

A
Moving Pictures Theatre
production

Time & Tide

a trilogy

Starring

Greta Scacchi John Locke Samuel West

written
by
Lucy Nordberg

produced
by
Nordberg & Green

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Greta Scacchi John Locke Samuel West

Time & Tide

a trilogy



Written
by
Lucy Nordberg

Directors
Justin Spray Marc Green Jonathan Stow

© NORDBERG & GREEN FOR "TIME AND TIDE" GRETA SCACCHI JOHN LOCKE SAMUEL WEST
***BY LUCY NORDBERG ***BY SOPHIE COTTON ***BY JONNY SIMPSON-LEE ALEXX PAUL SHERMAN JONATHAN STOW
***BY IRENE COTTON, CMC PETER MANTLE, JESSIE JUSTIN SPRAY ALEXX PAUL SHERMAN MIKE O'CONNOR ***BY LUCY NORDBERG MARC GREEN
***BY JUSTIN SPRAY "THE ARENA" MARC GREEN "THE LAST LIGHTHOUSE KEEPER" JONATHAN STOW "HOMECOMING"

Time & Tide

Produced by Nordberg & Green

Written by Lucy Nordberg

Original Music by Sophie Cotton

The Arena

Mother: Greta Scacchi

Son: Dan Newman

Directed by: Justin Spray

Casting Director: Irene Cotton, CDG

Director of Photography: Justin Spray

Camera: Justin Spray & Marc Green

Editor: Jonny Simpson-Lee

Sound Design/Dialogue Editor: Pete Gill

Assistant Producer: Justin Hillier

Special thanks to:

Lynne Senior and the West Wittering Estate

The Last Lighthouse Keeper

Lighthouse Keeper: John Locke

Director: Marc Green

Casting Director: Peter Mantle

Cinematography: Alexx Paul Sherman

Composite/Colourist: Jonny Simpson-Lee

Sound/Design/Mix: Pete Gill

Editor: Alexx Paul Sherman

DIT/Production Assistant: Adam Stox

Assistant Producer: Justin Hillier

Special thanks to:

the crew of the LV21 Lightship, Gary Weston
& Päivi Seppälä

Homecoming

The Actor: Samuel West

Director/Editor: Jonathan Stow

Casting Director: Irene Cotton, CDG

1st Assistant Director: Ari Rissotti

Director of Photography: Mike O'Connor

Colourist: Mark Mulcaster

1st Assistant Camera: Ondrej Rybar

2nd Assistant Camera: Oliver Barwell

Steadicam Operator: James Burgess

Gaffer: Luke Dryden

Sound Recordist/Dialogue Editor: Pete Gill

Sound Designer: Sophie Cotton

Hair & Make Up: Sian Duke

Assistant Producer: Justin Hillier

Production Assistants: Isabella McCarthy

Sommerville, Rosanna Bini, Luke Cowie

Props: Hobgoblin Music

Special thanks to:

John Baldock, Tom Hitchins
and The Ambassador Group of the
Theatre Royal, Brighton

TIME AND TIDE

a trilogy

Time and Tide is a trilogy about how we approach the past, reconcile it with the present, and face the future.

Across the years, a mother watches her gladiator son fight, while she remembers his childhood: the last lighthouse keeper prepares for his final trip ashore: and an actor returns to the stage to play his part in a Greek myth.

The trilogy opens with *The Arena*, with renowned actor Greta Scacchi giving an emotional performance as she tells the tale of a gladiator fighting for his life, while his mother looks on, recalling happier times. The second film in the sequence, *The Last Lighthouse Keeper*, stars experienced character actor John Locke as he relates the keeper's adventures from the invention of the lighthouse, to eventual redundancy. In the final film, *Homecoming*, star of stage and screen Samuel West plays an actor returning to the theatre after a long absence, to take the role of Odysseus - who found that after an epic journey home, he had new trials to overcome.

Samuel West, star of *Homecoming*: *"The Playhouse, the palace of fantasy, is paradoxically often the best place for us to hear the truth nowadays. During the pandemic, every empty theatre seems to say to me "Here's what you could have won." At a time when my addiction to the live had no fix through plays, gigs or football, it was so good to get onto the stage of the Theatre Royal, Brighton (which I know and love well) for a very personal Homecoming. I'm very grateful to Moving Pictures Theatre for the chance."*

John Locke, star of *The Last Lighthouse Keeper*: *"The power and the narrative quality of Lucy's poetry made this an exceptional product on which to work. Being able to film on location on the Lightship at Gravesend added to the drama and intensity of this unique short film."*

Justin Spray, director of *The Arena*: *"During a time when many have understandably struggled to unleash their creativity, Lucy and Marc have shown tremendous determination to bring their vision to life. To be part of this project has been a joy and privilege."*



The Arena

Greta Scacchi stars in this story of a gladiator fighting for his life, while his mother watches on, unable to protect him. While trying to distract herself from the danger he is in, she is reminded of happier times when he was a child under her care, free from responsibility. Greta's performance creates an air of intimacy, drawing attention to the emotion that she shows in the moment, while she narrates the story in such a way that brings the past to life. Dreamlike sequences of a child, played by Dan Newman, intercut the central performance, with the connection between the boy on the beach and the gladiator in the narrative coming together at the very end.



The Last Lighthouse Keeper

The Last Lighthouse Keeper tells the story of one of the most legendary maritime figures, following the occupation of the keeper from the invention of the lighthouse - when a guardian was needed to tend the light - to eventual redundancy, with all the adventures that came between. Character actor John Locke embodies the dual nature of the role to show a man in a working profession, carrying out everyday duties, while also producing a performance that brings an epic quality to express the folklore and legends of the sea. After going about his work, John's performance leads us further and further into the myth, before he settles back once again to become an ordinary man.



Homecoming

Samuel West plays an actor returning to the theatre, as he tells the story of Odysseus, who found that even after the Trojan war and an epic journey home across the sea, his trials were far from over. After the theatre lay dormant during coronavirus restrictions, the actor walks through the working areas backstage, using Odysseus' journey to express the frustration at the deserted theatre and the struggles faced in life as we try to start again after a crisis. As he remembers the audience that once filled the empty seats, an epic reveal across the auditorium coincides with a change in perspective that gives him hope for the future.

Creators' Statement

Moving Pictures Theatre was formed by Marc Green and Lucy Nordberg to create new work inspired by classic storytelling, expressing universal ideas and experiences that are powerful, epic and engaging to audiences. In the modern era, the lines between different mediums – film, theatre and performance - are blurring, and we aim to combine techniques from different disciplines in order to create new approaches. With plans in place for future productions, Time and Tide is the first step on our journey.

We began with Time and Tide as, apart from having universal appeal, we felt the theme is relevant to the coming months and even years as we all emerge from a period of crisis and reflection following the trials and restrictions of 2020 and 2021. We saw the films as a chance to capture the performances of great actors in interesting and atmospheric locations, which is a key part of the company's aims.

Lucy wrote Time and Tide to explore our experience of time, as we live our individual lives within the larger contexts of society and history. The Arena shows how memories of our loved ones remain a fact, even as circumstances draw us away from them. The Last Lighthouse Keeper explores how change and innovation can both create and destroy myths, effecting our status and role in life. Homecoming depicts the change in perception that may give us the motivation to start again and face the future after a setback.

The company works with the idea of collaboration around a central vision, which was especially important when creating a trilogy involving different directors and teams. Overall, Marc planned a format involving scenes in evocative locations that draw us into the world of the narrative and establish character, framing the central performances and closely capturing the expressions on the actor's face in a way that can only happen on film. There is an ambiguity in that the actors are narrators, outside the action - but inhabit these worlds, and could also be the characters they describe. The aim is to create an experience that is straightforward in terms of story, while also being dreamlike in atmosphere.

For the Arena, Justin Spray filmed Greta Scacchi on West Wittering Beach, with intercut scenes to emphasise how different situations echo across time, with an emphasis on the past. In The Last Lighthouse Keeper, Marc filmed John Locke on the LV21 lightship, drawing us into the keeper's present everyday life, and then into his story. For Homecoming, Jonathan Stow set the scene with footage filmed on Brighton beach, leading to Samuel West's performance in the Theatre Royal, paying special attention to the epic reveal of the theatre auditorium at the end, as the audience looks with Samuel to the future.



Lucy Nordberg
Writer and Producer of
Time & Tide Trilogy



Lucy Nordberg writes versatile scripts with large-scale potential, and built up teams for previous productions around a shared interest in classic style and modern writing. In the theatre, productions of Lucy's work range from cabaret comedy material set in nightclubs to large-scale performances in the grounds of a castle. She is drawn to strong stories and memorable characters with the potential to shed light on the questions facing us today.

Her scripts include *King Arthur*, an ambitious modern take on the legend, which was performed at the Edinburgh Festival, and subsequently picked by arts impresario Richard Demarco for a large-scale production at Craigcrook Castle. She enjoys experimenting with genres, for example including a film-within-a-play scene in her script *When All the Crowds Have Gone*, performed at the Brighton Festival.

Well-received by audiences and critics alike, her work has also gained academic attention, including a workshop of *King Arthur* at the Cambridge University Shakespeare Conference, which included analysis of a filmed version of the play. Lucy was later involved in a cross-cultural production for UIBE University in China: Chinese students adapted Shakespeare's *A Midsummer Night's Dream*, with Lucy creating new blank verse for the script, which was performed in both countries.

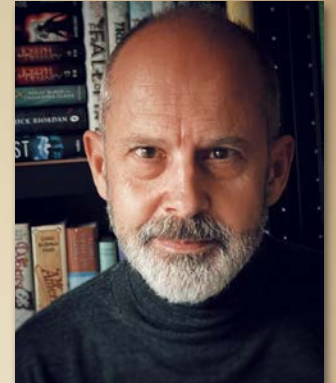
Visit the Moving Pictures Theatre website [here](#)

Visit Lucy's IMDB page [here](#)

Lucy on the set of The Last Lighthouse Keeper



Marc Green
Producer of Time & Tide trilogy
Director of The Last Lighthouse Keeper



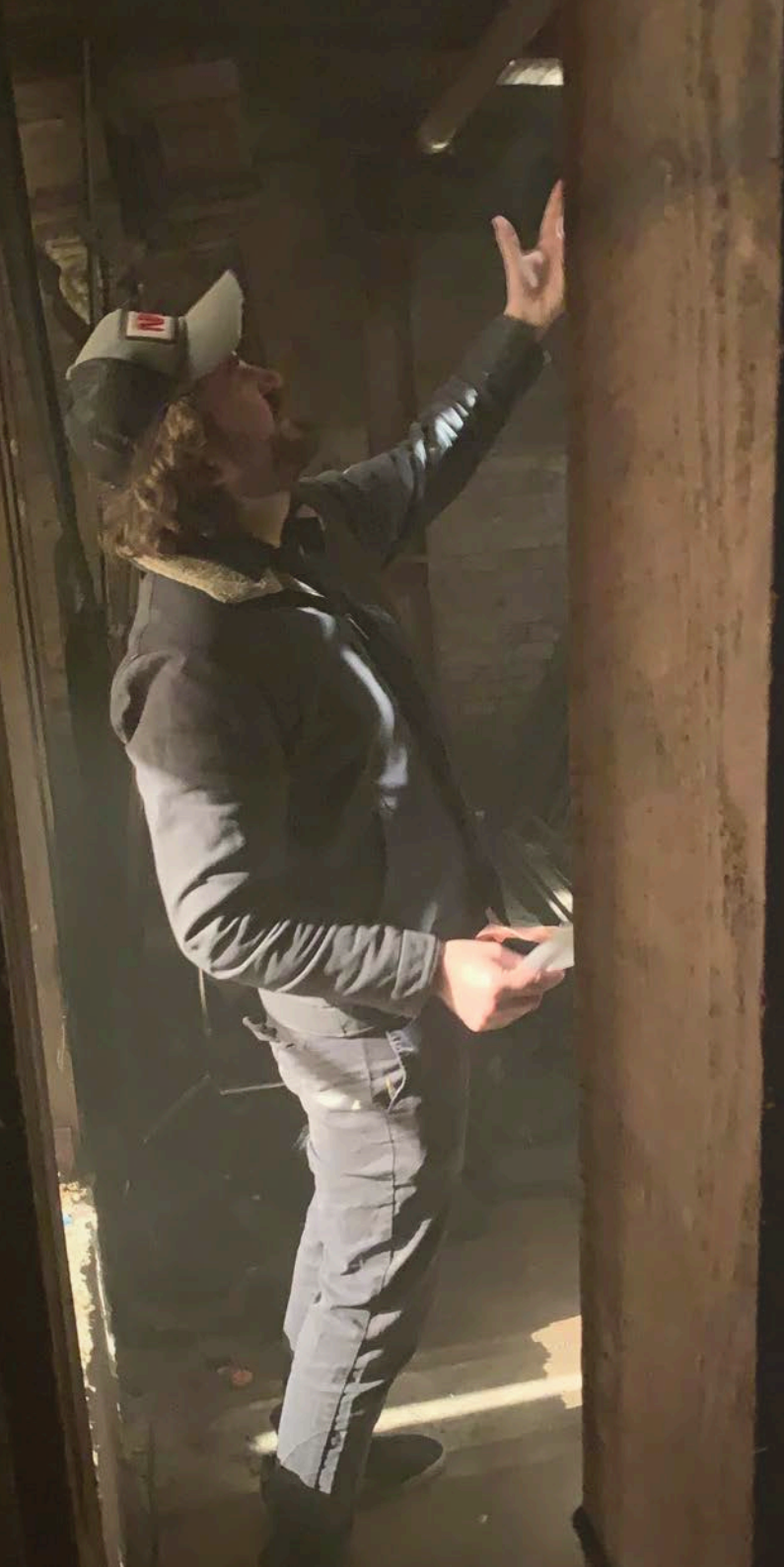
Marc has a background in both creative and commercial worlds. Starting out as an artist and photographer, he was particularly drawn to landscape and portraiture, with an interest in the very early photography of the 19th century. He taught photography during the old film days to people with disabilities and the elderly, which included putting together an exhibition of his students' work. With a love of storytelling, he has moved further into film, developing a painterly style that has resulted from his past work as an artist.

Marc is fascinated by the changing world of both photography and film, and the possibilities offered by new technology. He is also interested in how classic techniques can inform work in completely new mediums, for example 360 degree filming and augmented reality.

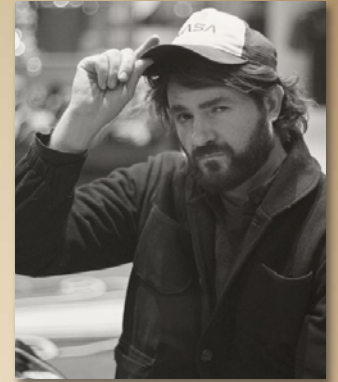
In the commercial world, Marc worked as a graphic designer for a media company, while also helping out on the firm's film shoots. He went on to work in management and sales, enjoying the collaborative process of creating teams to deliver projects. As well as his creative eye, he has brought these management experiences to his role as producer for Moving Pictures Theatre.

Visit the Moving Pictures Theatre website [here](#)

Visit Marc's IMDB page [here](#)



Jonathan Stow Director of Homecoming



Jonathan Stow started his career in the feature industry learning the ropes working for Universal, Disney, Warner Brothers and 20th Century Fox on films such as *Beauty and the Beast*, *X-Men First Class*, *The Dark Knight* and *The Bourne Ultimatum* before starting his own production company, Intraspectrum Studios, where he directs and produces dramatic TV, music promos, TV commercials and documentaries. He loves to tell emotive stories with beautiful visuals exploring what makes us truly human.

Credits include; the TV series *Zoe Ball on...*; *Between the Covers*, a BBC TV book club series with Sara Cox; *Britain's Most Scenic Railway Journey: Minute by Minute* by ITV entertainment for Channel 5, a feature length film of a journey from the foothills of Ben Nevis to the coastal port of Mallaig; music videos for *Listen to the Silence* by Amistat, *Lay Me Down* and *Lightning Strikes* by James Riley, *For My Sorrow* by The Fallen State, *State of Grace* by Freddie Dickson, *The Early Girl* by Hattie Briggs.

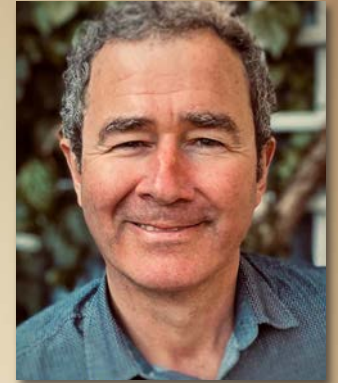
Intraspectrum Studio's commercial clients include Virgin Media, amazon.com, the National Portrait Gallery and The British Tourist Board.

Visit Instraspectrum Studios [here](#)

See Jon's IMDB page [here](#)



Justin Spray
Director of The Arena



Justin graduated from the London Film School as a Director/Producer in 2016, having been inspired to enter the world of film by participating in the 2012 Olympics Opening Ceremony and then becoming part of an immersive theatre group. Both experiences convinced him to pursue a more creative path. He has recently specialised in participatory filmmaking with the international development charity, VSO, building on his previous experience as a psychologist. For VSO, he has made over 20 short documentaries for social media, and is currently in the early stages of developing a feature length drama with a community of young deaf women in Rwanda.

Many of Justin's short films have been screened and awarded at festivals in the UK and internationally, including Upsalla Film Festival and Aesthetica. Credits for these include: *Tabu*; *Tempest*; *Tooth Fairy*; *My Victoria*; *And You Sleep*; *Kingfish*; *A Deep Breath*.

Visit Justin's web page [here](#)

Visit Justin's IMDB page [here](#)



Greta Scacchi
as
The Mother



Italian-Australian actress Greta Scacchi has an international career encompassing acclaimed performances across film, theatre and television. Greta's first leading role was in the Merchant Ivory film *Heat and Dust*, for which she received a BAFTA nomination for Best Newcomer. Many roles followed in films such as *The Ebony Tower*, *The Coca-Cola Kid*, *Good Morning Babylon*, *White Mischief*, *Presumed Innocent*, *The Player*, *Country Life*, *The Browning Version*, *The Red Violin* and *The Falling*. Recent films include *La Tenerezza*, *Waiting for the Barbarians*, *Palm Beach* and *Operation Finale*.

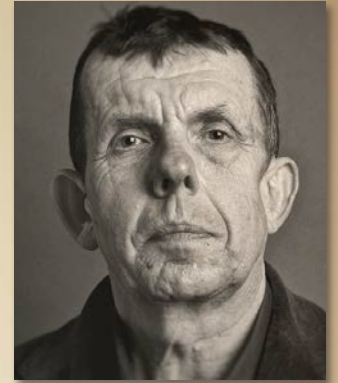
Greta's awards include an Emmy for Best Supporting Actress and a Golden Globe nomination for her portrayal of Empress Alexandra Fyodorovna of Russia in the television film, *Rasputin* (1996). In 2006, she earned her first Screen Actors Guild nomination for her role in the television film *Broken Trail*. In 2000, she won the Australian Film Institute Award for Best Supporting Actress in the Australian film *Looking for Alibrandi*.

Greta also enjoys a thriving career in theatre. Roles in recent years include Phoebe Rice, opposite Kenneth Branagh's Archie Rice, in a 2016 revival of John Osborne's *The Entertainer* at the Garrick Theatre in London. She joined the Headlong theatre company in 2015 to star as Amanda in a UK tour of Tennessee Williams' *The Glass Menagerie*. In 2014, she played Arkadina in Chekov's *The Seagull* in Perth. The year before, Sir Jonathan Miller directed a gala performance of Shakespeare's *King Lear* at The Old Vic in London, for which Greta played Regan.

Visit Greta's IMDB page [here](#)



John Locke
as
The Lighthouse Keeper



John made a successful return to acting in 2012 after a prolonged absence working in government, and has since appeared in films with a great variety of directors, from established figures such as the Wachowskis to those at the start of their careers. In 2018, John started a blog in support of the independent film industry worldwide, which has a particular focus on supporting young filmmakers and following their progress. The instigation of this Blog followed his selection as a Jury Member at the September 2017 Dieppe Film Festival in France. John is also a Board Member for the International Moving Image Society.

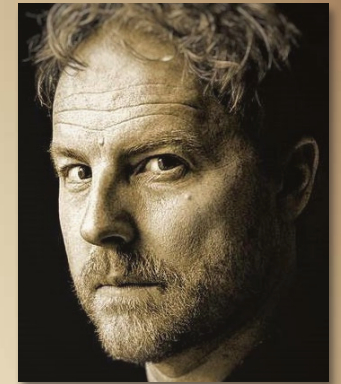
John's credits include *Witches of God* for Daya Dodds (pre-production); *Vindication Swim* and *To Hunt a Tiger* for Elliott Hasler; *Alice Through the Looking* for Adam Donen; *Darkest Hour* and *Cyrano* (post-production) for Joe Wright; *The Favourite* for Yorgos Lanthimos; *Jupiter Ascending* for the Wachowskis; *Teen Spirit* for Max Minghella; *Cowboy Camembert* (English title for *A l'Ouest*) for Nicolas Belencombtre and Cedric Tanguy; *Year of the Rabbit* for Ben Taylor (Channel 4).

Visit John's blog [here](#)

Visit John's IMDB page [here](#)



Samuel West
as
The Actor



Samuel West has dozens of credits to his name across TV, film, theatre and audio. He stars as Siegfried Farnon in the new TV adaptation of *All Creatures Great and Small*. Other recent screen work includes Anthony Blunt in *The Crown* and Mr Hill in Steve McQueen's *Small Axe*. In 2017, Sam appeared as Anthony Eden in *Darkest Hour* directed by Joe Wright, and the British drama *On Chesil Beach*, directed by Dominic Cooke. Other films include *Van Helsing*, *Hyde Park on Hudson*, Zeffirelli's *Jane Eyre* and *Howards End*, for which he was nominated for a BAFTA award. Among his television credits are Frank Edwards in *Mr Selfridge* for ITV, Anthony Blunt (again) in *Cambridge Spies*, Sir Walter Pole in *Jonathan Strange and Mr Norrell* and Richard Cartwright in the BBC's *W1A*. On stage, he recently appeared in *The Writer* by Ella Hickson at the Almeida. He played Hamlet and Richard II for the Royal Shakespeare Company, Valentine in the first production of Tom Stoppard's *Arcadia* at the National Theatre and in 2010 was nominated for a Laurence Olivier Award for his performance as Jeffrey Skilling in *Enron* in the West End.

He has directed thirteen plays and two operas; his most recent production was *The Watsons* by his partner Laura Wade, which was due to transfer from the Chichester Festival Theatre to London's Harold Pinter theatre when Covid-19 hit. Just ahead of the Coronavirus lockdown in 2020, Sam set up a poetry reading initiative - *Pandemic Poems* - which sought to give reflection and hope in times of uncertainty.

In his spare time he grows chillies and goes birdwatching.

Visit Samuel's IMDB page [here](#)

Behind the scenes - The Arena

Filmed during Covid restrictions, the closed and limited nature of the set with a minimal crew helped to produce the concentrated atmosphere necessary to create the film. The production team searched for a location that could create an ambiguous, dreamlike atmosphere. Set in an Area of Outstanding Natural Beauty, West Wittering beach is an idyllic sandy beach located at the entrance to Chichester Harbour, chosen for this film as a place that could easily bring to mind childhood memories of the seaside - in fact writer Lucy Nordberg had spent time there as a child, playing freely but watched over by her mother, a memory of which inspired the piece. Cast and crew also enjoyed their time on the beach working outside as a break from lockdown - and were even able to enjoy a socially distanced lunch afterwards.



Behind the scenes - The Last Lighthouse Keeper

This atmospheric location is a former lightship - a lighthouse at sea. Built in 1963, Lightvessel 21 is the last of the renowned Philip & Son's ships to be commissioned by Trinity House, completing most of her service off the Kent coast and retiring in 2008. LV21 is now based on the River Thames at Gravesend and has become one of Kent's prime platforms for cultural activities, as an arts space and performance facility that also celebrates the maritime traditions of the historic vessel. The vessel owners, Päivi Seppälä and Gary Weston, were both on hand to welcome the film team and help them make the most of the location. Cast and crew were onboard for the duration of the filming - in fact, for a few hours at high tide, the ship was afloat so it was impossible to go ashore. The film crew enjoyed the chance to become a ship's crew, below decks on a stormy day that helped create the atmosphere of a beleaguered lighthouse, while still anchored on the banks of the Thames.



Behind the scenes - Homecoming

As Moving Pictures Theatre is based in Brighton, the company had long had an aim to film in the city's atmospheric Theatre Royal venue. One of the oldest theatres in the country, the venue opened in 1806. Homecoming offered the obvious opportunity to use not only the stage, but also the areas behind the scenes and under the stage that are less often seen by the audience. Filmed entirely during lockdown, the production faced challenges but also offered an opportunity to reopen the stage for performance. The theatre's general manager, John Baldock, and technical manager, Tom Hitchins, were present during filming. Two of the film's production assistants, Isabella McCarthy Sommerville and Rosanna Bini, both work at the Theatre Royal - as well as being actors - and were pleased to have this opportunity to return to the stage during its closure, albeit in a different role. The theatre team's intimate knowledge of the venue helped the film crew get the most out of this atmospheric space.



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FOR ALL FESTIVAL ENQUIRIES

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