



Presents

A Flavia Casà Film

BEAUTIFUL IN THE MORNING

A film by Flavia Casà

Feature / 2019 / England / 83 minutes

Written and Directed by

Flavia Casà

Starring

Harriet Rees

Janine Birkett

Chloe De Burgh

Jack Loy

Mark Wingett

Daniel Knight

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CARITAS FILMS

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PRODUCERS FLAVIA CASÀ, GABRIELLE KELLY
PRODUCTION MANAGER MARINA OFTEDAL
EXECUTIVE PRODUCER ROSANNA BECK
DIRECTOR OF PHOTOGRAPHY TIM JOLLY
PRODUCTION DESIGNER ALICE COUSINS
EDITED BY CRISTINA BALDUIN, FLAVIA CASÀ
MUSIC SCORING ALEJANDRO ROMERO GODINEZ
SOUND DESIGN ROB FLYNN
SCREENPLAY BY FLAVIA CASÀ
DIRECTED BY FLAVIA CASÀ

CAST

Marielle	Harriet Rees
Nadine	Janine Birkett
Adrienne	Chloe De Burgh
Nick	Jack Loy
Roland	Mark Wingett
Ada	Lena Hallquist
Hugo	Daniel Knight
Lucy	Rachel Ritfeld
Sophie	Raphaëlle Cohen
Paul	Samuel Ranger
Stage Actor	Jonathan Loy
Stage Actress	Angelica Novak
Theatre Director	Marco Baldassarre
Theatre Assistants	Alice Cousins Maggie Drahovksa
Auditionees	Rosanna Beck Flavia Casà
Construction Workers	Ilias Savvidis Pantelis Κυριακιδης

FULL PRODUCTION CREDITS

Director	Flavia Casà
Screenwriter	Flavia Casà
Executive Producer	Rosanna Beck
Producer	Gabrielle Kelly
Consulting Producers	Zaferhan Yumru Neyla Ben Hamouda Robyn Forsythe
Development Producer	Daria Jovicic
Assistant Producer	Marylea Wiley
Assistant Director	Dan Le Blanc Maggie Drahovska
Script Supervisor	Maggie Drahovska
Production Manager	Marina Oftedal
Production Coordinator	Elizabeth Penman
Director of Photography	Tim Jolly
First Assistant Camera	Chris Steel
Gaffer	Jamie Burr
Camera Assistants	Zuzanna Blaszczyk Alma Lejard
Kit	Procam Television
Production Designer	Alice Cousins
Costume Designer	Alice Cousins
Art Department Assistant	Chrissie Foyle
Hair & Make Up Artist	Ksenia Kulakova
Makeup Assistants	Silvia Fernandez Lopez Georgina Lee

Location Sound Mixer	Marco Baldassarre
Assistant Sound Technician	Eleanor K. Russel
Catering Manager	Rosanna Beck
Lifeguard	Stuart Catell
Accountant	EAM London
Insurance	IMS Insurance
Casting	Redbrick Studios
Casting Associate	Marina Oftedal
Casting Assistants	Vicky Murua Picchi, Lisa Hayes
Production Assistants	Anna Pazderova Qutaibah Alkhateeb Howie Shawki
Edited by	Cristina Balduin Flavia Casà
Edit Assistants	Harry Baker Alia Wilhelm
Color Grading	Tim Jolly
ADR Session Supervision	SNK Studios
Sound Design and Mixing	Rob Flynn
Music Scoring	Alejandro Romero Godínez
Titles	Flavia Casà

All music was recorded at:

Kaparasound, Calle Cto. Madrigal 3902-1, Santa Isabel, 45110 Zapopan, Jal., Mexico

Original Song “L’Anglaise Française”

written by Alberto Casà & performed by Janine Birkett

Composer - Alberto Casà

Recorded @ Kaparasound | Mixed and Mastered by Alejandro Romero Godínez

Vocal Track recorded @ SNK Studios

SPONSORS

Thanet Film Council
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British Film Institute Tax Relief Fund
La Gaffe Restaurant
The Gables

SPECIAL THANKS

John Adams, Paul Thompson
Benjamin Gold, Joe and Anat (Friendly Falafels), Lorenzo Stella
Niso Albukrek, Daniel Schouela
Nico Navia, Kaylyn Scardefield, Orlando Seale, Cecilia Delgado, Andrea Balency
Tony Bland, Mylène Giacobetti, Cecile Bec, Joshua Glass, Connor Hurley, Mo Faramawy, Laszlo
Santha, Hugh Trueger, Julian Cornwell, Kevin Tran, Erin Sanger, Isabel Murray, Alexandra
Bertomieu-Gilles, Elizabeth Penman, Meredith Dobbs
Jordan Goldnadel, Matthew Thurm, Marie-Louise Jackson
Fred Beckett, Amélie Guinet, Ian Wexler, Susan Xu, Chloé Weiss, Courtney Taniguchi
Niklas Silver

BEAUTIFUL IN THE MORNING

SHORT SYNOPSIS (50 words)

Reunited in British seaside town, three generations of women yearn for a life outside the boundaries of home.

Marielle, the youngest, finds her loyalties tested by the arrival of a sexy stranger, who channels the women's need for escape and exposes their inner contradictions and desires.

MEDIUM SYNOPSIS (150 words)

Reunited in British seaside town, three generations of women yearn for a life outside the boundaries of home. When they hire a sexy stranger named Nick to renovate their house, Marielle, the youngest, finds her loyalties tested by his surprising charm, and dives into an affair which quickly spins out of control. Nadine, the matriarch of the family, rekindles the acting dreams of her youth as Marielle's older sister, Adrienne, uses Nick as a distraction and a goad as she breaks up with her husband Hugo.

As the summer heats up, Nick plays dangerous games with Marielle, exerting a brute power that seems to mesmerise her. While he responds to the women's need for escape and inner desires, he exposes a violent and self-destructive behavior that hurts Marielle and her family. It's up to Marielle to confront his deception and mend the family bonds, by fixing the foundations that Nick has broken.

FULL SYNOPSIS (340 words)

LOG LINE –

When Marielle and her family meet to renovate their summer home, she finds her loyalties tested by the arrival of a mysterious stranger who threatens their happiness, as he pursues her romantically.

On her eighteenth birthday MARIELLE finds herself, for the first time in years, surrounded by family: her dramatic French mother NADINE, her absent British father ROLAND, her errant architect older sister ADRIENNE, and Adrienne's daughter ADA. They've come back for the summer to renovate Nadine's newly inherited home into a Bed and Breakfast. The arrival of NICK, a charming and sexy contractor who pursues Marielle, sets in motion events that will upend the family and their plans to reunite.

Nick meets Marielle when he saves her from drowning at a nearby beach. She introduces him to her family, and he ends up being hired to renovate the house. His surprise entrances and deceptive charm intrigue and alarm the women. Marielle lets her fantasies about Nick start to take over and, like the waves in which she drowned, she dives into an affair where she ends up way out of her depth. Adrienne's work with Nick helps her cope with her imminent breakup with her husband HUGO, meanwhile Nick inspires Nadine to rekindle her youthful dreams of being an actress.

As the summer heats up, Nick plays dangerous games with Marielle, exerting a brute power that seems to mesmerise her. Adrienne lets her flirtations with Nick push Hugo to his limit, and Nadine's fantasies about Nick ruin a key audition that she believes could turn her life around. After a frightening encounter with the unfaithful Nick, Marielle's secret sexual relationship with him is shockingly revealed to her family.

Marielle's father tries to protect her, as others force Nick to leave their home. Marielle is driven to confront his deception and violence and in doing so, she mends the family bonds by fixing the foundations of the home that Nick had broken.

As the summer comes to a close and they leave the house, Marielle is supported by a newfound closeness to her family and sets off by sea to her new life at university, feeling whole.

DIRECTOR'S STATEMENT (500 words)

"Daydreams transport the dreamer outside the immediate world
to a world that bears the mark of infinity."

- Gaston Bachelard

Making this film has been a journey of defining my home and my place in the world. Through feelings of displacement and lack of a consistent home growing up, I've found solace in other people's narratives. Through creating films often related to family life, I can give meaning to lonely situations, and connect more deeply with the big, wide world.

Beautiful in the Morning was inspired by childhood memories, people struggling to change in a place that remains the same, and the different generations of women I grew up with. For this film, I created a house that gives them a voice. Anchored in peaceful memories, the house was brought to life by using pastel colours, cool light, and a variety of textures.

Like my characters who return to where they come from, I came back to my European roots, to make my first feature film. Inspired by the French New Wave sensibility of using long takes, minimal cuts within scenes, and balancing music & silence, I let the story play out, without interference. Though the familial nest often comforting and safe, I wanted to see how far I could push characters to search beyond the boundaries of house, and hide the private moments that really allow them to be who they are. The conflicting female bonds are put to the test by the presence of a sexy yet deceptive man. What results is a story of women who, through this stranger, are forced to find courage, to rely on each other, and to define familial values for themselves.

I've brought certain parts of myself to the film, but it's wholly Marielle's story. She's young and naive, negotiating the fear and thrill of first love. She is challenged by the danger in Nick's character, and I've pushed her to resist being dominated by him, and find who really she is. In her youthful journey, I wanted to capture the paradox of confusing lust for love. I wanted to tell the story of a girl who, in the end, makes the choice to continue in her path to adulthood, sadder and certainly wiser, but with the strength of mother and sister behind her.

In a departure from the coming-of-age genre, and in developing the sense of self in womanhood, I am currently writing a comedy-drama TV pilot about the internal life of an imaginative woman. She is set to start a new life abroad with her fiancé, only to spontaneously leave him at the airport, and begin a journey of self-fulfilment. The series will also visualise her heightened thoughts, past experiences, and dreams, that she navigates in parallel to her new life.

BEAUTIFUL IN THE MORNING

Directed by Flavia Casà

ABOUT THE PRODUCTION (500 words)

After completing a BFA at NYU and making a host of award-winning short films, the script for *Beautiful in the Morning* was conceived while Writer/Director Flavia Casà worked as a freelancer on Hollywood films. The story stems from her personal exploration of home: she was born in Paris to an Italian father and Turkish mother, grew up in New York City, and currently lives in London. After university, she decided to return to Europe, reconnect with her roots, and explore the complexities of the home through Marielle, the protagonist of her first feature film.

While pursuing her MA in Cultural Studies in the UK, she worked on the script in a process almost like writing a diary, where little notes about the characters would slowly develop. Through observation, memories, and reinterpretation of direct and indirect events, the story was developed with *Girl with a Pearl Earring* producer, Daria Jovicic. The story arc soon presented three generations of women who, in spite of their similarities, found themselves at odds with each other when a strange man, attractive and dangerous, enters their lives.

The script reached the top 15% of the prestigious Academy Nicholl Fellowship, and Casà and her co-producer started to source funding through attendance at Berlin's famed Berlinale Film Market and crowdfunding. It was a bare-bones production with extensive time spent on casting. Some roles were very challenging to fill, such as the mysterious and psychologically wounded Nick, and the perceptive 4 year-old Ada. For Casà, the casting process was the most important, and finally, when the perfect cast was in place, production began in North London and at Botany Bay on the beautiful wild Kentish coast, south of London.

The biggest challenge with the shoot was having to create the feeling of a large seaside home in the center of a big city. It was achieved by using Casà's apartment for the interiors (some rooms doubled up to give a bigger sense of space). In strategically creating the floorplans for what the house would be like amid the nearby areas the characters frequent, the Script Supervisor and Producers looked for an exterior house that matched the spaces of the interiors. They also made sure that the sea could logically be near the house (even if that was not the case) by shooting downhill going to the beach, and uphill going to the town. The other production challenge was shooting a summer film in the unpredictable British weather, where the main cast had to often swim in freezing temperatures, in what was supposed to be a hot day.

Post production included many test screenings with Producer Gabrielle Kelly to refine and define the story. Once completed, the film screened privately for the London International Motion Picture Awards and received 3 Best Actor Awards for Janine Birkett (*Billy Elliot*), Mark Wingett (*The Bill*), and Jack Loy (portraying Nick). It was also nominated for Best Feature (Flavia Casà), Best Cinematography (Tim Jolly), and Best Music (Aljandro Romero) at the Top Indie Film Awards.

The world premiere of *Beautiful in the Morning* will be in Los Angeles at LA's renowned venue for feature films, the LA Femme International Film Festival, which has showcased the work of women for the past 13 years. It was the first international festival in Hollywood dedicated to women's voices in cinema, and is a vital community of diverse new cinematic voices.

Following the LA screening, *Beautiful in the Morning* will screen twice at the Hackney Picturehouse in London.

BEAUTIFUL IN THE MORNING

Directed by Flavia Casà

ABOUT THE FILMMAKERS

Flavia Casà (Writer / Director / Producer)

Flavia Casà was born in Paris and grew up in New York City where she discovered her passion for visual storytelling through immersion in photography and theatre. A childhood spent traveling to see far flung family members gave her a sense of the world as a diverse, ever changing, and fragile.

Following a BFA in filmmaking from NYU's Tisch School of the Arts, she augmented her university classes with the study of 35mm cinematography at the famed FAMU film school in Prague, and completed an MSC in Cultural Studies at the University of Edinburgh. There, she directed an essay film titled *Walking with Words*, for the Little Sparta Trust.

She has also worked for acclaimed directors Cédric Klapisch and Noah Baumbach. With Alejandro González Iñárritu, she had the honour of working on the Academy Award winning *Birdman*, where she was assistant to Director of Photography, Emmanuel Lubezki, ASC. Through this work, she learned how directors communicate, especially with the cinematographer and how the crew interfaces with each other to tell the powerful stories that touch people around the world.

In her own films, she strives to honour the gestures and small details of the every-day, narratively weaving together the sensibilities of human relationships with their experiences in physical space.

Her first short film *Marmara* (2010), shot in Istanbul, Turkey, was an Official Selection at the Madrid International Film Festival and won Best Foreign Supporting Actor award, as well as a nomination for Best Foreign Short Film. Her NYU-based production *Fragile Forms* (2011), shot on 16mm, was granted the prestigious NYU 2011 Gucci Award for Women in Cinema in Honour of the Jessica Chastain Scholarship.

The film was also broadcast on the Italian channel Teleliguria and on PBS' Shorts Showcase program. *The Solar System* (2012), shot on 35mm, won the Van Gogh Award for Best Drama at the 2013 Amsterdam Film Festival. She also co-wrote, directed, produced, and shot *Untitled By* (2014), shortlisted for the Edinburgh International Film Festival's Short Film Corner.

Gabrielle Kelly (Producer)

Gabrielle Kelly is a screenwriter, producer, film programmer and educator, author of the acclaimed and definitive book on women directors from around the world, *Celluloid Ceiling: Women Film Directors Breaking Through*. She has produced indie and studio films working in New York, Hollywood and most recently in Myanmar and China. As an educator she has taught at film schools including Tisch Asia, NYU's graduate film program in Singapore, UCLA, USC, National Film School of India, VGIK in Russia and has been a mentor at the first ever Sundance Lab in the Middle East. Expert in designing and running screen/media labs she is currently on the screenwriting faculty of the American Film Institute Conservatory in Hollywood and her company Rebel Media works to bring stories from the world, to the world.

Zaferhan Yumru (Consulting Producer)

Zaferhan Yumru has worked in production, sound, and art design for multiple international feature films, documentaries and commercial projects. He has also assisted artists such as Jane Birkin, Madonna, Disclosure, John Malkovich, and Macy Gray in Istanbul and worked as a videographer at New York's *Bullett Magazine* and as Programming Assistant at Discovery Channel, Animal Planet and Discovery. Currently working as the Digital Media Coordinator and Programmer at the Istanbul Independent Film Festival, he founded the successful PR agency Zu in September 2015, partnering up with Uğur Yüksel, who specializes in press & public relations management for film, and arts and culture industries.

Maggie Drahovksa (Assistant Director)

Maggie is a Slovak filmmaker who gained degrees in History and Politics, until she realised film was her passion. She moved to London where she has worked on films as a screenwriter, producer and First AD.

Tim Jolly (Cinematographer)

Tim began his career in London's famed Leicester Square shooting junkets, premieres and promos for all the major studio releases, which saw him work with big name stars such as Daniel Radcliffe, Marion Cotillard, Juliette Binoche and Johnny Depp. However, his real passion lays in storytelling, so taking the skills he learnt during those many years on the red carpet and lighting interviews, he now pursues a successful career as a commercials, promos and drama cinematographer, creating highly cinematic images that resonate on every screen.

Alice Cousins (Production Designer)

A production and costume designer with wide and varied experience designing for feature films, short films, music videos, theatre and commercial film, Cousins studied at the Royal Central School of Speech and Drama in London and has created for spaces such as The National Theatre, The Ovalhouse, Soho Theatre and the World Stage Design Festival. A member of BAFTA, she lives and works in London.

BEAUTIFUL IN THE MORNING

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ABOUT THE CAST

Harriet Rees (“Marielle”)

A recent graduate of The Oxford School of Drama, Harriet has worked on a number of shorts and features. Most recently she played the title role in *Polly*, now screening at film festivals internationally.

Says Rees,

“From the moment I read the script, I felt immediately drawn to Marielle. I loved how human she felt, how flawed and imperfect she is, and I really connected to her struggle to find herself, and her place in the world. Flavia is a wonderfully generous, creative and sensitive director. She enabled me to explore this wonderful piece fully, and was always there to guide and support me. Working on *Beautiful in the Morning* was a dream!”

Janine Birkett (“Nadine”)

Janine has had a varied career as an actor, producer and director in theatre, film, TV, and audio. As a native of the North-East of England, she has appeared in the popular children’s series, *Byker Grove* and played Jenny, mother to the eponymous Billy Elliot in the film directed by Stephen Daldry. She played Marie Colvin in the documentary film, *Under the Wire*, and other films include: *Almost Married* (Ben Cookson), *Poppy Shakespeare* (Benjamin Ross), *Speak Like A Child* (John Acumfrah). TV includes: *Coronation Street*, *Emmerdale*, *Hollyoaks*, *Inspector George Gently* and *Holby City*.

She has performed nationally and internationally in theatre productions and her audio work encompasses over 50 audio books.

Says Birkett:

“It was very freeing to play a character who was seen through the female gaze rather than the usual male perspective. Flavia Casà is an exciting new voice in film. I was immediately taken by her script because of its focus on female characters - all of whom were complex and intriguing. And let's face it, we need more of that.”

Chloe De Burgh (“Adrienne”)

Chloe rained with LAMDA and has a decade of experience in theatre, television, film and commercials. She also enjoys narrating audiobooks for Amazon Audible, creating guided meditations and hypnosis videos, writing, and producing artwork in all its’ forms.

Says De Burgh:

“I knew I wanted to play Adrienne as soon as I read the character breakdown. She was so deliciously flawed and human and good; all tumbled into one. A loving mother in transition with her career, who’s struggling with guilt and selfishness, love, value and infatuation. I just loved the story, its simplicity and honesty. It was so interesting to me that these three strong women were in transition, and the dynamic of all these diverse personalities coming back together for the summer in the matriarchal home after being apart, really drew me in.

One of my favourite parts of this experience was the first read-through, where everyone revealed how they would play their characters we had all imagined and how they would interact with one another. Seeing them translated from the page and come to life through my colleagues was so exciting.

Our writer and director, the insightful Flavia Casà, has wisdom and professionalism far beyond her years. She got us to hang out together in character; shopping, cooking, playing games as a family and this built some lovely layers into our relationships on screen.

Our crew were also amazing. They were remarkably confident, talented, efficient and professional. Making *Beautiful in the Morning* was an extremely special and meaningful time in my life, and one of the most treasured experiences of my career. I’m immensely proud of the production and of everyone who worked so hard together to make this become a reality.

Jack Loy (“Nick”)

Jack is a film and television actor who plays the mysterious stranger Nick in *Beautiful in the Morning*. Jack played a ruthless assassin, in the British gangster film. *King of Crime* and his TV credits include playing returning character Ian Cooke in the BBC1 drama *Doctors*, and a moody bouncer in the hit Channel 4 and Netflix comedy *Chewing Gum*. He has also appeared on popular television comedy shows internationally, including in India and Nigeria. Most recently he starred as the American hero in a groundbreaking five-part film series to launch the Audi Q8.

Says Loy:

“‘Nick’ has been my most challenging film role to date. Flavia has created a complex character whose origins and motives are far from transparent. Bringing Nick to life was a real privilege.”

Mark Wingett (“Roland”)

Wingett’s career began after being “spotted” in The National Youth Theatres’ production of Peter Tersons *England My Own* in 1978. He auditioned for, and won a part in the The Who’s cult feature film *Quadrophenia*. Although he always intended to return to School and later go to Drama School, other roles quickly came his way. He toured with the play *Class Enemy* from the Oxford Playhouse, did his first couple of TV series *The Ravelled Thread*, (Fox) and did his second film role in *Breaking Glass*-all within eighteen months. He never did go back to school.

Over the next few years as a jobbing actor, he performed many different roles in TV, theatre and film. It was while he was in Tony Marchants Falkland War play *Welcome Home* he auditioned for a character named “Jim Carver” in a one-off TV play *Woodentop*. This would later turn into the long running cop drama, *The Bill*.

Since leaving *The Bill* he has worked on *EastEnders*, two series of *Missing* has been in the West End Show *Tom, Dick and Harry*, toured nationally in *Run for Your Wife* played a Geordie in Trevor Wood’s and Ed Waugh’s dark political comedy *Maggie’s End*, and has appeared in the feature films *Snow White and The Huntsman*, *Intruders*, *Dom Hemingway*, *Mr Turner*, *Far From The Madding Crowd*, *A Reason To Leave*, *King of Crime*. He is also a player in *The Dark Ditties Presents* series on Amazon Prime.

Says Wingett:

“What attracted me about *Beautiful In The Morning* was the fabulously subtle script.

Three women at a turning point in their lives and their relationships with their respective partners. The story of a first love, of a marriage disintegrating and of an old love rekindled. A story of a stranger taking advantage. The story of a coming of age. A story of family.

Filming was challenging, not least the weather which was cold and god-awful. But Flavia had assembled a fabulous crew and we all jollied along. As a director, Flavia has a depth of perception that really helped ground our characters. Her directing is meticulous and her acting notes really got to the heart of the issues.

Daniel Knight (“Hugo”)

Knight recently completed filming on *Pose* alongside Naomi Battrick and John Nolan, the feature film *Beautiful in the Morning* opposite Mark Wingett, and was part of the 2017 BAFTA winning short film *Home*. Prior to this he played a recurring guest role in *Emmerdale* (ITV) as a Drugs Counsellor, he features in Series One of *Relationship*, has appeared in the dramadocs *Combat Trains* (History Channel) and *London’s Lost Graveyard* (Channel 4) and has been nominated for Best Actor for his comic role in the short film *Fish Happens*.

Says Knight:

“The script is what initially drew me into the project. As an actor it was fascinating to play Hugo who comes into the narrative as quite an outsider to the three main women. He has to respond to not only how his estranged wife is acting, but to how all three women have been mesmerised by a handsome outsider and how their responses are twisting not only their perspectives on their individual dreams but also on their relationships with one another.

On set, it was inspiring to work with Flavia, the writer and director, as she had such a clear and defined image of what she wanted to achieve. Working with such an incredible cast was an absolute treat - not only with the extremely talented younger members, but also alongside such experienced and recognisable screen actors like Mark Wingett.

TECHNICAL DETAIL

SHOOTING FORMAT: 4K, 24fps
EXHIBITION FORMAT: 2K DCP
CAMERAS & LENSES USED: CANON C300, 35mm lenses
FINAL SOUND: STERO
RUNTIME: 83 minutes
COLOR OR B/W: COLOUR

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