

THE SOUVENIR: PART II

Press Notes

In the aftermath of her tumultuous relationship with a charismatic and manipulative older man, Julie begins to untangle her fraught love for him in making her graduation film, sorting fact from his elaborately constructed fiction. Joanna Hogg's shimmering story of first love and a young woman's formative years, *The Souvenir: Part II* is a portrait of the artist that transcends the halting particulars of everyday life — a singular, alchemic mix of memoir and fantasy.

ABOUT THE PRODUCTION

If Joanna Hogg's *The Souvenir: Part I* played out like an indelible memory of intense love, the second chapter unfurls like the prelude to a dream. It is at once a journey out from grief and an incandescent portrait of an artist caught in the act of turning life itself into the inspiration for creation. It is also a heartfelt and joyous love letter to cinema, and the extraordinary way it shapes our life and our art.

While retaining the same sumptuously detailed specificity and electric honesty celebrated in the first part, *Part II* takes a precipitous turn into the mysterious—into the spells cast by imagination, by movies, by the urge to make ravishing beauty and possibility out of anguish.

The story rejoins film student Julie Harte days after the close of the first chapter. In the raw aftermath of her tragic affair with Anthony, she is in freefall, just starting to reckon with who she might become on the other side of it. Julie re-enters the world as she knew it—school, friends, parents, lovers, her art and work—but the way she sees that world is new.

Likewise, for those who have seen the first film, there is a sense, at least at first, of stepping back into an intimately familiar realm: that very contained space of Julie's apartment charged with visceral memories. But now, driven by outer and inner pressure to finish her film, Julie moves between the stark uncertainty of her reality and the lush fantasy realm of the movies. Salvation comes for her in the work. As she tries to forge a truly personal memento for what she had with Anthony, to summon her own language, she starts to move through the labyrinth of mourning, challenging her teachers and butting heads with her collaborators, all in an attempt to lay claim to the power of her voice.

Though each film can be viewed as a single work, taken together the two halves of *The Souvenir* become a doubled-sided exploration of action and reaction, of loss and resilience, of how

the past is wrapped helix-like into the present. And as Julie grapples with how to bring to life her most intense and evasive memories, how to honor her influences yet embrace the gap between how things are and the way you experience them beneath your skin—Hogg is slyly grappling with the same tantalizing questions, bringing Julie’s story full circle into this very moment.

That circle includes the audience, whose own histories and responses are likely to braid into the meaning of the whole of *The Souvenir*, which Hogg welcomes. “When I’m working, it’s such an intense process of remembering and inventing as I go along,” she says. “But when the film is finished that part recedes, and it opens up to other people to see it anew.”

AN UNUSUAL SEQUEL

Hogg always conceived of *The Souvenir* as a diptych, an A and a B side, so the idea of a sequel, however unorthodox for an indie drama, was baked into the concept. Still, given the open-ended way she generates her films—without much scripted dialogue, leaving ample space for improv both on her part and by cast and crew—that didn’t mean she knew where *Part II* would end up.

“I initially wrote both parts at the same time, intending to shoot them together,” Hogg explains, “only it didn’t work out that way. So, then I rewrote *Part II* just before we shot it. It did get quite confusing, having to slip into the second before really making up my mind about what I felt about the first one. But as my films always are, it was a process of evolution.”

As usual for Hogg, the writing of *The Souvenir* never involved a conventional shooting script. Instead, there was an initial document more akin to a treatment—with little dialogue but rife with vivid descriptions, supplemented by exhaustive, often deeply personal documentation: music, art, films, books, photographs, even diaries and therapist’s notes. That treatment was full of artichoke-like layers asking to be peeled, but it was also a mere launching pad, existing in a perpetual state of flux, intended to be excavated, adapted, and ad-libbed. For it is in this very particular collision of sharp precision and anarchic spontaneity where Hogg creatively thrives.

Even the unexpected chaos of splitting the two parts into separate shoots became a blessing. Hogg notes that she had not foreseen the second film’s climactic film-within-the-film—at least not the mesmerizing surrealism that seems to forge its own stirring universe of secrets and revelations—until she started re-writing. Her films often balance social and personal forces with an illuminating equality, but Hogg is equally interested in the more mysterious forces that don’t usually see the light of day. Dreams have occasionally appeared in her films, but this again felt new.

“In hindsight I’m so glad I didn’t shoot the two together, because so much changed,” Hogg reflects. “The idea that Julie was going to make her student film about Anthony was there in early drafts but not really felt-through in any complete sense. Only much later did it become something where the audience experiences not just what Julie makes, but what she dreams—and the actual dreamscape kept developing as the shoot went along.”

It might seem that since Hogg held this story so deep in her bones—the entirety of *The Souvenir* is drawn from her own deeply affecting, if spectral, remembrances of an all-consuming relationship with an intellectually intoxicating but troubled man—that the actual chronology of events would set the direction.

It didn’t. Especially in *Part II*, what was known only heightened Hogg’s natural penchant for plunging into all that remained unknowable—the slippery knots of her own at-times-mystifying reactions and the role these events played, and still play, in the grand scheme of her life and work. With the second chapter, she especially could not wait for the most potent element of her creative process to begin: that moment when her investigations into memory would merge, on-set, with Honor Swinton Byrne’s own interpretations and epiphanies, and take on new life.

What Hogg did know from the start is that if *Part I* had documented Julie’s ecstatic dive into the wreck, *Part II* would trace the arc of her resurfacing. In a sense, it would be a deconstruction of a reconstruction. She loosely structured the second half as a ladder-like ascent up from the depths of sorrow, following the classic psychological stages of grief. But as Julie wanders from one dizzying phase to the next, she also begins to funnel her shock, rage, incomprehension, longing, and flashes of renewal and optimism into the only thing that could possibly contain them all: her art. And that’s where things take an unforeseen turn.

When, towards the end of the film, Julie steps out of her palpable real life and into Anthony’s souvenir postcard for a breathtaking ride through her subconscious, it took Hogg as much by surprise as it may take audiences. “This entire project was always about remembering as much as possible from that time,” she says. “But *Part II* became more about invention and my imagination than about remembering, and because of that, it came to feel like a completely different film.”

In the meantime, *Part I* had become an unalloyed critical success. The film garnered the World Cinema Grand Jury Prize at Sundance before its release. Then, it went on to grace a lengthy roster of Best of 2019 lists, topping the list from the legendary British film journal *Sight & Sound*.

Hogg tried to compartmentalize the responses to the first film as she began shooting the second. She hoped to recreate the same kind of insulated sphere in pastoral Norfolk as she had on the first film. But as cast and crew arrived, there was also a sense, for all involved, of taking on a far larger milieu. After all, this part of the story would inhabit not the cloistered world of Julie's private love affair, but the expansive, high-energy universe of the movies, as Julie and her friends set out to hopefully make their reputations via auspicious graduation films. For the production, it meant escalating in scale and into styles ranging from sci-fi to musicals to the mesmerizing beauty of Julie's film sequence. That also turned *Part II* into a love letter to the indefatigable passion and profound resonance of cinema.

"I had fun re-inventing, in my own way, a variety of film styles. It was a wonderful opportunity to go back in time to my cinematic origins and express anew the ideas and influences that haunted me in the 80's. To connect these ideas to the way I make films now. Hogg muses. "We all had to step up and work in a completely new way for *Part II*. The art department, especially, had the challenge of creating stylized sets but with little time in which to design them. And yet, there was also a surprising sense of ease, more so than the first one. For all of the technical challenges, there was a feeling of everyone really embracing invention and intuition."

Reuniting with the same core group helped to recreate the positive experience of the first film, while working with each of her key collaborators encouraged them all to expand in new and exciting directions. Cinematographer David Raedeker, whose carefully composed, emotionally attuned camerawork was central to *Part I*'s tableaux, brings increasing dynamism and warmth to the second chapter; production designer Stephane Collonge, whose diligence with details made Julie's apartment an utterly lived-in space, expands into an array of intricate film sets; and costume designer Grace Snell takes Julie from her casual, classically Preppie mid-'80s style to more avant-garde and meaning-laden looks (some echoing Anthony) as she gains self-assurance.

The team also followed the trajectory of Julie's emotional resurgence in the color palette. Snell explains, "We talked about the stages of grief Julie goes through and assigned colors to each that are reflected in the costumes, the sets and the lighting. Julie is in midnight blue for quite a lot of the film, which fits her mood and was one of Joanna's favourite colours in the 1980s. But she never wears red until she gets to the anger stage. The acceptance stage is gold. And then we get to a stage at the end, where everything is almost imperceptibly in all the colors of the rainbow."

Colors shift, but so do textures, adding to the collage-like effect. "We used a lot of different film formats," notes Raedeker. "We used digital 16 millimeter and film 16 millimeter, digital and

film 35, and other formats as well, including Hi8 and archive footage of Joanna's on Super 8. It feels woven together, I think, but each these different textures really add something, from the real to the hyperreal, and nothing's arbitrary."

"It's something we kept quite subtle, but the film does follow a kind of map through the territory of grieving," Hogg summarizes. "You don't necessarily notice it outright, but it's all part of Julie starting to emerge into greater confidence."

FILM SCHOOL

Still reeling in a state of numbed shock, Julie returns to fictional Raynham Film School (Hogg herself attended The National Film and Television School in Beaconsfield), carrying her fragility like a stone around her neck. Though her professors and fellow students are well aware of what she's just been through, there is no let-up in the demanding and competitive atmosphere.

Perhaps there could be no more complete reversal from the rapturous laser-focus of Julie's relationship with Anthony, into which she poured the better part of her creative mind, than school. Now, Julie is called outward, in a sink-or-swim climate where everyone is zeroed in on exploring the most full-throated expression, the most electrifying colors and life's largest moments.

Immediately, Julie must conjure the courage to battle for her own different kind of vision. To her professors' dismay, she abandons the neo-realist drama about a Sunderland family she'd been making in favor of a romantic fairy tale she intends to *feel*, rather than plan, her way through. Maybe it's a way of forging something tangible out of the thrilling conversations she had with Anthony about how to tell true stories. But, to her balking professors, it is madness.

Like Julie, Hogg was at times warned by academics that her approach was too impractical, her ideas too ambitious or amorphous to succeed. She, too, stuck to her guns. Even by the early '90s, the film industry was still so male-dominated that the very fact of it was rarely questioned, and there remained precious few who broke the gregarious, decidedly macho director mold. With a quiet boldness, Hogg proved there could be other paths even amid the culture of the modern film business. Similarly, in *Part II*, Julie's natural introspection and diffidence become alloys of her strength, even part of her salvation, as they underpin her way of making movies.

"I was terribly introverted in film school and directing might have seemed the last career choice for someone like myself to make," Hogg admits. "But what I did have was a very clear idea of where I wanted to go, so I was able to blank out the voices, usually of men, that said 'you can't do

a film like that' or 'you can't do something without dialogue.' It could be quite dispiriting, but I found ways to avoid being discouraged.”

“What Julie does in the film doesn't mirror what I did,” she continues, “and the film she makes is not the film I made, but I think you see her confidence starting to come out, and I find that very exciting. The interview you see at the end where Julie talks about the approach that she wants to explore in the future is taken directly from what I said at that time in my life.”

Introverted heroines are vanishingly rare in cinema, perhaps because it demands something so unusual to tease fascination and charisma from inwardness. Hogg was gratified at how Swinton Byrne, who never acted prior to taking on Julie, squared that circle in *Part I*, bringing a raw vitality that demonstrated how hesitation can be something rich and completely different from stasis. She went further in *Part Two*, the sheer weightlessness of her performance seeming to erase the lines between naturalism and unmediated, real life. While Hogg sees Swinton Byrne as far more exuberant than the filmmaker herself, she adored watching Swinton Byrne merge the variances in their two personas into someone distinct.

“What Honor did so beautifully is to reflect some of my introversion while bringing in her own incredible energy. I didn't want to suppress anything about her, because Honor has such brilliant instincts,” says Hogg. “Of course, there are lots of places where Honor, Julie, and I all connect. But there is also an interesting negotiation that constantly went on between us three. There were times Honor reacted in a way I wouldn't have, and many times she conjured something different from what I imagined. But what always mattered most is if it rang true for Julie. I wanted everything to ring true, even if it didn't ring true for how I was exactly. And it was really wonderful for me to see Honor springing to life inside of Julie in her own way.”

Swinton Byrne notes that she had become so close to Julie—not as an alter-ego but as someone she came over time to understand-- after inhabiting her in the first film, that it was emotional to revisit her, especially in this moment of despair and discovery. “I think of Julie as a friend sort of, so for me, it was almost like watching someone you care about go through a tragedy. And to then see her really coming into her own deeply touched me,” says Swinton Byrne.

“It was interesting coming back into that head space of shock and mourning,” Swinton Byrne continues, “but I love that now we also get to see Julie finding her feet and becoming a stronger person—happier, more independent and more ambitious.”

Shooting Swinton Byrne in the midst of Julie's evolution was often a revelation, says DP David Raedeker, who learned to flow with the constant spontaneity of the acting in both parts of

The Souvenir. “As soon as the camera is on, she switches on, and I don't know how she does it, but it's not Honor anymore at all. It's just Julie being herself, and it's fantastic to watch that,” he describes.

Things get especially tricky when Julie starts directing. There are vertiginous mirrors within mirrors—a realization that Swinton Byrne, playing Julie, is on set with actors portraying other actors, and actors playing actors playing a film crew. Yet there is also a sense of Julie just beginning to eke out a precarious balance between her equal needs for chaos and order in the way she works, and of opening herself up to the notion of community.

Julie is alternately inspired and intimidated by the work of her fellow students. Their films, however, are fictions created by Hogg. The first is a sci-fi thriller directed by Garance, portrayed by Ariane Labeled (*The Lobster, Mary Magdalene*), who in *Part I* professed her interest in Jean-Jacques Beineix's *Diva*. This in turn gave Hogg a chance to dabble in the “cinema du look” style brought forth in the '80s by Beineix, Leos Carax, and Luc Besson, with its mix of sleek high-fashion, punk fatalism and pop spectacle. “I was a fan of that heightened, stylized aesthetic myself in the '80s. I loved all that saturated color and extreme camera angles. So, there's quite a bit of me in Garance's film,” explains Hogg.

Meanwhile, Julie's admired if opinionated friend Patrick (reprised by filmmaker Richard Ayoade), who also knew Anthony, is making a lavish period musical. Having announced in *Part I* that “there are no good British musicals,” Patrick has, in his hyper-confident way, set out to unravel that state of affairs. “I've always been excited by musicals, so this was a chance to take a brief foray into imagining one,” says Hogg. “It really kept us on our toes. One day we'd be shooting Julie in the flat and the next we were shooting a black & white musical number.”

Though he can be prickly and controlling, Patrick is also the first one to call on Julie to “make a memorial” to Anthony, if only to stop her persistently asking him for clues to Anthony's obscured life. For Hogg, watching Ayoade in the role was a joy. “I found it exciting to see Richard perform in such a different way from his other screen roles,” she says. “he brings a vulnerability to Patrick that we see, especially in the moment when he and Julie meet in a Soho alley.”

Swinton Byrne talked a lot to Hogg about just how challenging it was to become the director she envisioned in an atmosphere that could be patronizing and stifling but also passionately competitive and inspiring. “It was amazing to learn from Joanna and to experience some of what it was like for her,” says Swinton Byrne. “There were so many taboos around a young woman making films that might be unconventional. Joanna also gave me some of her diaries to read from that time

so I could really see into her thoughts and moods. Even the pencil she wrote with had survived all these years, which was very sobering.”

Hungry to know more, Swinton Byrne went so far as to direct a real scene (she has never directed before), just to put herself in Julie’s shoes. “I’ve gained much more understanding into how hard directing is,” she muses. “I have a new-found awe for people who know their vision and are able to communicate it.”

Throughout, Swinton Byrne’s communication with Hogg was the cornerstone of her complex portrait—but the character remains informed by a blend of both women. “Joanna’s very collaborative and we were always mixing ideas,” Swinton Byrne notes. So, I might say ‘at 21, I would think Julie would react more like this’ and Joanna might say ‘you’re right.’ She always respected my opinions and seemed to value my path and to also value teamwork. She was wonderful to work with.”

FAMILY

Amid the turbulence of her recovery, Julie finds a refuge, albeit precarious, in the crisp, garden-lined home of her concerned parents in Norfolk. They are not a family who speak effusively, but the complications are palpable for all that isn’t being said. This is especially true in interactions with Julie’s mother, Rosalind. In the first chapter, Rosalind became inextricably tied up in Anthony’s story, having been both the endlessly forgiving bank providing Julie funds that she used to supporting his habit, and one of the last people to see him alive.

In *Part I*, Hogg had been astonished to witness the natural mother-daughter rhythms between Swinton Byrne and Tilda Swinton transforming into the trickier tidal forces between Julie and Rosalind. By the time they shot *Part II* that had deepened, mirroring how Julie and Rosalind are growing closer even as, or perhaps because, Julie is becoming more independent.

“They both fell into this screen relationship with such ease from the beginning, and you can’t imitate that natural bond; but this time, I appreciated even more how Honor and Tilda brought in nuances that are quite different from their relationship in real life. There are very real cultural and behavioral differences in what mother-daughter relationships were like in the ‘80s versus now,” Hogg observes, “and they both brought a true understanding of those differences.”

For Swinton Byrne, it was a compelling challenge to tap into her deep relationship with her mother, while also portraying a divergent mother-daughter rapport. “Me and my mum are very affectionate and on very equal footing. But with Rosalind and Julie, there is a certain amount of

imbalance there,” Swinton Byrne observes. “Julie is still more like child in that she doesn’t quite understand that her mother is just trying to help in the way that she knows how. So, it was quite challenging to take the good relationship that my mother and I have and filter that into characters so different to ourselves. Whenever we were shooting a scene, as soon as they shouted ‘cut,’ my mum and I went right back to snuggling on the sofas.”

In one vivid scene that plays out like pure verité in its lifelike unease, Julie has a minor accident in her parents’ living room that brings the underlying tension of her current circumstances to the fore. “It’s always a challenge when you are shooting a scene in which something breaks,” laughs Hogg. “There are all those worries about whether the object will break at the right time in the right way, but it all came together beautifully and emotionally in the commotion of the moment.” The scene is also a moment that perfectly captures the dynamic of Julie with both of her parents. Hogg notes, “I was in awe, actually, of what the three of them did. You believe them as a family. And I would say that has nothing to do with me. The credit goes completely to the subtleties of interaction that they found together.”

Julie’s reserved father William is also seen more in *Part II*. Taking the role is a local Norfolk farmer, James Spencer Ashworth, who had never acted on camera in his life. “We sent out a casting call and James sent in a lovely audition shot by his wife,” Hogg recalls. “When I met with him, he drove up in an old Land Rover and he was so right. He not only had the physicality but that ease of being, that relaxed quality and innate understanding of the particulars of family life.”

Perhaps one of the most consequential moments for Julie in her young life comes when, on the heels of starting to direct music videos for rising British bands, she is finally able to repay her mother the money she has been borrowing, and borrowing again, since *Part I*.

“There are many parts of the story that crossover into both films. For example the theme of money in Julie’s family is one of the story threads that does that. The nuances of these moments you might see differently if you’ve watched *Part I*,” Hogg notes. “Yet *Part II* can stand on its own. I expect watching both together, versus watching *Part II* alone, will be very different experiences.”

Perhaps if *Part I* was an exploration of that part of life when you are can barely articulate the immense intensity of your feelings, *Part II* explores the juncture when you start to figure what you want to say and try to stand up for who you are. Says Swinton Byrne, “I think they are both very personal films for everyone. They are realistic that we all make mistakes and that’s OK. *Part II* is a very vulnerable film and I hope everyone comes out of the cinema feeling quite vulnerable, but also very happy, at the end.”

MEN

Though still floating at times in the reverie she had with Anthony, Julie is also reaching out in her loneliness, connecting anew, if tentatively. This evolved for Hogg into three male characters new to the sequel. “I didn’t want a true romantic lead in Part Two because it’s not about that,” Hogg comments. “It’s about someone in the aftermath of a relationship just starting to dip into these different kinds of friendships and situations.”

Jim, an actor appearing in Patrick’s film, becomes Julie’s first sexual experience after Anthony, in a cathartic one-night stand. Taking the role is Charlie Heaton, known for playing Jonathan Byers in *Stranger Things*. The brevity of the part was the crux of its challenge.

“Charlie had to hit the ground running,” Hogg recalls. “The first sequence he had to shoot was a scene where Julie visits Patrick on the set of his big budget musical. It must have been a confusing one for Charlie because he had not just one director but two, the other one being Patrick played by Richard Ayoade. It was also one of the first scenes of the shoot and the most ambitious one. But Charlie didn’t seem phased at all and leapt straight into the scene playing an actor cast in the musical and also dancing in it too.”

Harris Dickinson, who came to the fore in *Beach Rats* and Danny Boyle’s FX series *Trust*, joins the cast as another actor, Pete, who is struggling to latch onto the role of Anthony in Julie’s film. “I wanted someone who would be a very different kind of actor from Tom,” explains Hogg, referring to Tom Burke, who portrayed Anthony in *Part I*. “Pete is searching for how Julie saw Anthony, so he is reflecting off her experience rather than off Tom, which is a tricky thing. Harris hit his stride quickly connecting with that idea.”

Finally, there is Julie’s supportive editor, who offers her the space to be ambivalent and whose keen comprehension of her work reminds her of the power of satisfaction. Taking the role is Joe Alwyn, recently seen in Yorgos Lanthimos’s *The Favourite*. “Joe was so dedicated that he started learning how to edit 16mm on a Steenbeck,” recalls Hogg. “I like to cast people skilled in whatever profession a character is, so my instinct might have been to cast a real editor. I didn’t, but the wonderful thing is that Joe immersed himself in that understanding on his own, anyway.”

These new faces brought an energy to the set. “It was refreshing to have this stream of young actors coming and going, each so different, each with a different role in Julie’s life,” says Hogg.

A DREAM FILM

When Julie sits down at the hard-won premiere of her graduation short, what unspools is not exactly the film we've seen her shooting. Instead, in that moment, the entire carefully constructed world of *The Souvenir* breaks wide open into a hypnotic fantasy with a sensuous unreality. Hogg has dubbed what we see "Julie's dream film," and perhaps it is the dream that is in her head that is so hard to get onto the screen. And yet, here it is, on the screen. Like an imploded memory of her trip with Anthony to Venice, the film is a kind of feverish romance unmoored from the everyday. Filling that liminal space is the landscape inside Julie—a whirl of fleeting emotions, ghosts and cinematic visions, encompassing levitation, fog, black-and-white street scenes, a dance number, miniatures, masquerades, a hall of mirrors and ultimately an escape into streaming sunshine.

"I don't want to say exactly what it is because the audience should make up their own minds," Hogg expresses. "But for me, it is something that has materialized from within Julie."

Much as the sequence's language of dreams appears to have been meticulously storyboarded, it wasn't even so much as sketched out in Hogg's initial treatment. Instead, like a real dream, Hogg let it come to her. "The look of it is precise and there was a clear structure to it in my mind, but it really was invented the same way I did the rest of the film—as we went along," she reveals.

Hogg says there was no other way she felt she could get it right. Pre-planning it didn't even feel possible. "It was very clear when we started shooting *Part II* that I wasn't ready to articulate the sequence. It was a risky thing," she admits, "because everyone needed to know what the sets and costumes were going to look like, how it was going to be shot, what the story was and how it connected to everything else. But I realized that the film could only come when we'd discovered more of Julie's journey up to that point. I felt I couldn't give birth to that dream until we got there."

Cast and crew waited patiently for Hogg's direction, but when it all started coming together, they dove in with pent-up creative intensity to form a world that bends the rules of the rest of the two-part story. "I was really blessed that David, Stephane, and Grace were ready to jump into what is a completely different style of film. Everyone seemed to take it as an exhilarating challenge even if it was a little unsettling how quickly it came into being," Hogg remembers.

Snell recalls the team waiting in acute anticipation for the dream sequence. "Because it was being written as we were filming, me and my team knew we'd have to work very quickly," she says. "But we also knew this is when we could really have a lot of fun and create something spectacular and stylized. Some pieces were sourced but there are a lot of original pieces in the film as well."

Though decidedly different in themes, Julie’s dream film does exhibit traces of Hogg’s own 28-minute graduation film, entitled “Caprice,” which – not entirely coincidentally – starred a then-unknown Tilda Swinton. In that visually arresting film, a woman steps into the pages of a fashion magazine come to life, exploring a daydream reflection of pop culture. Julie’s dream film veers into deeper, darker corners of consciousness, operating more like a compressed microcosm of the journey through grief – careening from passion, death, and disorientation to the shock of re-entry.

While photography, sets, and costumes were all key to the dream film, so too was the sound design, created by Hogg’s long-time colleague Jovan Ajder, whose rhythms have provided the heartbeat of all her films. “Because we’ve gone into more fantastic realms in *Part II*, it’s opened up more possibilities for Jovan,” says Hogg. “Before we even started shooting, he gave me a note saying ‘Leave space for sound’ so that I would always have that on my mind. He has a real ability to understand how sound can bring in those eerie, ghostly qualities of memory.”

Throughout, Hogg was also in frequent touch with executive producer Martin Scorsese, who has become a trusted confidant. From the beginning, they clicked around their mutual love of Powell & Pressburger’s radiant color fantasias, to which her long-ago boyfriend had fatefully introduced her. Scorsese, more than anyone, seemed to understand how the spellbinding artifice conjured by *The Red Shoes* and *Tales of Hoffman* played both explicit and implicit roles in *The Souvenir*.

With *Part II* becoming one of those rare movies that is, among other things, a loving tribute to the indefinable wonders of making films—and at times, a metafiction in which the distances between truth, experience and cinema keep shifting—their conversations grew deeper. “Marty’s someone I feel I can speak to about anything, but he’s especially fun to talk to about film and film history, and always has incredible insights,” Hogg says. “One example in *Part II* is that it was his idea to look at the music from the Richard Rogers ballet ‘Slaughter on 10th’ for Patrick’s musical—and then I discovered the 1974 version by Mick Ronson, which fit so beautifully. Marty was so tuned into what I wanted to do on multiple levels. His thoughts were especially invaluable on Julie’s dream film and how to achieve that stylization.”

While Hogg was putting the finishing touches on the film, she faced another unanticipated twist, that of completing post-production amidst the forced solitude of the global pandemic. But as the final cut of *Part II* emerged, so too did an organic symmetry with *Part I*. The first film starts at a party, while the second film’s final scene, before the camera pulls back in a telltale sweep, ends with a party. Only the latter party is in a 90s timeframe, right after the world-altering fall of the Berlin Wall, and everything is different, especially Julie’s frame of mind.

“For all the unconventionality of my structures, I really enjoyed ending the sequel on a feeling of the circle of life,” Hogg reflects. “So much has changed between the two parties. At the first, Julie is shy and awkward; but by the end, she’s just being herself in a group of people.”

And then there is the fact that Julie is contentedly solo at the end of *The Souvenir: Part II* — after giving herself over so completely to such a perilous romance, after having absorbed Anthony’s conjecture that she would always be lost.

“It felt important that Julie end up leading an independent life, existing on her own terms,” says Hogg. With Julie still testing the waters of adulthood, it’s not as if that life has taken its full shape yet, which is part of the stirring beauty of the film, with its ripples going backwards and forwards in time. But even if Julie will continue to wander through the wilderness of memories and mysteries, what she has fallen in love with now is the magic and pleasure that come from taking it all in through her own lens.

About the Cast

Honor Swinton Byrne

Honor Swinton Byrne is a young British actress who grew up in Scotland. At the age of 13, she was directed by Luca Guadagnino in a cameo role in the feature film *I AM LOVE*. Her second foray into acting was the expansive lead role of Julie in feature film *THE SOUVENIR*. This was directed by Joanna Hogg and placed her opposite Tom Burke. The film received vast critical acclaim, and was nominated for 18 Awards in total, including 8 British Independent Film Award nominations. It won a Sundance award, two London Film Critics Circle Awards, and a National Board of Review Award. Honor filmed *THE SOUVENIR II*, with director Joanna last year.

Jaygann Ayeh

Jaygann was born and raised in London and trained at RADA. He will soon be seen in Joanna Hogg's *THE SOUVENIR: PART II*, having appeared in the first film alongside Honor Swinton-Byrne, Tom Burke and Tilda Swinton. His other feature film credits include *IN FABRIC* and *LES MISERABLES*. On television, Jaygann has had roles in the BBC's *INSIDE NO. 9* and *THE DETECTORISTS*. Jaygann has had many roles on stage, including the lead role in *THE FLICK AT THE NATIONAL*, directed by Sam Gold and in *THE WINTER'S TALE* and *HARLEQUINADE*, both of which were part of Kenneth Branagh's season at the Garrick Theatre.

Richard Ayoade

Richard Ayoade is a multi-award winning comedian, actor, writer and director. The success of Garth Marengi's *Dark Place* (which he co-wrote, directed and starred in) was followed by his BAFTA award winning role in *The IT Crowd*, and numerous other TV credits including *The Mighty Boosh*. Ayoade wrote and directed the BAFTA nominated film *Submarine* and wrote and directed *The Double* starring Jesse Eisenberg. He has released three books, *Ayoade on Ayoade* and *The Grip of Film* and *Ayoade on Top*, all published by Faber & Faber.

Ariane Labeled

Ariane Labeled is a French actor and director.

Her first film, (*Attenberg*) by Athina Rachel Tsangari, won her the Best Actress Award at the Venice Film Festival and at the Festival Premier Plan in Angers (2010).

She has worked with Yorgos Lanthimos (*Alps*, *The Lobster*), Philippe Grandrieux (*Malgré la nuit*), Justin Kurzel (*Assassin's Creed*), Lucie Borleteau (*Fidelio l'odyssée d'Alice*) for which she won the Best Actress Award at the Locarno Film Festival and was nominated for a Best Upcoming César Award. Other film credits include: Richard Linklater's '*Before Midnight*', Garth Davis's '*Mary Magdalene*', and '*The Souvenir*', directed by Joanna Hogg.

TV credits include *Trigonometry*, *Black Mirror*, and up-coming *L'Opera* - due for release.

Olla, her first film as a director, was presented at the Directors' Fortnight, the Sundance Film Festival and the Clermont Ferrand Short Film Festival, where it won the Student Prize, the SACD Prize and the Grand Prize (2020).

Tilda Swinton

Tilda Swinton started making films with the director Derek Jarman in 1985 with *Caravaggio*. Her second film was Peter Wollen's *Friendship's Death*. She and Jarman made seven more films together, including *The Last of England*, *The Garden*, *War Requiem*, *Edward II* (for which she won the Best Actress award at the 1991 Venice International Film Festival) and *Wittgenstein*, before Jarman's death in 1994. She gained wider international recognition in 1992 with her portrayal of Orlando, based on the novel by Virginia Woolf under the direction of Sally Potter.

She has established rewarding ongoing filmmaking relationships with Jim Jarmusch - including *Only Lovers Left Alive* and *The Dead Don't Die*, Joel and Ethan Coen, Lynne Ramsay (*We Need to Talk About Kevin*), Luca Guadagnino (*I Am Love*, *A Bigger Splash*, *Suspiria*), Joanna Hogg (*The Souvenir Parts 1 and 2*) and Bong Joon Ho (*Snowpiercer* and *Okja*). Tilda also worked with the Hungarian master Béla Tarr (*The Man from London*), and has featured in the critically acclaimed comedy *Trainwreck* by Amy Schumer directed by Judd Apatow. In 2020 she made *The Human Voice* with Pedro Almodóvar.

She received both the BAFTA and Academy Award for Best Supporting Actress of 2008 for Tony Gilroy's *Michael Clayton*. In 2020, she was the recipient of both a BFI Fellowship and a Leon d'Oro at the Venice film festival for her lifetime's work.

Tilda finished shooting *Memoria* with Apichatpong Weerasethakul in 2019, *The French Dispatch* with Wes Anderson - their fourth film together - as well as Joanna Hogg's *The Eternal Daughter*.

She just finished shooting *Three Thousand Years of Longing* in Australia with George Miller.

Tilda is the mother of twins and lives in the Highlands of Scotland

About the Crew

Joanna Hogg

Joanna is an award-winning filmmaker and is considered to be one of the UK's leading auteurs. This reputation initially took hold with the release of her first feature, *UNRELATED*, in 2008, which starred a young, previously undiscovered Tom Hiddleston. It won numerous awards, including the FIPRESCI Prize at The London Film Festival, The Guardian First Film Award, and Most Promising Newcomer at the Evening Standard British Film Awards. Following that was *ARCHIPELAGO* in 2010 – again starring Tom Hiddleston -- which received a Special Commendation at The London Film Festival for their Best Film Award and enjoyed a long and successful theatrical release with Artificial Eye. In 2013 came *EXHIBITION*, starring THE SLITS musician Viv Albertine and YBA artist Liam Gillick, as well as long-time collaborator Hiddleston — financed by BBC Films & BFI, and again released by Artificial Eye. Joanna's most recent film — *THE SOUVENIR* — was financed by the BFI, BBC Films and Protagonist, and executive produced by Martin Scorsese, and was released by A24 in the US to rave reviews, and by Curzon in the UK in August 2019. The film premiered at Sundance Film Festival 2019 and won the World Cinema Dramatic Grand Jury Award. The film had its European Premiere in the Panorama Section of Berlinale and in 2020 the film was nominated for an Independent Spirit Award for Best International Film. *THE SOUVENIR* stars a host of high calibre talent such as Tilda Swinton, Tom Burke, Richard Ayoade and Honor Swinton Byrne (daughter of Swinton; this is their first collaboration together). Joanna's follow up *SOUVENIR PART II* – with BFI, BBC Films, and Ed Guiney co-producing – is set to premiere in Cannes in July 2021. Jonna is currently in post-production on her latest film, mystery-drama *THE ETERNAL DUGHTER* for Element, BBC Films and A24, and starring Tilda Swinton. Joanna was invited to become a member of The Academy in 2017.

Ed Guiney & Andrew Lowe

Element Pictures is an award-winning film and drama production company run by Ed Guiney and Andrew Lowe, with offices in Dublin, London and Belfast. Recent productions including *NORMAL PEOPLE*, the 12x30 mins series for BBC Three and HULU directed by Lenny Abrahamson, based on Sally Rooney's best-selling novel and Yorgos Lanthimos' Academy Award, Golden Globe and BAFTA winning *THE FAVOURITE*. Previous productions include all of Lenny Abrahamson's films, including Academy Award, Golden Globe and BAFTA winning *ROOM*, *THE LITTLE STRANGER* and Yorgos Lanthimos' English language films *THE LOBSTER* (Jury Prize, Cannes) and *THE KILLING OF A SACRED DEER*; as well as Sebastián Lelio's *DISOBEDIENCE*. Television drama includes *THE DUBLIN MURDERS*, an 8-part series for BBC and Starz, a co-production with Euston Films.

Upcoming film productions include Yorgos Lanthimos' *POOR THINGS*, starring Emma Stone for Searchlight Pictures; historical biopic *CHEVALIER DE SAINTS-GEORGES*, starring Kelvin Harrison Jr. for Searchlight Pictures; and Sebastián Lelio's *THE WONDER*, with Florence Pugh in the title role. Forthcoming TV productions include Shane Meadows' period drama debut *THE GALLOWS POLE* for the BBC; Nancy Harris' *THE DRY*, a six-part comedy drama, and the television adaptation of Sally Rooney's debut literary sensation, *CONVERSATIONS WITH FRIENDS*, for BBC Three and HULU, which is currently in production.

Upcoming film releases of completed productions include Sean Durkin's *THE NEST* starring Jude Law and Carrie Coon for BBC Films/FilmNation; Phyllida Lloyd's *HERSELF*; and two collaborations with Joanna Hogg starring Academy Award winner Tilda Swinton for BBC Films and A24 - *THE ETERNAL DAUGHTER* and *THE SOUVENIR PART II*, both executive produced by Martin Scorsese. *THE SOUVENIR PART II* will enjoy its world premiere at Directors' Fortnight 2021. Element Pictures also runs a distribution company in Ireland as well as the Light House Cinema in Dublin and Pálás Cinema in Galway.

Emma Norton

Emma Norton became a Producer at Element Pictures in 2017 when she produced the feature film *Rosie*, starring Sarah Greene, directed by Paddy Breathnach and written by Roddy Doyle. *Rosie* premiered at the Toronto International Film Festival and received widespread critical acclaim. Recently, she executive produced the critically acclaimed *Normal People*, a 12 x 30-minute series for BBC and Hulu, based on Sally Rooney's celebrated novel, directed by Lenny Abrahamson and

Hettie MacDonald, and written by Sally Rooney and Alice Birch. Norton also produced Joanna Hogg's follow up to her acclaimed film *The Souvenir* with *The Souvenir Part II* and is currently producing Hogg's most recent film, *The Eternal Daughter*. Current TV productions Norton is executive producing include Element's next collaboration with Sally Rooney *Conversations with Friends*, Shane Meadows' first BBC TV project *The Gallow's Pole* as well as *The Dry*—a show written by Nancy Harris, to be directed by Paddy Breathnach that is shooting this year. Norton joined Element Pictures in 2008 as a Development Executive and was promoted to Head of Development in 2011, and has worked across all of Element's projects from *What Richard Did* and *The Lobster*, to Academy Award, Golden Globe and BAFTA-winning films *Room* and *The Favourite*. In 2014, Emma executive produced on *A Date for Mad Mary*, written and directed by Darren Thornton. Before joining Element, Norton worked at Film4 and prior to that was a freelance script reader for a range of UK production companies and theatres, including Kudos, Scott Free, the BFI and the Soho Theatre.

Luke Schiller

Luke Schiller is an award-winning producer who runs Atlas Films in the UK. A 'Variety Producer' to watch in 2019, Luke's producing credits include 'PRINCESA' and 'JEAN CHARLES' directed by Henrique Goldman and 'TIERRA CALIENTE' by Laura Plancarte. Luke went on to produce Joanna Hogg's 'THE SOUVENIR', winning the Grand Jury Prize at the Sundance Film Festival in 2019 and was voted the 'Sight and Sound' Film of the Year. Most recently he produced 'THE SOUVENIR PART II', set for release in 2021.

David Raedecker

After a short career in editorial stills in his hometown Hamburg David moved London to study film. He started to shoot numerous music videos and commercials, followed by a slate of shorts, low budget features and documentaries. But it was the latter, which taught him the most about lighting, camera angles and being receptive to what's in front of the lens and formed his approach to drama.

His first successful feature was in 2012 'My Brother The Devil' with director Sally Hussaini, with whom he collaborated on other projects to follow. He has shot several other features, such as the award winning 'Hector' and 'Ming of Harlem' and the recent 'Underdogs' as well as several

episodic high end tv dramas and tv features such as 'To Walk Invisible', 'The Whale' starring John Boyega or the recent 'The Essex Serpent', directed by Clio Banard. He collaborated with Joanna Hogg for the first time on 'Souvenir' in 2018.

Here is a list of his nominations/awards:

'The Souvenir' voted Best film of the year 2019 by Sight & Sound Winner World Cinema Grand Jury Price - Sundance 2019 for 'The Souvenir' BAFTA Scotland for Peter Mullan in 'Hector' 2016 Nomination for Michael Powell Award - Edinburgh Film Festival 2015 for 'Hector' Winner Grand Prix - FID Marseille 2015 for 'Ming of Harlem: 21 storeys in the air' BAFTA-Nomination 2013 for 'I am Nasrine' Winner Best Cinematography - World Drama Competition, Sundance 2012 for 'My Brother the Devil' Best European Film - Europa Cinema Awards Berlinale 2012 for 'My Brother the Devil' Grand Jury Prize - LA Outfits 2012 for 'My Brother the Devil' Winner Best Cinematography - New Visions, Manaki Brothers FF 2012 for 'My Brother the Devil' Winner Best Horror Short - London Independent Film Festival 2012 for 'Origin' Winner Best Cinematography - BFM Talent Awards 2009 for 'Top Girl' Nomination for Best First Film - Berlinale 2007 for 'Elvis Pelvis' Winner Best HD film - Discovery Channel Shorts 2006 for 'The Battle of Cable Street' Winner - Raindance East 2003 for the short 'Brick Lane'

Other credits: Underdogs, sci-fi feature directed by Chino Moya Swimming with Men, comedy directed by Oliver Parker To Walk Invisible, tv feature directed by Sally Wainwright Hector, road movie directed by Jake Gavin The Whale, tv feature directed by Alrick Riley Ming Of Harlem, twenty one storeys in the Air, a docudrama directed by Philipp Warnell Babylon, comedy directed by Sally El Hussaini Tutankhamun, tv series directed by Peter Webber

Stéphane Collonge

Originally from France, Production Designer Stéphane Collonge now lives in London, working across film and television drama. He has designed multiple award winning features including My Brother the Devil directed by Sally El Hosaini, Francis Lee's God's Own Country and Bypass directed by Duane Hopkins. Television drama includes Trigonometry for director Rachel Athina Tsangari, and the Netflix Original Red Rose directed by Ramón Salazar. Throughout his career Stéphane has collaborated with director Joanna Hogg on a number of her features, including Exhibition, Archipelago and The Souvenir, which won the World Cinema Dramatic Competition at Sundance and for which Stéphane received a nomination for Best Production Design at the BIFAs.

Stephane's most recent features, Clio Barnard's *Ali & Ava*, and Joanna Hogg's *The Souvenir Part II*, will both premiere at the Cannes Film Festival 2021.

Helle Le Fevre

Helle le Fevre studied editing at The National Film & Television in England.

Helle is a frequent collaborator with director Joanna Hogg, for whom she has cut all of her films, including the Sundance 2019 winner *THE SOUVENIR*. *THE SOUVENIR PART II* is their fifth collaboration. Helle and Joanna are currently working together again on *THE ETERNAL DAUGHTER*.

Helle was nominated for an Amanda Award for best editing for her work on the Norwegian feature *ALL THE BEAUTY* (2016) by Aasne Vaa Greibrokk and for British Independent Film Award for best editing for *THE SOUVENIR* (2019).

Jovan Ajder

With over twenty-five years in the film and television industry, Jovan Ajder began his career at the BBC, being selected from an extremely competitive field of applicants to work in their Post Production Film and TV Department. At the BBC he was comprehensively trained and worked in all areas of film and TV post production which ultimately led him to specialize in his love of sound design and music. Having gained experience at the BBC Jovan then moved into a career as an independent sound designer and composer working on numerous prestigious and ground breaking television programs including Emmy Award-and Bafta winning BBC series, *Walking with Beasts* and *Walking with Monsters* where he used his prodigious ingenuity to create sounds for a host of weird and wonderful creatures never seen before on television. Forming and running his own sound post production facility in Soho, London. He has served as Supervising Sound Editor on critically acclaimed films including three by award-winning Director Joanna Hogg (*Unrelated*, *Archipelago*, *Exhibition*) as well as many other award winning films such as *My Brother the Devil* and *Hyena*. He has also held the position of HOD for sound for multi-million dollar feature films such as Ed Pressman's *Mutant Chronicles* and the major motion picture *London Fields* starring Billy Bob Thornton and Johnny Depp. Expanding out of film he designed the sound and music and contributed significantly to a unique live interactive multi-sensory audience experience; the highly extolled 'Utopia'. Jovan is a accomplished musician who has composed music for television inc 'BBC Fight for life' as well as writing original songs. Highly respected in the industry and amongst

his peers, he has worked directly with some of the most famous actors in the world together with Emmy, Grammy and Bafta winning directors and producers.

Grace Snell

Award Winning Costume Designer Grace Snell works on internationally acclaimed feature films, television shows and commercials.

Grace's distinctive approach to the design process has seen her work on visually rich films and her technical insight enables Grace to better understand the life her costume designs will take.

Grace has designed both parts of Joanna Hogg's 'The Souvenir - Part One' which secured the coveted Grand Jury Prize in the World Cinema Dramatic Competition at the Sundance Film Festival 2019, Grace's designs picked up a nomination for Best Costume Design at the British Independent Film Awards the same year.

'The Souvenir part two' is Grace's third film collaborating with Joanna. She is thrilled it is premiering in Directors fortnight at Cannes.

Grace was part of the very small crew who filmed with Joanna Hogg & Tilda Swinton on 'The Eternal Daughter' during Lockdown in late 2020.

Grace's other credits include award winning feature 'Mogul Mowgli' for director Bassam Tariq; the recently released directorial debut from Billie Piper 'Rare Beasts' and BAFTA nominated 8 part original TV drama for Sky Atlantic/HBO 'I Hate Suzie', collaborating once again with Billie Piper who co-created the show with Lucy Prebble. Grace is currently designing the much anticipated supernatural thriller for Sky Studios 'The Rising', for director Ed Lily starring Clara Rugaard.

Outside of designing, Grace has sat on the jury for the British Independent Film Awards, the Craft British Arrows and recently sat as Head Judge for the 'Casting & Production and Styling Jury' at the Shots Awards, The Americas 2021. Her involvement behind the camera also extends to a training programme focusing on mentoring & encouraging young minds in the costume industry.

Grace has been featured in globally renowned publications such as Variety and through lockdown presented a masterclass in Costume Design for Seventh Row magazine and for Caviar in their Caviar connects series.

As well as being recognised as one of the UK's most unique and innovative designers, Grace is passionate to create a safer, inclusive and more representative working environment for her team.

Grace is represented by United Agents.

Siobhán Harper-Ryan

For the past 20 years Siobhán Harper-Ryan has enjoyed a varied and colourful career as a make-up designer. Period and character a speciality.

Credits include Subterrain - dir : Rupert Wyatt, Spaceship - dir : Alex Taylor, The Souvenir Part 1 and The Eternal Daughter - dir : Joanna Hogg, I Hate Suzie - dir : Georgi Banks-Davies and Flux Gourmet - dir : Peter Strickland.

Paolo Guglielmotti

Paolo Guglielmotti starts work in the performing arts while a student at University, where he directs professional theatre productions such as “Suddenly Last Summer” by T. Williams and “Six Characters In Search Of An Author” by L. Pirandello. In London he joins theatre company MJP productions where he directs the play “1969” by emerging playwright Richard Hayton. Following rave reviews, “1969” is adapted into a live action short film, which premieres at the Toronto World FF. Paolo’s second short film, “Angeli Dark”, financed by the Mental Health Institute of Caserta, Italy, premieres at the Durban International FF.

Meanwhile, Paolo works extensively as a First AD in Italy, UK and the US. He meets director Joanna Hogg in Tuscany on her feature film debut “Unrelated” in 2005. Their collaboration has lasted ever since. Paolo is also pursuing work as a writer.

Olivia Scott-Webb

Olivia Scott-Webb is a Casting Director who works in both TV and Film. Olivia cast Joanna Hogg’s ‘The Souvenir’ which won at Sundance starring Tilda Swinton, Tom Burke and Tilda’s daughter Honor Swinton Byrne in her first role. Recent credits include: Scott Frank’s ‘The Queen’s Gambit’, Phoebe Waller Bridge’s ‘Fleabag’ Series 2 (for which Olivia won an Emmy for the casting). Olivia has just finished casting a new project with Joanna Hogg, a TV series with Left Bank and a feature film for Paramount. She is at present working on a new film with Cate Blanchett for Lionsgate.

Crispin Buxton

"Crispin Buxton has worked as a Location Manager in the film and television industry for 33 years. Throughout the 1990s he worked on leading British comedies "Mr Bean" & "Thin Blue Line" for Tiger Aspect, "Birds of a Feather" for Alamo, "The Smell of Reeves and Mortimer" for Channel X, Lenny Henry's "Chef" for BBC and Steve Coogan's Baby Cow Productions.

In 2002 he began a long association as the UK Producer for leading Bollywood Production Houses Yash Raj Films and Dharma Productions.

2004 saw Crispin working as Location Manager in Rwanda on Michael Caton Jones' "Shooting Dogs" and in Uganda in 2005 on Kevin MacDonald's "The Last King of Scotland". He set up The Uganda Film Company in 2007 and through 2014 worked as a Documentary Producer on Daniel Gordon's "The John Akii Bua Story" (BBC), Roger Ross-William's "God Loves Uganda" (Sundance/HBO), Jessica Yu's "Misconception" (Participant Media) and Scott Hamilton Kennedy's "Food Evolution".

Further UK Production credits include The Wachowski's Netflix Series "Sense 8", Stephen Poliakoff's "Close to the Enemy" for BBC, Matthew Warchus' "Pride" and Edgar Wright's "The World's End".

Crispin relocated to Norfolk in 2015; recent credits through The Norfolk Film Company include Joanna Hogg's "The Souvenir", Danny Boyle & Richard Curtis' "Yesterday", Armando Iannucci's "The Personal History of David Copperfield", BBC One's 2018 Xmas ident "Wonderland", Joanna Hogg's "Souvenir Pt. II", Marco Martin's "Provisional Figures" and Pablo Larrain's "Spencer".

In 2019 Crispin announced major investment in Raynham Hangar Studios in Norfolk where both The Souvenir and Souvenir Pt. II were filmed.

Crispin's appearance as "Gerry - Head of Film School" revives his debut role as "Head of Production" in The Souvenir. He is soon to be seen in the third of Joanna Hogg's autobiographical trilogy "The Eternal Daughter". "