

SHUTTLECOCK

(Director's Cut)



MEDIA INQUIRIES:

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SHUTTLECOCK (DIRECTOR'S CUT): SYNOPSIS

At the memorial for his father, WWII hero Major James Prentis (Alan Bates), John (Lambert Wilson) confesses a dark family secret to his own son which he has harbored for over twenty years. A very British suspense drama, the likes of which have become wildly popular with American audiences (ie Tinker Tailor Soldier Spy), SHUTTLECOCK (Director's Cut) spans three generations to weave a classic story about the complex nature of heroism, betrayal, and father-son relationships.



NOTES

A cinematic resurrection of a long-forgotten Alan Bates movie entitled SHUTTLECOCK, which was based on a Graham Swift novel, the new 2020 feature reunites director Andrew Piddington, producer Graham Leader, its key stars and introduces the striking David Oakes (The Borgias). Over two decades after the original production, everyone joined forces in London with the aim to shoot a completely new layer of the narrative. This would be integrated into the original film to tell a multi-generational saga of secrets and betrayal, revelation and redemption. SHUTTLECOCK (Director's Cut) is a unique cinematic experiment, reuniting the same actors, 25 years older, to play their same characters within the updated story.

SHUTTLECOCK (Director's Cut) is a Sealion Films production in association with Gigantic Pictures and Minerva Productions and runs 105 minutes.

SHUTTLECOCK (Director's Cut): Resurrection of an Unseen Alan Bates Film

Rarely do filmmakers resurrect a beloved project, let alone succeed in resuscitating an independent film unseen since 1991, when it opened the San Sebastian Film Festival to a standing ovation. However, Graham Leader and Andrew Piddington had never accepted the fate of their unfinished suspense-drama, starring the late Alan Bates as a WWII secret agent, and they pledged to complete the film as and when it became feasible.

Today, Leader, whose credits include the Oscar-nominated *IN THE BEDROOM*, can recount how the project imploded numerous times; was compromised, and fell apart financially as in the early 90s when Britain's Channel Four, a key funder, changed leadership, and when, in 2008, the funding suddenly vanished along with the real estate market in the credit crisis.

The film collected dust until recent years, when the filmmakers returned to the script but, this time, the project was spearheaded by its new executive producer, the NYC attorney Jonathan Gray, longtime counsel to producer Leader.

It took a year to acquire the outstanding rights to the original film, held by entities in France and the UK. Then, in 2013, a teaser was cut from the original film which persuaded 3 private investors to finance production of the new scenes in London and the re-edit in NY.

Apart from Alan Bates, who sadly died in 2003, the same cast were reunited to shoot the new sequences that now make *SHUTTLECOCK (Director's Cut)* the film its creators had always envisioned: a gripping, three-generational father-son saga that mines the nature of heroism, cowardice, truth and betrayal.

The new footage has been seamlessly interwoven into a film that covers 1944 – 1986, cutting back and forth between the action of WWII, a Lisbon asylum and the Major's London club where, post-memorial, his son confronts his grandson with a revelatory truth.

Alan Bates – the MAJOR, with a heroic past but murky present. Lambert Wilson - PRENTIS, his insecure, obsessively inquisitive son. David Oakes – MARTIN, his adoring, protective grandson. And Kenneth Haigh – DR QUINN, friend or fiend....

SHUTTLECOCK (Director's Cut) will be released in 2020, where, after nearly 30 years, it will finally receive its World Premiere, fulfilling a promise Leader made to Bates shortly before his death.

DIRECTOR STATEMENT FROM ANDREW PIDDINGTON

The project we started nearly three decades ago was never finalized in its cinematic or psychological journey. While, in a literal sense, the film was completed, and, in fact, selected to open the San Sebastian Film Festival, it remained dramatically incomplete.

We ran out of money during the original production and had to make compromises, which left gaping holes. This always deeply troubled me.

Alan Bates was a great supporter of the film, considering it among his best work. When he died, Graham and I were inspired to do a redux, re-write it, set it later, hit re-set and create a new emotional framework for the film – beginning with an estranged family coming together after years apart to mourn the death of a patriarch and fallen war hero.

That was our starting point, to open the film in 1986, and from there go back and forth in time to explore events which destroyed the family and pushed a son to the edge of madness.

To be able to return to an incomplete film and add layers of context that deepen a story is a director's dream. And to reflect that context across three timelines was fascinating. As the mystery unfolds, each timeline begins to overlap: the film's reality (1986), the period when everything unravels (1962), and the flashbacks to WW2 (1944), when events occur that impact everyone for the next 40 years. These overlapping time periods meld into one in the mind of Prentis as he obsessively burrows into his father's past.

We brought the same actors back, and they're all playing their characters – nearly three decades later – in the same story.

To get the same actors standing alongside their younger selves is a unique psychological opportunity. You already have an intrinsic history etched in people's faces. There's no extraneous make-up involved. With age, hopefully, comes the revelation of wisdom. When they refer to events in the past, they are referring to real events. They are informing the characters with their own lives.

The one thing that comes remotely close and was our inspiration to do this was that wonderful moment in *GODFATHER 3*, when Al Pacino suddenly becomes possessed with demons and sees himself as a younger person. Coppola cuts back to 1972 and the first *GODFATHER* movie and we see the young Pacino dancing with his Sicilian wife. And that extreme contrast of age and experience is just poles apart from what they should have created with their lives. And you see a whole chasm of regret.

SHUTTLECOCK (Director's Cut) is a combination of an American narrative, if you like, with the sympathy of a European cinematic eye. It's a combination I find extremely satisfying.

David Oakes, the newcomer, is the same age Lambert Wilson was when we made the original film, which is perfect for the story since they are playing father and son. And David gives a very interesting performance, slightly in awe of everything and everyone, which comes across as a fragile attempt to understand the situation presented in the film. Ironically, Lambert is now the same age as Alan was when we originally filmed. The symmetry serves the characters and story impeccably.

If you get the casting right in a film, the movie is secure. I always knew, before moving in to our second round of production, that the performances would be very solid. What's fascinating as a filmmaker is that the style and sense of place are also seamlessly intertwined with the film that was shot in 1991.

The integrity of the movie is absolutely secure, right across the age, and I'm very thankful I had such good actors to give me that.

Edinburgh, September 2020.



CAST

Major James Prentis
John Prentis
Adult Martin Prentis
Doctor Quinn
Marian Prentis
Fizz
Young Martin Prentis
Eddie
Beatrice Carnot
Allyse
Eleanor
Eric
Philippe Carnot
Ana (The Maid)
German Officer

ALAN BATES
LAMBERT WILSON
DAVID OAKES
KENNETH HAIGH
JILL MEAGER
ARTHUR COX
GREG CHISHOLM
JOHN CASSADY
BEATRICE BUCHOLZ
MAUD JUREZ
JASMINE HYDE
JOAO PERRY
FERNANDO CASTELO
LUIZA BARBOSA
DIRK BEAUCHAM



FILMMAKERS

Directed by	ANDREW PIDDINGTON
Screenplay by	TIM ROSE PRICE ANDREW PIDDINGTON
Based on the Novel "Shuttlecock" by	GRAHAM SWIFT
Produced by	GRAHAM LEADER
Executive Producers	CHRISTIAN ARDAN JONATHAN GRAY BRIAN DEVINE ANNE O'SHEA BRIAN QUATTRINI
Cinematography	DENIS LENOIR A.F.C. ROGER EATON
Production Design	MAURICE CAIN JAN WALKER
Costume Design	ANNA DE LAUGARDIERE SHARON LONG
Sound Mixer	NIGEL ALBERMANICHE
Editing	JON COSTELLOE JOEL PLOTCH
Supervising Sound Editor	BRIAN LANGMAN
Foley Editor	MATTHEW HAASCH
Sound Effects Editor	RANDY MATUSZEWSKI
Original Music by	BARRY ADAMSON
Original Song Composed by	JOHN PETERSEN