



NEVER APOLOGIZE

Directed by Mike Kaplan
Produced by Mike Kaplan and Malcolm McDowell
Featuring Malcolm McDowell

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Synopsis

Originally presented at the Cannes Film Festival, **Never Apologize**, the documentary of Malcolm McDowell's celebration of the award-winning director, critic, essayist and anarchist Lindsay Anderson and their times and colleagues is a unique hybrid of film, theatre and literature. Evolving from the charismatic McDowell's one-man monologue given at the Edinburgh Film Festival, director Mike Kaplan intercuts the actor's reminiscences of his friend and mentor with a wealth of archive material to provide a fascinating portrait of a complex individual and the social, cultural and political climate in which he lived and worked.



Introduction

Never Apologize, the documentary of Malcolm McDowell's celebration of Lindsay Anderson, their times and their colleagues, is a unique hybrid of film, theatre and literature.

Anderson, the award-winning director, critic, essayist and anarchist, cast McDowell in his first starring role as the rebellious "Mick Travis," in his film, *IF...*, winner of the Palm D'Or, Cannes (1968). Their working relationship continued through five additional film and theatre productions spanning several decades, including *O Lucky Man!* (Cannes, 1972) and *Britannia Hospital* (Cannes, 1982).

McDowell: "Lindsay definitely changed me forever. This film is an evocation of his life and also signifies an era of intellectual movement in England."

Directed by Mike Kaplan, whose friendship with McDowell began on Stanley Kubrick's *A Clockwork Orange* and who produced Anderson's last feature film, *The Whales of August* (Cannes, 1987), *Never Apologize* combines McDowell's personal reminiscences with his readings of pieces written by and about his friend and mentor. These are brought to life by the actor's often hilarious and moving embodiment of not only the provocative Anderson, but also the notables in their circle, including Alan Bates, Bette Davis, John Ford, John Gielgud, Lillian Gish, Richard Harris, Laurence Olivier and Rachel Roberts. We visit a group of colourful personalities and witness the cultural, social and political climate of the period.

Never Apologize had its world premiere as an official selection at the 2007 Cannes Film Festival (all of Anderson's feature films were presented at Cannes, which he first attended as a critic). Its first incarnation was as a theatrical evening to help commemorate the 10th anniversary of Anderson's passing at the Edinburgh Festival in 2004 and was subsequently performed at the National Theatre, London. In transforming *Never Apologize* to film, the challenge was to maintain the impact of McDowell's live magnetism so that the cinema experience would be as potent as being with him at Edinburgh's Traverse Theatre or the National's Cottesloe Stage.

The material McDowell and Kaplan drew upon was rich and varied. Lindsay Anderson was a combative filmmaker, a trenchant critic and generous friend, so his published writings of John Ford, Lillian Gish, Bette Davis and Rachel Roberts were insightful and bristling; his diary entries about Richard Harris during the filming of *This Sporting Life* (1966, Oscar nominee, "Best Actor") revealed a tragic vulnerability; the entries of the final scenes of *O Lucky Man!* showed his vanity and fears; and his description of the World Trade Centre had a startling prescience.

And then there was the title letter to Alan Bates, in which the apology evolves into a diatribe about his career and the state of society. The letter was only discovered in the show's formative stages, in Scotland, at the University of Stirling, where the Lindsay Anderson Archives are held.

When McDowell and Kaplan first discussed the material around McDowell's dining room table, they knew that the luncheon hosted by director Clive Donner and his designer wife Jocelyn Rickards had to be included. Both had been guests at that explosive afternoon and over the years it had taken on a surreal stature. McDowell



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sets the scene, first as the jovial, then the astonished raconteur, before transforming into Anderson at his most complex – acerbic, sardonic, defensive, playful, painful.

Equally important were McDowell's memories of the man who changed his life. All of his friends know McDowell as a consummate storyteller and mimic. As he recounted his many stories in full throttle, Kaplan took extensive notes to prepare the roadmap that McDowell would more or less follow. An organization emerged, with key lines and phrases highlighted between the written pieces.

Kaplan: "It became apparent from the beginning that this could be both a tour-de-force and an absorbing entertainment. Malcolm conveys a wide range of emotions from his first diplomatic teasing with Lindsay at the auditions for *IF...* through the heart wrenching scenes at John Ford's bedside and at the site of Lindsay's passing in France. There was a genuine dramatic arc amid the laughs and cries. And his uncanny impressions are delivered with gusto and relish. The audience expects a one-man show; it becomes an inside look at an all-star extravaganza."

Eighteen months after the London shows, McDowell offered to do a benefit performance for the Ojai Film Festival (California), which he had long supported. He called Kaplan.

One of the perks of doing the benefit was having it properly recorded. There had been videos from Edinburgh and London but from a static bird's eye angle.

Thanks to Peter Crane, a local Ojai entrepreneur, Kaplan found himself with five cameras at his disposal. He gave the crew the single-camera videos to familiarize them with the blocking and McDowell's movements. Cameras were placed on either side of the stage, one in front; one backstage. The last watched from the rear, the bird's eye shot.

Halfway through *Never Apologize*, McDowell describes the scene in a London screening room with Anderson, composer Alan Price and producer Michael Medwin. They are looking for cuts in *O Lucky Man!* Warner Bros. has refused to release the film at its nearly three-hour length. By accident, the projectionist jumps from reel 8 to reel 10. For Malcolm, it's a great cut, knowing it will satisfy the studio's demands. Lindsay balks vociferously then reluctantly agrees.

Five years later, Lindsay bamboozles Warner Bros. into restoring reel 9, but the Negative has been lost and when the dupe negative is printed, reel 9 looks a little grainy, unlike the rest of the film.

Lindsay, however, loves the difference in texture. He tells Malcolm, "ART IS SOMETIMES A HAPPY ACCIDENT." This emerged as the motto for *Never Apologize*.

Looking at the rough footage, Kaplan knew that McDowell's electric performance before the sold-out audience had been sufficiently captured. But there were some challenges – not all of the cameras were working all the time; several sequences were covered by only one angle and the static bird's eye camera, which might have been useful for transitions, was blank. There had been no budget for video monitors.



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With the exception of the Richard Harris-Rachel Roberts clip from *This Sporting Life*, McDowell is either seen or heard throughout the film's 1 hour, 52 minute length. Actor and cinema audience are never separated, while the theatre audience retains a strong presence through their responses.

Visuals had to be added but not overused. Kaplan didn't want to trick up the film with anything that would distract from the performance, so the 200 images and graphics that were eventually chosen had to be organically incorporated.

For McDowell, Anderson was always the powerful professor, a teacher as much as a dedicated artist. We discover through him, the fascination of Lindsay Anderson – gifted, grumbling and giving – “in some of his sins and most of his graces” – (to steal from J.P. Donleavy, whose classic novel, *The Ginger Man*, Anderson once wanted to film.) Finally, as *Never Apologize* closes, we hear Lindsay Anderson's warm rendition of “Red River Valley” from John Ford's *The Grapes of Wrath*. It blends into the image of Lindsay visiting Ford's Monument Valley before dissolving into Lindsay and Malcolm smiling together in Russia.

“Perhaps one will feel” says Kaplan, “the emotional bonding of fathers and sons...of Ford and Lindsay... of Lindsay and Malcolm.”

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“NEVER APOLOGIZE
IT'S A SIGN OF WEAKNESS”
–John Wayne in John Ford's
She Wore A Yellow Ribbon



Lindsay Anderson

One of the most dissident and individual voices in British film and theatre, Lindsay Anderson was born in Bangalore, India, where his father, a Scottish Major-General was posted. He was educated at Cheltenham College (the setting of *IF...*), Wadham College, Oxford (where he was a classical scholar) and served in the King's Royal Rifle Corps during World War 2.

His interest in film began in the late '40s when he became an editor of the iconoclastic and influential film magazine, *Sequence*, while frequently contributing to England's major publications. With his friends Karel Reisz and Tony Richardson, he founded the FREE CINEMA movement which asserted that audiences and critics had to provide a personal response to film – then a revolutionary idea. The essays he wrote during this period established him as a trenchant, authoritative figure and throughout his life, he continued to speak his mind on many issues, making his opinions both feared and esteemed.

Through a chance meeting with Lois Sutcliffe, a film society enthusiast who became a lifelong friend, he was offered his first opportunity to make films. Her husband was an industrialist in Wakefield, Yorkshire, who wanted an intelligent documentary made about his company. *Meet the Pioneers* led to *Thursday's Children*, a gentle study of the education of deaf children, winning Anderson an Academy Award in the Short Subject category, and *Every Day Except Christmas*, his portrait of the Covent Garden Market, won the Grand Prize at the Venice Film Festival.

His first feature film, *This Sporting Life*, from the novel by David Storey, was the most passionate of the British "New Wave – Kitchen Sink" dramas that were dominating the international film scene. Richard Harris and Rachel Roberts received Best Acting Oscar nominations for their emotionally complex performances and the film began a remarkable collaboration between Anderson and Storey with his staging of nine Storey plays, including the award-winning *Home*, *The Contractor* and *The Changing Room*.

Anderson had established himself as "a man of the theatre" as an associate director at the adventurous Royal Court Theatre, where the most interesting and controversial plays were presented (Beckett, John Osborne, John Arden, Christopher Logue) – and where Anderson's productions featured Peter O'Toole, Albert Finney and Tom Courtenay in their first leading roles... (*The Long*, *The Short and The Tall*; *Billy Liar*; *Sgt. Musgrave's Dance*).

1968 was a year of worldwide political upheaval. *IF...*, Anderson's satiric/sardonic drama set at a traditional public school was a microcosm of the British class system. Written by David Sherwin, it became part of the zeitgeist, won the Palm D'Or at the Cannes Film Festival, and firmly established Anderson as a director of international prominence. *IF...* also introduced Malcolm McDowell to film audiences, became Anderson's most commercial film and began the "Mick Travis" trilogy about British culture.

O Lucky Man!, based on McDowell's idea, was the second film in the trilogy, with "Mick" emerging as a Candide-like figure encountering perils and politics on the road of life. The three-hour epic had a profound effect on many audiences. Ralph Richardson, Helen Mirren and Rachel Roberts co-starred along with a stunning song



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score by Alan Price. McDowell played “Mick Travis” for the last time in Britannia Hospital, where Britain’s follies took the form of a chaotic hospital. The metaphor was ingenious; the response incendiary, as the film bucked the patriotism surrounding the Falklands War.

Anderson continued with: *In Celebration*, his film of the David Storey play with Alan Bates, Brian Cox and the original cast; *The Bed Before Yesterday*, a romantic farce by Ben Travers which alternated with *The Seagull* in an Anderson formed repertory company; another controversy with *The Old Crowd*, by Alan Bennett; *Is That All There Is?*, his autobiographical documentary, and *Encountering John Ford*, his analysis of his favourite director and arguably the best book written by one filmmaker about another.

His final and first American-based film, *The Whales of August*, by David Berry, brought all of his movie knowledge to bear in a poignant elegy, with a legendary cast headed by Lillian Gish, Bette Davis, Vincent Price, Harry Carey, Jr. and Ann Sothorn, and shot near John Ford’s Maine birthplace. Like all of his films, it premiered in Cannes, this time before the Prince and Princess of Wales. In Tokyo, it played for a year and a half.

Too original to be a favourite of fashion; too outspoken to be universally liked, Lindsay Anderson’s brilliance manifested itself in an imperious, demanding, difficult, caring, concerned, compassionate man. His wide circle of friends saw both sides and in his double memoir, *Mainly About Lindsay Anderson*, Gavin Lambert wrote perceptively of that duality. Clive Donner said he was the oldest “enfant terrible.” Jocelyn Herbert, his close associate and the most important production designer in Britain, would have numerous rows during their many collaborations. Often she would leave, vowing never to return – but she did, and when asked why, simply said, “Lindsay is a great artist.”



Malcolm McDowell

Arguably amongst the most dynamic and inventive of world-class actors, yet one also capable of immense charm, humour and poignancy, Malcolm McDowell has created a gallery of iconographic characters since catapulting to the screen as “Mick Travis”, the rebellious upperclassman, in Lindsay Anderson’s prize-winning sensation, *IF...*

His place in movie history was subsequently secured when Stanley Kubrick finally found the actor he was searching for to play the gleefully amoral “Alex” in *A Clockwork Orange*; when McDowell conceived the idea for the further adventures of “Mick Travis” in Anderson’s comedic epic *O Lucky Man!*; when he wooed Mary Steenburgen and defeated “Jack the Ripper” as the romantically inquisitive H.G. Welles in Nicholas Meyer’s *Time After Time*; when he destroyed “Capt. Kirk” in *Star Trek: Generations*, and when he pranced and parried as narcissistic ballet impresario “Alberto Antonelli” in Robert Altman’s *The Company*.

Those legendary roles have endured with legions of filmgoers while other adherents have been won over by: his compellingly sinister Caligula; his compulsive *Gangster No. 1*, in which he created a character both on screen and through nuanced voice-over; his complex villain who taunts Clive Owen and traumatizes Jonathan Rhys Meyers in Mike Hodges’ neo-noir *I’ll Sleep When I’m Dead* and his conflicted “Yurovsky”, who carries out the murder of the Romanovs in Karen Chakhnazarov’s *Assassin of the Tsar*. For the latter, The New York Times said, ‘Not since reaching his mature years has McDowell given such a fine, strong, crafty performance. It is acted with immense skill.’

McDowell most recently starred as "Dr. Samuel Loomis" in Rob Zombie's reinvention of *Halloween*, which shattered all box office records for the Labor Day weekend. His 100 feature film credits include: *My Life So Far*; *Royal Flash*; *Cat People*; *Tank Girl*; *Hugo Pool*; *Figures in a Landscape* and *Long Ago Tomorrow*. Also, the brilliant literary editor Maxwell Perkins in Martin Ritt’s *Cross Creek*; the Chaplin-esque studio boss in Blake Edwards’ *Sunset* and the final incarnation of “Mick Travis” in *Britannia Hospital*, the third film in Anderson’s trilogy.

On television, he made his starring debut opposite Laurence Olivier, Alan Bates and Helen Mirren in Harold Pinter’s *The Collection*, directed by Michael Apted. Later television was highlighted by the influential British mini-series, *Our Friends from the North*, with Daniel Craig and Gina McKee, and most recently, as the agency head in the hit HBO series, *Entourage*.

For PBS, he committed to film his acclaimed “Jimmy Porter” in the Roundabout Theatre production of John Osborne’s *Look Back in Anger*. On the New York stage, he received raves for the American premiere of David Storey’s *In Celebration* at the Manhattan Theater Club, directed by Lindsay Anderson, and for Oscar-winner Ronald Harwood’s *Another Time* at The American Jewish Theatre. In Los Angeles, he and Swoozie Kurtz headlined *Hunting Cockroaches* at the Mark Taper Forum, directed by Arthur Penn. In London, he brought new life to the title character in Joe Orton’s *Entertaining Mr. Sloan*, opposite Beryl Reid at the Royal Court, later transferring to the West End, and he undertook the Cary Grant role in *Philip Barrie’s Holiday*, opposite Mary Steenburgen, at the Old Vic, again under Anderson’s direction.



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Among McDowell's latest films are David Grieco's Russian-made *Evilenko*, Paul Weitz' *In Good Company*, and Tamar Simon Hoffs' *Red Roses and Petrol*. He also created a lot of attention for his three-episode role in the hit TV series, *Heroes*. Future projects include Abraham Polonsky's adaptation of the Thomas Mann novella, *Mario and the Magician*, to be directed by Mike Hodges.

McDowell was born in Leeds, England and acted in several British repertory companies before joining the Royal Shakespeare Company. Shortly thereafter, he began his film career with *IF...*

The Film Society of Lincoln Centre, The American Cinematheque, The Deauville Festival, England's National Museum of Film, Television and Photography, and the Australian Cinematheque have all accorded him major retrospectives. He is married to painter – photographer Kelley Kuhr and is the father of actress Lilly McDowell, director Charlie McDowell and the recently arrived Beckett Taylor McDowell and Finnian Anderson McDowell.



Mike Kaplan

Mike Kaplan introduced Lindsay Anderson to Lillian Gish nearly twenty years before producing *The Whales of August*, sensing that Anderson would respond to his dream project of presenting the transcendent actress to a new audience. With its other legendary actors – Bette Davis, Vincent Price and Ann Sothern – Anderson’s last film was cited as “One of the Best of the Century” by The New York Times and premiered at the Cannes Film Festival before the Prince and Princess of Wales. (Anderson insisted that Kaplan direct one scene with Gish in the film).

At the prompting of Malcolm McDowell, he first worked with Anderson on the release of *O Lucky Man!*, having met the actor as Stanley Kubrick’s marketing executive for *A Clockwork Orange*. With wide-ranging experience in the creative areas of production, marketing and distribution, Kaplan has also had close associations with directors Robert Altman (*A Wedding, Kansas City, Vincent & Theo*), Hal Ashby (*Lookin' To Get Out, Let's Spend the Night Together*), Mike Hodges (*Get Carter, Croupier*), Alan Rudolph (*Welcome to L.A., Trouble in Mind*), Abraham Polonsky (*Tell Them Willie Boy is Here*) and Barbet Schroeder (*The Valley – obscured by clouds, Maitresse*).

He produced and directed with John Door, the feature-length documentary, *Luck, Trust & Ketchup: Robert Altman in Carver Country*, filmed during the production of *Short Cuts*, for which he was also associate producer. That film was the first time Altman allowed a camera to record his shooting process. His work-in progress documentary, *Ann Sothern: The Sharpest Girl in Town* opened the Sothern retrospective at the Museum of Modern Art in New York..

In 2003, Kaplan produced Mike Hodges’ neo-noir thriller *I’ll Sleep When I’m Dead*, starring Clive Owen, Charlotte Rampling, Jonathan Rhys Meyers and McDowell. As an actor, he has appeared in *The Player, Buffalo Bill and the Indians, Choose Me* and *Welcome to L.A.*

Among his award-winning film campaigns is “The Ultimate Trip”/ StarChild image for Kubrick’s 2001: *A Space Odyssey* and the posters for *Welcome to L.A* and Maximilian Schell’s *Marlene*, both recipients of Hollywood Reporter Key Art awards. The first of the eight designs with British airbrush artist Philip Castle – *A Clockwork Orange* – was named the all-time best movie poster in the public poll conducted by England’s Odeon Cinema circuit.

An avid collector of vintage movie posters, Kaplan curated “Presenting Barbara Stanwyck” for the Academy of Motion Picture Arts and Sciences’ Centennial Tribute to the actress, in what was the largest exhibit of film posters devoted to a major film figure. His exhibit, “Hollywood Worldwide,” is on permanent display at the Gallery of Film Poster Art, Cal State University, Northridge.

Marrio and the Magician, from the novella by Thomas Mann and Abraham Polonsky’s legendary screenplay, is Kaplan’s next project. Malcolm McDowell will play “The Magician”; Jonathan Rhys Meyers will star as “Mario.” It will be directed by Mike Hodges – *MARIO* is his favourite literary work. Polonsky’s masterpiece, *Force of Evil*, was first championed by Lindsay Anderson in *Sequence*.



The Colleagues

Bette Davis – Arguably the greatest actress of Hollywood’s Golden Age: *Of Human Bondage*; *Jezebel*; *Dangerous*; *Now, Voyager*; *Dark Victory*; *The Little Foxes*; *The Letter*; *The Star*; *All About Eve*; *Whatever Happened to Baby Jane?*; *Hush, Hush Sweet Charlotte*; *The Whales of August*. In signing an *All About Eve* poster, she changed her signature line from that film to read, “It’s Always a Bumpy Night!”

John Ford – The poet of the cinema and the subject of *About John Ford*, Lindsay Anderson’s analysis of his favourite director. Ford’s films: *The Informer*, *The Grapes of Wrath*, *How Green Was My Valley*, *The Quiet Man* –all Best Director Oscar-winners. Also, *Arrowsmith*, *Young Mr. Lincoln*, *My Darling Clementine*, *She Wore a Yellow Ribbon*, *Mogambo*, *The Searchers*, *The Man Who Shot Liberty Valance*, *They Were Expendable* (Anderson’s favourite) – and over 100 other titles.

Sir John Gielgud – Along with Laurence Olivier, Ralph Richardson and Michael Redgrave, Gielgud was one of the four acting knights who made their mark on stage and film for five decades. Gielgud and Richardson scored a resounding success in Lindsay Anderson’s production of David Storey’s *Home* in London and on Broadway, and later acted with Anderson as one of the Oxford dons in Hugh Hudson’s Oscar-winning *Chariots of Fire*. The winner of every stage and film award, he appeared with McDowell in the notorious *Caligula*.

Lillian Gish – The First Lady of Film: *The Birth of a Nation*, *Orphans of the Storm*, *Way Down East*, *Intolerance*, *Romola*, *Broken Blossoms*, *The Wind*, *The Scarlet Letter*, *The White Sister*, *Duel In the Sun*, *Night of the Hunter*, *A Wedding*, *The Whales of August*. Gish’s favourite leading man was John Gielgud. She played ‘Ophelia’ to his ‘Hamlet’ in their legendary 1933 Broadway production.

Richard Harris - Disappointed at not being able to become a professional rugby player because of an early bout with tuberculosis, Harris achieved stardom as the tough, ambitious, angry young rugby athlete in *This Sporting Life*, winning an Oscar nomination and the Best Actor prize at Cannes. The collaboration with Anderson seemed destined for further accomplishments, including a film of J.P. Donleavy’s *The Ginger Man*, which Harris played to great acclaim in London, but his fiery temperament and Anderson’s turbulent feelings wouldn’t jell. Harris went on to star in: *Camelot*, *Hawaii*, *Gladiator*, *Unforgiven*, *A Man Called Horse* and its sequels, the first two Harry Potters and *The Field* (his second Oscar nomination).

Jocelyn Herbert – Theatrical production designer who revolutionized the look of the British stage with her elegant simplicity and a spare poetic aesthetic that respected the work of writers and directors. At the Royal Court Theatre, headed by George Devine, their visionary productions included plays by Ionesco, Osborne, Arnold Wesker, and Samuel Beckett, who became her closest friend in England. Despite their confrontations, she was one of Anderson’s key artistic collaborators and sounding boards, designing nearly all of his stage and screen works. She also worked extensively with Tony Richardson (Tom Jones), John Dexter (Mahagonny) and Karel Reisz (Isadora) in theatre, film and opera. An imposing figure and a bastion of integrity, she was the daughter of noted British writer and humorist, Sir A.J. Herbert. At an academic seminar about Greek drama held at the Getty, she was introduced as “the one person who knew the proper way of designing Greek theatre.” Jocelyn, then 84, responded, “There isn’t a proper way of designing Greek theatre, just as there isn’t a proper way of making love.”



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The Oliviers – Laurence Olivier was universally hailed as “the world’s greatest actor.” McDowell starred with Olivier, Alan Bates and Helen Mirren in Michael Apted’s television film of Harold Pinter’s *The Collection*. McDowell: “Larry in full force made my hair stand on end.” Although Anderson never worked with Olivier, he admired Lady Olivier, Joan Plowright, who starred in his Lryic Theater Company season of the *The Seagull* and *The Bed Before Yesterday*, and as union boss “Phyllis Grimshaw” in his satiric, *Britannia Hospital*. Her Tony award winning performance in *A Taste of Honey* was followed by her film work in *The Entertainer*, *Equus*, *Enchanted April*, *Tea with Mussolini* and currently, *Mrs. Palfry at the Claremont*.

Alan Price – The versatile Geordie rock’n roll star, singersongwriter and film and theatre composer became a member of Anderson’s creative circle with *O Lucky Man!* in which Price performed his song score on screen, as both a character and a Greek chorus commenting on McDowell’s epic adventures. The keyboardist and arranger of the legendary rock group “The Animals,” Price’s hits with the group, with his own band and with the equally talented Georgie Fame, include: “The House of the Rising Sun,” “I Put A Spell On You,” “Rosetta,” “Simon Smith and the Amazing Dancing Bear,” and “The Jarrow Song,” from his seminal album, “Between Today and Yesterday.” Price composed the music for Anderson’s theatre productions, beginning with *Home*, and the scores to *Britannia Hospital*, *The Whales of August* and *Is That All There Is?*, Anderson’s biographical documentary.

Rachel Roberts – The volatile Welsh actress came to international prominence for her searing performance in Anderson’s *This Sporting Life*, for which she was Oscar-nominated as Best Actress. She won her second British Academy Award as “Mrs. Hammond,” having previously been honored for Karel Reisz’ *Saturday Night and Sunday Morning*. One of Lindsay’s close friends through much of her stormy life, she also was a major character in *O Lucky Man!*, *Britannia Hospital* and his controversial television play, *The Old Crowd*, written by Alan Bennett. She starred in *A Flea In Her Ear*, when married to Rex Harrison, *Murder on the Orient Express*, *Picnic at Hanging Rock*, Clive Donner’s *Charlie Chan* and the *Curse of the Dragon Queen* and received a third BAFTA for Supporting Actress for John Schlesinger’s *Yanks*. Her friends were devastated to learn she committed suicide at age 53.

David Sherwin – Screenwriter of Anderson’s trilogy of British culture – *IF...*, *O Lucky Man!* and *Britannia Hospital* and uncredited writer on Schlesinger’s *Sunday, Bloody Sunday*. His often hilarious memoir, “*Going Mad In Hollywood*,” largely recounts his working relationship with Lindsay. Current project: a stage musical of *O Lucky Man!* which he is adapting with Alan Price.

David Storey - Major British playwright and author whose works include *Home*, with Gielgud & Richardson, *Life Class* with Alan Bates, *In Celebration* with Bates and then McDowell, *The Changing Room*, *The Contractor*, *The Farm*, *Early Days*. His nine plays directed by Lindsay Anderson represent one of the most artistically successful writer-director collaborations of 20th Century theatre. Anderson’s first feature film, *This Sporting Life*, was adapted by Storey from his novel to international acclaim.

Ben Travers – British playwright most famous for his farces, especially the 9 Aldwych Theatre farces of the 1920s and ’30s, including *Rookery Nook*, *A Cuckoo in the Nest*, and *Banana Ridge*, all of which were filmed. In 1975, at age 86, he wrote *The Bed Before Yesterday*, his first romantic farce in many years. Lindsay Anderson directed the comedy about a sexually aroused widow to great success in a repertory



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arrangement with his splendid production of *The Seagull*. The cast for both plays included Helen Mirren and Joan Plowright. Lindsay rose to the occasion at the famous critics' luncheon for Travers on his 93rd birthday.

* * * * *

*"Wouldn't it be kind of fantastic, if, you know, we'd cut,
we're on the floor rolling around and we're naked?"
He looked at me and said, "You ask her."*

At the Luncheon

Sir Alan Bates – Inspired British actor who was equally adept at comedy or drama, on stage or screen. With Malcolm McDowell: *Royal Flash*; *Pinter's The Collection*. For Lindsay Anderson: *In Celebration*, *Life Class*, *Britannia Hospital*. For John Schlesinger: *A Kind of Loving* (his first starring role), *Far From the Madding Crowd*, *An Englishman Abroad*. For Clive Donner: *The Caretaker*, *Nothing But the Best*. In addition: *Women in Love*, *Zorba the Greek*, *Georgy Girl*, *An Unmarried Woman*, *The Fixer*, *The Rose*, *The Go-Between*, Mike Hodges' *A Prayer for the Dying*, Robert Altman's *Gosford Park*.

Clive Donner – The luncheon host. Stylish British director of: *What's New, Pussycat?* (Woody Allen's first screenplay); *The Caretaker* by Harold Pinter; *Nothing But the Best*, with Alan Bates in one of his key roles, and *Rogue Male*, with Peter O'Toole, rediscovered at The Telluride Film Festival. Alistair Cooke cited Donner's film of *A Christmas Carol* starring George C. Scott, as the best film of the Dickens classic, having seen every version since the 1900's. Donner directed McDowell in two television films: *Arthur the King* and *She Fell Among Thieves*, from the novel by Dornford Yates.

Noel Davis – One of England's top casting directors and a former actor. Among his credits: *Reds*, *The Krays*, *Ishtar*, *Revolution*, *Return of the Soldier*. For John Schlesinger: *Yanks*, *Madame Sousatzka*, *An Englishman Abroad*, *Cold Comfort Farm*. For Clive Donner: *A Christmas Carol*.

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"I can tell you now that I have never in my professional career been happier than that moment. Even Clockwork Orange and all the rest paled compared to the first one. It was a magical moment."

Eleanor Fazan, "Fizz" – Charming, sophisticated stage and film choreographer who taught dance to most of England's artistic notables. She recently choreographed *Mrs. Henderson Presents*, directed by Stephen Frears, a long time associate of Anderson's and his first assistant on *IF...* Among her numerous credits are *Oh, What a Lovely War*, *The Ruling Class*, *Mountains of the Moon*, *King David* and various films by Lindsay Anderson, John Schlesinger and Clive Donner, who all counted her a dear friend. She acted in *O Lucky Man!* and choreographed *Beyond the Fringe* on stage.

Jocelyn Rickards – The luncheon hostess. Australian-born painter and inventive costume designer of Antonioni's *Blow-Up*, David Lean's *Ryan's Daughter*, John Schlesinger's *Sunday*, *Bloody Sunday*, as well as *The Knack*, *Morgan* and *From Russia, With Love*. She married Clive Donner after designing his underrated epic,



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Alfred the Great, and they worked together on several projects during their long marriage. A provocative wit, her celebrated relationships with Graham Greene, John Osborne and other prominent figures are recounted in her entertaining, outspoken memoir, *The Painted Banquet*.

John Schlesinger – Noted film director who began his career as one of the key figures of the British new wave along with Free Cinema founders Lindsay Anderson, Tony Richardson and Karel Reisz. He became world famous after *Darling* and the Oscar winning *Midnight Cowboy*, for which he also won the award for Best Director. An inevitable tension existed between Schlesinger and Anderson, who felt the quality of his early work (*Billy Liar*, *A Time for Loving*) was compromised “when he went ‘Hollywood’,” while Schlesinger felt Anderson much too selective in his film choices. Schlesinger’s talent remained in evidence in *Sunday, Bloody Sunday*, with Peter Finch and Glenda Jackson and *An Englishman Abroad*, with Alan Bates as double agent Guy Burgess.

Mary Steenburgen – Mary tap-danced her way to movie fame and an Academy Award as “Lynda Dummar” in Jonathan Demme’s *Melvin and Howard*. She starred with Malcolm McDowell in the romantic fantasy *Time After Time* and after they were married, made her stage debut opposite him in Lindsay Anderson’s production of *Holiday* at London’s Old Vic. Her natural talent has graced *Ragtime*, *Parenthood*, *Goin’ South*, *Philadelphia*, *Nixon*, *Elf*, *What’s Eating Gilbert Grape?*, *Miss Firecracker*, *The Sunshine State*, *The Whales of August* (as the young “Sarah,” played by Lillian Gish). On television, she starred in the hit series, “*Joan of Arcadia*.” She is married to Ted Danson and the mother of Lily and Charlie McDowell.