viewer back to the heart of the 1960s. In one poignant sequence we accompany Caine as he drives through Piccadilly Circus today overlaid with original 60s film to create a remarkable time travel effect.

'My Generation' is executive produced by James Clayton, produced by Simon Fuller, Michael Caine, Dick Clement, Ian La Frenais and Fodhla Cronin O'Reilly and directed by David Batty.

LONG SYNOPSIS

"Michael Caine is the best, most important, and most versatile film star that Britain has ever produced" (Daily Telegraph).

'My Generation' (85 mins) is executive produced by James Clayton, produced by Simon Fuller, Michael Caine, Dick Clement, Ian La Frenais and Fodhla Cronin O'Reilly and directed by David Batty.

The film tells the vivid and inspiring story of the pop culture explosion in 1960s through the eyes of Britain's greatest living movie actor. Michael Caine introduces the film in the buttoned up, monochrome heart of London at the start of the 1960s, in a world blighted by economic hardship with WW2 rationing having ended only six years earlier.

"Growing up in London me and my mates used to hear our parents talk about the good old days", Caine muses in his instantly recognisable voice. "We used to say, 'What was so good about 'em?'"

In 1960s London a new generation has come of age. They're energised, rebellious and hopeful, and it's these young men and women, particularly the working classes, that were to have a huge impact on popular culture as barriers collapsed and the world headed into the most tumultuous decade of the century.

Michael Caine, aged 27 in 1960, was a rising star of British film and a young man about to walk into the perfect storm. With a twinkle in his eye, he explains how he changed his name to land acting work. The documentary transforms into glorious technicolour as the cultural revolution gathers momentum and we're enveloped in the kinetic, joyful world of London in the mid-1960s, Beatlemania, mini-skirts and pop art, an era marked by the rise of the first star photographers, film makers and advertisers, creative people who embrace the exploding world of mass media with astonishing results.

Starring roles in films such as 'Alfie' (1964), 'The Italian Job' (1969) and 'Battle of Britain' (1969) made Michael Caine a global movie star. But *My Generation* reveals how he was lucky to secure his first big break in 'Zulu' (1966), and how many other seminal sixties figures had to fight just to be noticed.

The era comes to life as we listen to Caine in conversation with 1960s stars from The Who and The Beatles, Twiggy, Marianne Faithfull and Mary Quant, alongside contributions from creative icons including David Hockney, Brian Duffy, Barbara Hulanicki (BIBA), Jean Shrimpton, Keith Richards and David Bailey.

'My Generation' features new and original scenes of Caine visiting his old haunts in the West End, The Kings Road, along the river Thames and to the legendary Leicester Square nightclub The Ad Lib where the Beatles and the Rolling Stones would take to the dance floor and where Rudolph Nureyev learned how to do the twist. They're interwoven with never-before-seen-footage of Bailey shooting Jean Shrimpton, Vidal Sassoon explaining his innovative hairstyles, Mary Quant cutting fabric, David Hockney creating his art and most poignantly the Rolling Stones preparing for their historic Hyde Park concert, in the days following the tragic death of their guitarist Brian Jones.

The hopes of these bright young stars begin to darken as the drugs swirl around London's creative communities and the decade draws to a close. But by then the world has been changed forever. Caine is a Hollywood A-lister and this remarkable film is a timely look back to London as it was in an era long before cellphones and computers:

"We didn't text each other. We talked to each other face to face and that's what bred creativity because people could meet each other and exchange ideas".

'My Generation' is a testimony to a remarkable era and a remarkable man.

THE STORY OF THE PRODUCTION

'My Generation' tells the vivid and inspiring story of the 1960s pop culture explosion through the eyes of British film legend, OSCAR, BAFTA winner, Michael Caine. Caine himself narrates and stars alongside The Beatles, Twiggy, David Bailey, Mary Quant, The Rolling Stones, David Hockney and many other iconic names, alongside a sound track of the greatest hits of the era.

'My Generation' has been painstakingly assembled by a star team of archivists, writers and producers to include the highlights of that tumultuous decade with contributions from many of its key players. The idea for the film was hatched six years ago when Caine approached entertainment entrepreneur Simon Fuller. *My Generation* is executive produced by James Clayton, produced by Simon Fuller, Michael Caine, Dick Clement, Ian La Frenais and Fodhla Cronin O'Reilly and directed by David Batty.

Caine is one of only two actors nominated for an Academy Award for acting in every decade from the 1960s to 2000s (the other one being Jack Nicholson). "Michael is a remarkable man", says director David Batty. "He's not just our most celebrated and loved British film actor, he was a part of so much that happened in the 1960s. It was an astonishing time and the film captures the rebellious spirit of those years; Michael wanted film audiences to know what he and others had to overcome just to be seen and heard".

"This is a film that captured the essence of the sixties", adds executive producer James Clayton. "And it was Michael's friendship with Fuller, the chemistry that exists between them, that bought the project to life."

'My Generation' tells the story of the 1960s through the eyes of Britain best loved and greatest living film actor Michael Caine.

After working in repertory theatre and on TV in the 1950s, Michael Caine's breakthrough movie role was in *Zulu* (1964), the first film to capture the charm, good looks and versatility of that man who has since become known and loved by movie fans around the world. In the 1960s he broke through into the big time through 'The Ipcress Files', 'Alfie', 'Gambit', 'The Italian Job', and 'The Battle Of Britain' among others.

Caine wanted a film to reflect the challenges that young working class people faced:

"We were taught at school about respecting our betters then", Caine says. "But I never understood who they were supposed to be. I've never seen any of my betters. I've seen a lot of my equals but I've never seen any of my betters".

So the idea for the film was born; the story of a young generation confronting the establishment to the soundtrack of some of the greatest music ever recorded. The first step was to agree a structure and how to tell the story of how this remarkable decade developed through the eyes of the young Michael Caine, so they turned to LA-based Dick Clement and Ian La Frenais, star screenwriters for mould breaking hits including 'Whatever Happened to the Likely Lads?', 'Auf Wiedersehen Pet' and 'Porridge'.

Clayton explains: "Dick and Ian come to this project with an immediate pedigree. They understand how to write movie and TV hits and have an incredible feel for the time. How people were thinking. It was clear that Michael wanted to tell his personal story from the perspective of the working class, but that it had to be totally authentic".

With the writers on board, the search began for a filmmaker, a skilled documentary director with intimate knowledge of the era and the proven ability to bring drama, colour and emotion to a film narrative. A chance encounter between Dick Clement and Emmy nominated British filmmaker David Batty provided the solution.

"It was one of those fortuitous meetings", Clement remembers. "I bumped into David at a party and told him we were searching for a director. Then it struck me that he was probably standing right in front of me"! Emmy Award nominated Batty has garnered plaudits and audiences for TV documentary work by telling the story from the point of view of those that lived and breathed the period, interwoven with archive footage.

"What attracts me to a subject is the humanity that exists within a story. 'My Generation' is Michael's real life story but it's also the cultural narrative of how the working classes broke through for the first time and affected substantial change not just in London but around the world," Batty explains. "It can't be told in a dry way because this period in London created some of the most uplifting and inspiring music, culture, art in photography and design the world has ever seen and heard."

With a wealth of anecdotes and events from the 1960s to work with, Batty made the first decision to break with documentary tradition and not to use presenters or talking heads, but to focus instead on the rich and diverse range of archive filmed with Michael Caine through the 1960s and to overlay audio from interviews with the leading protagonists.

"With 'My Generation', we're trying to immerse people in the 1960s and we very early on decided to remove all the technical details that might distract the viewer or stop you being immersed," Batty explains. "That was an artistic choice because you're trying to keep people in the moment of the 1960s and as soon as you see somebody in the present day it breaks that spell. The footage of Michael Caine is the only contemporary face from the era the documentary makers allow to appear on screen".

Filming began in UK in 2012 with Batty and Michael Caine in London between them meeting with scores of musicians, artists and movers and shakers from the period, though Michael's time was restricted as he filmed parts in no less than ten other productions including 'The Dark Knight', 'Interstellar', 'Kingsman' and 'Youth'. Batty recruited young Irish producer Fodhla Cronin O'Reilly whose previous work includes the feature film 'Lady Macbeth' and Oscar nominated 'Head Over Heels'.

"It's important that this film engages a young audience", comments Clayton. "Fodhla's energetic and dynamic; she been an invaluable addition to the production."

"Sixties London is an epic backdrop for any film story", Cronin O'Reilly adds. "It's a world full of impassioned people rebelling against years of elitist and highbrow society; a cultural revolution. As a female filmmaker I wanted to delve deeper and learn more about these free-thinking and radical artists."

The Production team expanded to include Batty's regular creative collaborators film editor Ben Hilton and archive producer James R.M. Hunt. The brief to the archivists was simple: "Just find the best unseen footage that exists from the 1960s".

"To anyone interested in pop culture this is a dream job", says Batty, "We've amassed well over 1,600 hours of material from the UK, America, Canada, Australia and Europe. And there's a few nuggets". A breakthrough came when they found hours and hours of rushes belonging to seminal 1960s filmmaker Peter Whitehead, whose work includes films with Caine, Mick Jagger, Julie Christie, The Rolling Stones and others. "It's quite remarkable. From the talent he was filming to the style it was done in", Batty adds. "When you have unseen footage of this quality, the audience cannot help but become totally immersed".

Hilton has been married and had two children while working on 'My Generation': "You have to be tough on yourself or you get obsessed with detail. I wanted to approach it with an artistic perspective that follows what the individuals in the 1960s actually saw and felt, and how they saw it whether through the televisions or reading it in the newspapers. How it felt to be there."

It was Simon Fuller's instruction that the film showcased the biggest and best songs from the 1960s and so Tarquin Gotch joined with a background that includes several Hollywood soundtracks, Gotch began work on securing clearances: "Everyone wants these iconic songs in their film so the rights holders tend to be bombarded, so they become cautious as quite rightly they're concerned with artistic legacy," says Gotch. "But with Michael Caine and Simon Fuller's name they know that this is serious business".

After five painstaking years of researching, of filming in excess of fifty interviews with key players and editing thousands of hours of archive the film wrapped in 2017.

CREATING A VISUAL STYLE

Both Fuller and Michael Caine wanted the visual representation of the 1960s on the big screen to be as authentic as possible and so a great deal of time has gone into recreating the details of the look and feel of the 1960s on the big screen.

"In ten monumental years there's an incredible wealth of historical detail", says Hilton. "We don't stay on a subject for longer than 90 seconds maximum so there's an incredible amount to say in a full length 90 minute film. Each vignette might be the result of several weeks of research, thought, testing and consideration," he adds. "It's this opportunity to experiment with archive footage that makes this interesting. With a production like this that's taken a long time, we had the opportunity to try out different techniques"

But the pair wanted to reflect the technique, which first emerged in the 1960s of layering and experimenting with film. Says David Batty: "There's lots of blips and blaps, scratches and sparkle and God knows what on the clips. A technical film person would say clean it all up but we deliberately didn't. It would break the spell if it was made into something pristine and looks the way it would if it had been filmed now. It's an important detail. The end result is something more authentic and rich. It's like the difference between digital music and vinyl."

Picking the correct clips to cut also became an immersive mission. "We have several music driven sequences - like 'Strawberry Fields' for example -- and that's frightening to have that as a starting point," says Hilton. "It's quite dirty. It's not a clean film. It doesn't have slow static shots and is very cutty."

The result of spending days watching different sets of footage of The Beatles getting off planes led to Hilton using a different approach to visual style. "You quickly discover that most of the films that everyone knows were shot in exactly the same way, with cameramen shooting from a tripod high up to miss out people in the foreground, of the band in front of camera emerging from an aircraft, waving and smiling, going down the steps to the tarmac so I spent days finding footage from behind them getting off the plane. It was handheld and very close and it's their point of view. They're chatting to the cameraman. It gives the audience an intimacy, the feeling of being there and experiencing the moment from their point of view. We didn't want to use the news footage everyone has seen a million times, we wanted to find that one kinetic, fleetingly captured moment," Hilton says tellingly.

With the footage of Michael Caine today Batty took his visual inspiration from the actor's own best known film work and located the original Aston Martin DB4 from 'The Italian Job', brought it to London from Scotland and filmed Caine driving around the capital during the day and at night.

"When we were stopping at traffic lights more and more crowds of people were gathering taking photographs and selfies with him. Twitter went nuts with people speculating that he was doing a remake of 'The Italian Job'," Batty smiles.

The production concentrates on key moments in Caine's personal journey re-visiting David Bailey's studio, walking past the iconic black and white portraits, recreating the old fashioned lift in homage to the Ad Lib nightclub as well as filming him on the River Thames to give an alternative to the traditional view of the 60s.

"From the river, you have an alternative perspective. It's more intimate. We were searching for little details to reflect what Michael actually did in the 1960s," Batty says. So the visual and audio nature of the film evolves during the documentary to reflect the technological developments. "The film begins in the early '60s, all very black and white and mono but by the end of the '60s we had stereo and colour", Hilton explains. "We embed in the film all that was actually going on in audio and visual technology at the time".

RE-WRITING THE SIXTIES TO BE MORE THAN SHORT SKIRTS AND GREAT TUNES

The brief for the script for 'My Generation' had two objectives: Tell the story of pop culture the Sixties in in the context of how it was to affect the rest of the world in later years and secondly to focus on Michael

Caine and his experiences as the voice and documentary guide. Like Fuller and Caine, 'My Generation' quickly became a passion project for Dick Clement and Ian La Frenais, as it marks the famed screenwriting duo's first foray into feature length documentary.

"Very early on we realized that we couldn't do everything, we couldn't do America, that's a completely separate story. It had to be about Britain" says La Frenais. "And it's so much more than being a time of short skirts and great tunes. It's an era of extraordinary social upheaval and the explosion of all sorts of creative things. Not just music but fashion, art, film, all amid this incredible mix of politics and social change, sexuality, drugs, feminism. It's an incredible melting pot. And then we had to have a point of view and that was Michael [Caine] narrating it. He lived through it, Michael is our guide."

"We decided on a basic three act structure and one of our early sessions was sitting in the cutting room to pick the must-haves," says Clement. An example was a clip of Conservative member of Parliament Sir Gerald David Nunes Nabarro talking to camera about the depravity of youth. "It's wonderfully ironic and funny because it illustrates the contrast with what had gone before. He's so stiff and such a lampoon of the establishment".

After selecting the must-have sequences the director and his team put it together to a brief and shape for the duo to rewrite the narration to suit what the pictures are. "It's very much a tennis game between the cutting room and ourselves," says Clement.

Then they sifted through all the transcripts and footage of the interviews conducted by Michael Caine and David Batty.

Explains Clement: "David Batty was busy working on terrific interviews with the key witnesses to the period. Michael was busy interviewing Paul McCartney, Roger Daltrey or whoever and so we were able to shape our script around their insights. And we're in an enviable position. We have an instantly recognisable voice to write to. No one else in the world sounds like Michael Caine and so inevitably we had his voice in our heads when we wrote certain phrases for the narration".

"It was important to us that Michael told his story himself", says David Batty. "We needed him to tell us how he landed his first major film part. Why he had to change his name and why he, The Beatles and everyone else had to come to London to be noticed. As the film came together a brilliant and engaging narrative emerged that tells the story of the sixties perfectly".

TUNING UP MY GENERATION FOR A NEW GENERATION

For a man who has spent a lifetime in music, it's no surprise Simon Fuller wanted to produce a definitive soundtrack of some of the most influential tunes from the most influential bands of all time for 'My Generation'. His experience in picking hit records for Madonna to the Spice Girls, from Annie Lennox to Amy Winehouse, has made him one of the most respected and powerful men in the global entertainment business.

Says David Batty: "Simon's experience and knowledge of music is incredible. Right from the word go, his journey to the film came via the music. He wanted it right up front in the film while job was to get the bigger story of what was going on behind the music".

"Music was at the heart of the 1960s. As a small child I remember the impact of those records by the Beatles and the Stones; it left a lasting impression on so many people. There was a sense of freedom and exploration in what groups were doing. The technology was developing as the songwriters were refining the structures of the three minute pop song and that's one reason why these records remain so powerful".

Tarquin Gotch was hired as Music Supervisor. "Simon's got probably the best set of ears in the music industry. And with this film he wants to turn on another generation to just how great music in the '60s was," says Gotch. "He said, look, they're going to be sitting in a dark room with an amazing sound system so just play the hits and play them loud. He told me, forget The Pretty Things, I want The Rolling Stones, forget The Searchers, I want The Beatles".

Clement and La Frenais wrote their three acts to fit with three key cuts The Kinks 'Dead End Street', The Rolling Stones' 'I Wanna Be Your Man' penned by John Lennon and Paul McCartney or the Who's 'My Generation'.

Says producer Fodhla Cronin O'Reilly: "The music is insanely good and it comes down to Simon's vast knowledge. The intensity and meaning of many of the signature moments of the sixties can be captured best by the right pop song."

Film editor Ben Hilton is in no doubt the music was a major leader in the creative process for the documentary just as Michael Caine's voice was a guide for the narrative tone. "I identified with those key characters as young people living in the city, creatives, all of them," says Hilton.

"They all had a process and watching hours of footage of David Hockney or David Bailey at work listening to the music lying on the floor listening to it for hours to start an idea. I'd know from putting the records what we needed to see."

The only self-imposed creative rule the team broke was the inclusion of Elvis Presley as although he never set foot in London his influence was an undeniable factor in the development of Pop Culture across the world during the swinging sixties.

DISCOGRAPHY

It's My Life **The Animals**
We Gotta Get Out Of This Place **The Animals**
A Man Alone (Theme from The Ipcress File) **John Barry**
Black Stockings **John Barry**
Some Other Guy **The Beatles**
Strawberry Fields Forever **The Beatles**
Tomorrow Never Knows **The Beatles**
I Feel Free **Cream**
Gimme Some Lovin' **Spencer Davis**
Sunshine Superman **Donovan**
Ooh Poo Pah Doo **The High Numbers**
Changing of the Guards **Marquis of Kensington**
Dead End Street **The Kinks**
Waterloo Sunset **The Kinks**
You Really Got Me **The Kinks**
God Save The Queen **London Symphony Chorus**
Soul Thing **Keith Mansfield**
Something In The Air **Thunder Clap Newman**
Heartbreak Hotel **Elvis Presley**
Rachmaninoff Piano Concerto No.2. **Vladimir Rachmaninoff**
I Can't Get No Satisfaction **The Rolling Stones**
I Wanna Be Your Man **The Rolling Stones**
You Cant Always Get What You Want **The Rolling Stones**
Alfie Theme **Sonny Rollins**
Here Comes The Nice **Small Faces**
Ogden's Nut Gone Flake **The Small Faces**
Pictures of Matchstick Men **Status Quo**
It's All Over Now, Baby Blue **Them**
Ode To A Stone **Reginald Tilsly**
My Generation **The Who**
On The Beautiful Blue Danube waltz for orchestra Op.314 (RV 314) **Wiener Philharmoniker, Will Boskovsky**
Workers Playtime Theme **Workers Playtime**
She's Not There **The Zombies**

DIRECTING MICHAEL CAINE

It is often said never meet your heroes. But David Batty was asked to take it to another level and direct one.

"Michael Caine is one of the great icons of British cinema and has done everything you can think of," Batty says. "And he's also done some of my favourite films of all time: best British gangster film of all time which will never be surpassed, 'Get Carter'; 'Zulu', probably one of the best British war films; 'The Ipcress File', for me better than Bond because there's a twist and an attitude to it."

Luckily Batty could draw on his own upbringing to avoid being star-struck or tongue-tied. Batty's parents were great friends with The Beatles filmmaker Richard Lester and his family. The families would often go on holiday together and when he was five years old Batty found himself holidaying in Spain at the same time Lester was filming 'How I Won The War', starring John Lennon.

Batty and his family shared a private jet back to London with the legend. Whilst he was more excited as a five year old about going on a plane, Batty remembers shaking hands with one of the world's most famous faces.

"Lennon is supposed to have started writing 'Strawberry Fields Forever' whilst he was in Spain and also always regarded it as his greatest achievement," Batty says. "It's amazing that we chose it as our top Beatles track for 'My Generation'. An eerie coincidence."

When it came to filming Caine, Batty thought he was in for a treat.

"As a person he is a joy to direct because although he is vastly experienced and has done everything in the world he listens," says Batty. "He would say, what do you want me to do? And he's extremely generous with his time."

For 'My Generation', Batty filmed countless times with him around London.

"This is a man in his 80s who by all accounts should be leading an easy life but we had him at the top of the BT tower, I had him going up and down in a draughty lift for hours and put him on a boat in the Thames on a freezing cold day. He never ever once complained."

For the handful of high-profile interviews Caine himself conducted, Batty used two cameras to allow the conversations to flow despite knowing the decision had been taken to only use the conversations and not the visuals.

"Michael has done enough interviews himself to know to start a story at the beginning and take them through it," says Batty. "Occasionally when we stopped to reload, I would chat to Michael if I didn't think he had quite explained the story clearly enough."

Adds Batty: "Michael never made me feel like I was working with a cinema icon or a Hollywood star. He always says the 1960s were the best time in his life and he wants everyone to know about them. That's why this is a passion project for him."

SIMON FULLER, MUSIC MAN Q&A

Q: The film is described as a passion project. Can you talk about why?

Simon Fuller: "I was born in the Sixties so my earliest memories are from that decade. My passion for music comes from then. I spent hours listening to my older brothers playing all the latest records by The Beatles, The Rolling Stones and The Kinks. It was a period of time where everything was new and exciting. A decade of empowerment for the young, the 60's set the scene for my life and career to follow."

Q: Can you outline your relationship with Michael Caine to the man and his work?

Simon Fuller: "When I met Michael ten years ago we became friends immediately. He's endlessly fascinating with wonderful stories to tell, he has a great sense of humour and a warmth which is unusual in someone so famous. He's a very special man. His career spans many decades and he is as relevant and in demand now as much as he was back in the Sixties. He is an exceptional actor and a true British legend."

Q: Could you explain your obvious love of the music?

Simon Fuller: "I have two older brothers and my memories were always intertwined with the hits of the moment. When I lived in Africa, they would come over from England and bring the new Beatles or Stones album, I'd be so excited to hear them. It always reminded me of England and I was fascinated by all the stories they would tell me and even though I was young, I could sense the cultural shift and importance music had in influencing the young".

Q: Why did you want to make a film rather than a television experience?

Simon Fuller: "Michael saw this as a film. He's a movie star after all, he relates to the discipline of making a single piece of content and let's not forget he was a part of some of the most memorable and successful movies of that era. It's his story and we're looking at the 60's through his eyes so film is the perfect medium."

Q: How important it is that audiences get the opportunity to hear the music in cinemas -- places that have some of the best audio systems in the world?

Simon Fuller: When I was young one of my great pleasures was putting on an album and turning up the volume so the whole street could hear it. I like the idea that music should be the centre of attention. Music is a shared experience. Nowadays, it's more of a solitary pleasure, with people listening through headphones or ear buds as they move about and sonically it's less impressive. Aside from nights out in clubs, people very rarely listen to music blaring out from speakers. One of the things I like about with this project is that the music from 'My Generation' will be a shared experience. People will be sitting in a cinema, enthralled by the power of the music. These incredible songs being heard over the very best sound system, loud and proud! The music is so important in this movie and it should immerse you and captivate your mind, so you can truly understand what the 60's really were all about.

End

SELECTED BIOGRAPHIES

MICHAEL CAINE Presenter/Producer

Michael Caine is a two-time Academy Award® winning film legend whose career has spanned six decades. Caine won his first Oscar® for Best Supporting Actor for his work in Woody Allen's "Hannah and Her Sisters," for which he also received Golden Globe® and BAFTA Award nominations. He took home his second Best Supporting Actor Oscar® for his role in Lasse Hallström's "The Cider House Rules," also winning a Screen Actors Guild Award® and earning Golden Globe and BAFTA Award nominations.

Caine has garnered four Oscar® nominations for Best Actor, the first coming in 1966 for the title role in "Alfie," for which he also received a Golden Globe® nomination and a New York Film Critics Award. He earned his second Oscar nod, as well as a Golden Globe® nomination and an Evening Standard Award, for the part of Milo Tindle in 1972's "Sleuth," opposite Laurence Olivier. His role in "Educating Rita" brought him his third Oscar® nomination, as well as Golden Globe® and BAFTA Awards. He gained his latest Oscar®, Golden Globe® and BAFTA Award nominations for his work in 2002's "The Quiet American," for which he also won a London Film Critics Circle Award.

Caine previously won Golden Globe® and London Film Critics Circle Awards and received a BAFTA Award nomination, all for Best Supporting Actor, for "Little Voice." He won his latest London Film Critics Circle Award for his performance in Christopher Nolan's period drama "The Prestige." It was his second film for the director following their collaboration on the 2005 hit "Batman Begins," in which Caine played Bruce Wayne's butler and confidant, Alfred. In 2008 and 2012, he reprised the role of Alfred in Nolan's blockbusters "The Dark Knight" and "The Dark Knight Rises." In 2012, he also completed working with director Sandra Nettleback on "Mr. Morgan's Last Love", based on the novel "La Douceur Assassine" by Francoise Dorner, as well as on Louis Leterrier's "Now You See Me", with Morgan Freeman, Mark Ruffalo, Jesse Eisenberg, and Woody Harrelson.

Caine was born Maurice Micklewhite in South London in 1933 and developed an interest in acting at an early age. Upon his discharge from the Queen's Royal Regiment and Royal Fusiliers in 1953, he began pursuing his career. Taking his stage name from the title "The Caine Mutiny," he toured Britain in a variety of plays and began appearing in British films and television shows.

In 1964, Caine landed his first major film role as Lieutenant Gonville Bromhead in "Zulu." The following year, he starred in the hit thriller "The Ipcress File," earning his first of 37 BAFTA Award nominations for his portrayal of secret agent Harry Palmer. However, it was his Oscar®-nominated performance in the seminal sixties film "Alfie" that catapulted Caine to international stardom. During the late 1960s, he went on to star in 11 films, including "The Ipcress File" sequels, "Funeral in Berlin" and "Billion Dollar Brain"; "Gambit," earning a Golden Globe® nomination; "Hurry Sundown"; "Woman Times Seven"; "Deadfall"; "The Magus"; "The Italian Job"; and "Battle of Britain."

Over the next two decades, Caine starred in more than 40 films, including Robert Aldrich's "Too Late the Hero"; "X, Y and Zee," opposite Elizabeth Taylor; John Huston's "The Man Who Would Be King"; "Harry and Walter Go to New York"; Richard Attenborough's "A Bridge Too Far"; the Neil Simon comedy "California Suite"; Brian De Palma's "Dressed to Kill"; John Huston's "Victory"; Sidney Lumet's "Deathtrap"; Stanley Donen's "Blame It on Rio"; John Frankenheimer's "The Holcroft Covenant"; Neil Jordan's "Mona Lisa"; and "Dirty Rotten Scoundrels," for which he received a Golden Globe® nomination.

Since then, Caine has starred in such films as "Blood and Wine," "Quills," "Miss Congeniality," and "Austin Powers: Goldmember," Gore Verbinski's "The Weather Man," Alfonso Cuarón's "Children of Men," the title role in the independent film "Harry Brown," and reuniting with Christopher Nolan in smash hits "Inception" and "Interstellar." He lent his voice to Lord Redbrick in "Gnomeo & Juliet" and also appears in "Journey 2: Mysterious Island" for New Line/Warner Bros. Caine has also starred in Matthew Vaughn's "Kingsman: The Secret Service;" Oscar-winning filmmaker Paolo Sorrentino's "Youth;" and Zach Braff's "Going In Style," alongside Morgan Freeman and Alan Arkin.

In the 1992 Queen's Birthday Honours, Caine was awarded the Commander of the Order of the British Empire (C.B.E.), and eight years later he received a knighthood.

Caine will next be seen starring in "Night in Hatton Garden," directed by James Marsh, alongside Jim Broadbent, Ray Winstone, and Paul Whitehouse.

DAVID BATTY

Director

David Batty, born 1962, is an award-winning director best known for his Emmy-nominated 'Cult of the Suicide Bomber' that was described as "dissecting the heart of darkness...remarkable...a kick in the gut." Over the last 30 years he has directed more than 40 films tackling subjects from homeless runaways to the British Royal family, from the Kamikaze of Japan to the refuse collectors of Camden as well as a terrifying psychological portrait of Hitler. He began his professional career making observational films for U.K. broadcaster Channel 4's award-winning 'Cutting Edge' cine-verite series and has filmed all over the world from Morocco to Kashmir, from Syria to Iran, from Israel to Lebanon, from India to Peru. He filmed more than 50 interviews for 'My Generation' as well as extensive sequences of the icon himself.

IAN LA FREN AIS & DICK CLEMENT

Writers/Producers

British comedy and drama writing partnership Ian La Frenais, born 1936, and Dick Clement, born 1937, have written some of the U.K.'s most enduring and popular TV hits shows. They include 'The Likely Lads', 'Whatever Happened to the Likely Lads', 'Porridge' and 'Auf Wiedersehen Pet'. They also have big screen versions of their TV hits including 'The Likely Lads' and 'Porridge', the latter directed by Clement. Clement and La Frenais also scripted movies including 'Otley', 'Villain', 'The Commitments' and 'Still Crazy'. Further TV work together includes 'Further Adventures of Lucky Jim', 'Mr. Aitch', 'Thick As Thieves', 'Mog', 'Freddie and Max', 'Full Stretch' and 'Over the Rainbow'.

SIMON FULLER

Producer

Simon Fuller, born in Cyprus in 1960, is a respected entrepreneur, investor, film and television producer. Perhaps best known as the creator of TV hits 'Pop Idol' (2001), 'American Idol' (2002) and 'So You Think You Can Dance' (2005), he managed several successful pop acts including Spice Girls, Amy Winehouse, Kelly Clarkson and Annie Lennox, before launching his wider business in music, fashion and sport. Today he owns a series of ventures with icon sportsman David Beckham, two thriving fashion brands Roland Mouret & Victoria Beckham, as well as several new film and TV ventures and platforms.

FODHLA CRONIN O'REILLY

Producer

Fodhla Cronin O'Reilly is an independent film producer based in London. She was nominated for an Oscar at the 85th Academy Awards for her short animated film 'Head Over Heels'. She holds an MA in producing from The National Film & Television School in the United Kingdom. While developing feature films through her company Sixty Six Pictures, Fodhla also produces commercials and online branded content for clients such as Google, Stella Artois and BT. Fodhla produced William Oldroyd's debut feature film, 'Lady Macbeth'. The film premiered in the prestigious Platform section at the 2016 Toronto International Film Festival. It won the Critics Choice Awards at Zurich, Thessaloniki and San Sebastian Film Festivals.

JAMES CLAYTON

Executive Producer

Former President of Simon Fuller's XIX Entertainment and CEO of leading creative industries financier Ingenious, James Clayton is an experienced media executive and investor who has worked with some of the UK's preeminent media entrepreneurs and filmmakers including Fuller and Matthew Vaughn. During his time at Ingenious he executive produced films such as 'Closer', 'Happy Go Lucky' and 'Pride' and oversaw the company's relationship with Twentieth Century Fox. This output of this relationship included films such as 'Avatar', 'Life of Pi' and 'Dawn of the Planet of the Apes' and a joint venture with Fox Searchlight.

BEN HILTON

Film Editor

Ben Hilton is a documentary editor and filmmaker based in London. Graduating from Surrey Institute of Art in 2001, Ben's enthusiasm for independent filmmaking led him to work across a diverse range of projects from political documentary to romantic comedy, from podcasts to feature films, before beginning a collaboration with director David Batty on archive led documentary for BBC ('Paisley'), Channel 4 ('Richard Attenborough: A Life') which ultimately led to 'My Generation'.

JAMES R.M. HUNT
Archive Producer

James RM Hunt is a London based, multi genre, and award-winning archive producer with over 20 years experience. Starting off his career at The Image Bank, James then cut his teeth at the Sky News library before going freelance; spending 7 years as Head of Archive at Princess Productions. After going freelance again in 2010, he has contributed to many award winning productions such as 'Graffiti Wars', 'Rex Appeal', 'The Real Kings Speech', 'The Queen's Hidden Cousins', '7/7: One Day In London', 'Imagine: Jay-Z', Apple Music's first ever commission '808', prestigious dramas like 'Suffragette' and many more. James is also the only ever person to win the FOCAL International Award for best use of footage in a short production three times. As well as working on My Generation for over four years, James co-founded Dog & Duck Films in 2016 with 'Amy' and 'Senna' archive producer, Paul Bell.

TARQUIN GOTCH
Music Supervisor

Tarquin Gotch, born 1952 in London, England, is best known for his work with filmmaker John Hughes on 'Ferris Bueller's Day Off' (1986), 'Home Alone' (1990) and 'Planes', 'Trains & Automobiles' (1987). He currently works in film and TV production, music supervising and music management. His most recent TV work includes 'Cars That Rock' series 1-3 (2014, 2015 & 2017), 'On The Road with Brian Johnson' (2017) and the Dick Clement and Ian La Frenais penned shows 'Porridge: Inside Out' (2014), 'Porridge' (2016) and 'Porridge' (2017) and 'Henry IX' (2017).

(single cards)

Director **DAVID BATTY**

Writers **DICK CLEMENT**
IAN LA FRENAIS

Producers **SIMON FULLER**
MICHAEL CAINE

Producers **DICK CLEMENT**
IAN LA FRENAIS

Producer **FODHLA CRONIN O'REILLY**

Executive Producer **JAMES CLAYTON**

Film Editor **BEN HILTON**

Archive Producer **JAMES RM HUNT**

Music Supervisor **TARQUIN GOTCH**

(end roller begins)

Key Contributors **DAVID BAILEY**

MICHAEL CAINE

JOAN COLLINS

ROGER DALTRY

DONOVAN

DUDLEY EDWARDS

MARIANNE FAITHFULL

BARBARA HULANICKI

LULU

PAUL MCCARTNEY

TERRY O'NEILL

DAVID PUTTNAM

MARY QUANT

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SANDIE SHAW

PENELOPE TREE

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MY GENERATION