



Presents

TENDER LOVING CARE

A film by Mike Leigh

107 mins, United Kingdom, 2026

Language: English

Distribution

Mongrel Media Inc
1213C Bathurst Street
Toronto, Ontario, M5R 3H3
Tel: 416-516-9775
Email: info@mongrelmedia.com
www.mongrelmedia.com

Publicity

Natalie Sarkic
Mongrel Media Inc.
Email: natalie@mongrelmedia.com
Cell : 647-529-9080



/MongrelMedia



@MongrelMedia



/MongrelMedia



/MongrelMedia



@MongrelMedia

TENDER LOVING CARE is a feature film that shot in January and February 2026, written and directed by Mike Leigh and produced by Georgina Lowe for their company Thin Man Films.

Since his first feature film, BLEAK MOMENTS (1971), Mike Leigh has made 22 full-length films. Eight of these were made primarily for British television (1972-1984) and were shot on film. The rest have all been cinema releases all have won international awards, and many of them have been commercially successful.

After over a decade spent making his two epic period films MR. TURNER and PETERLOO, Mike Leigh returned to his ongoing exploration of the contemporary world with the BAFTA nominated HARD TRUTHS in 2024.

Mike's films are about many things, but above all they are about people. They are character-driven. He is known for the detailed characterisations and vivid performances consistently given by his actors. As writer and director, he combines the usually separate processes of writing, rehearsing and shooting. Involving months of improvisation, discussion and research, this painstaking approach enables him to discover the form and content of each picture by embarking on the journey of making it. Working collaboratively with his casts and crews, the complete, unrestrained freedom Mike has always enjoyed has ensured freshness and diversity in his projects. His methods liberate actors and technicians alike, and his shoots are famously harmonious. This has succeeded not only with all his films, but also with over 20 original stage plays. These have included productions for the National Theatre of Great Britain and the Royal Shakespeare Company, and several have enjoyed runs in London's West End.

SHORT SYNOPSIS

Amy is a social worker, dealing with young people in foster care. She has just split up with her long-term boyfriend who has gone back to his wife and young son. She moves in with her best friend, Rosie, who works in social care for the elderly. Amy had lived with Rosie in her flat some years previously and they are both delighted to be reunited.

Birdie and Geoff are Amy's retired parents, who live in a comfortable ground-floor flat. They both used to work for the local council, she in personnel, he in management. Amy visits them regularly and the relationship is loving. Initially she fails to tell them about the departure of her partner, but encouraged by Rosie, she owns up, and, never having liked him, they are delighted. They are very fond of Rosie and are always happy to see her. They are pleased to hear that she has started dating a fireman.

Birdie, Amy and Rosie get home from a girls' night out at the pub, to find Geoff suffering from spasmodic lapses. A doctor attends and tells Birdie this may be early signs of dementia. Geoff has taken to his bed. When Amy and Rosie visit him and Birdie, he rallies for a little and they all sing together.

Having given up on dating for the moment, Amy spends a quiet evening in the flat whilst Rosie goes to meet her fireman. Much to her anger, he stands her up.

Geoff starts to gradually fade, and Birdie and Amy spend precious time at his bedside, reminiscing about happier past times.

An elderly man, who at the start of the film, Rosie had visited in hospital and tried to keep safe, sits alone in a doorway on a busy London street.

LONG SYNOPSIS

An elderly man, George, sits in a hospital bed, staring blankly. A nurse brings in a smartly-dressed young woman, Rosie, a social worker. Rosie wants to have a private chat. Whilst George has recovered from his heart attack, the hospital does not have an address to discharge him to, and she would like to help him with this. George will not engage with her, deflecting her questions, so Rosie says she will leave for now, but will not be put off that easily and will come back.

The next day in her flat, Rosie prepare a Welcome Home sign which she places on the table with a bottle of prosecco, two glasses and a vase of flowers. Her friend Amy arrives and the two unload Amy's possessions from her car.

A little later, whilst sharing the prosecco together, Amy and Rosie are thrilled to be living together once again in the flat after some years. They are both pleased that Amy's long-time partner Jamie has finally gone back to his wife and young son in Glasgow. Rosie calls him a prick, and Amy feels liberated. As to Rosie's love life, they both joke about Jay, a firefighter whom she has dated but not yet slept with.

Rosie returns to the hospital only to find that George has given them the slip.

Amy, who is also a social worker, sits outside a youth club with her client Kadim, a young man living in foster care. Kadim is resentful of Amy nagging him about an agreed curfew on using his phone. Whilst it may be bad for Kadim's social life, Amy reminds him that the restriction is important to help with his sleep, but also to protect him from his estranged alcoholic mother's late-night calls. Kadim rejects Amy's assertion that his mother loves him. If she loved him, he wouldn't be here, he says; he'd be in a happy home. Amy insists that she's on Kadim's side and wants to help him. She breaks the ice by asking him to recall a happy memory which eventually he does, recalling a thrilling ride on a rollercoaster.

Amy drives to visit her retired parents, Birdie and Geoff, who she calls pops. They live in a flat in a well-maintained Art Deco block and are delighted to see her.

Over tea and some banter about Birdie's knitting, they discuss the many pressures on Amy as a social worker, and how things were easier for Birdie and Geoff when they worked for the council, and earlier when Geoff was a student. Birdie asks after Jamie, but Amy has not told them that he has left, and Geoff discretely asks her if she is okay for money, to which she firmly replies that she is a 39-year-old professional woman!

Later, Amy and Rosie spend their evening working from the kitchen table and sharing their stories from the day. Amy admits that she will need to fess up to her parents about Jamie.

As Birdie and Geoff get ready for bed, they agree that Amy looks tired and reflect on her relationship with Jamie. They don't approve of him, but they think that if Amy wants a baby, she should get on with it. Birdie would certainly love to be a grandma, but Geoff says he just wants Amy to be happy.

Amy is with another young client, Katie. They sit doodling and drawing together in Katie's foster home. Amy draws out how Katie is feeling about her foster parents, especially as their son is due home, which Katie says means they will want family time, so she will go out and leave them to it. Katie denies that this makes her feel lonely, but Amy reminds Katie to call her whenever she likes, and that she will be back again to visit. Katie is sarcastic in return, but Amy can deal with that.

Her next visit is to a reclusive and eccentric middle-aged woman called Lyn, a hoarder. She will not allow Rosie inside her home and grumbles that she does not need any help, slamming the door in Rosie's face. Rosie takes this in her stride.

That evening in Rosie's flat, the two women have a drink and a dance and a giggle. They resolve to visit Birdie and Geoff the next day so that Amy can own up about Jamie.

Birdie and Geoff are delighted to see Rosie after nearly a year. They make ribald jokes about Rosie's new boyfriend, teasing each other and talking over one another. Amy lets slip that she's moved back in with Rosie, and that Jamie has returned to his wife.

In the car on their way home, Amy feels bad that she would not answer Birdie's questions about the breakup, but Rosie says that her mother will understand, and that she herself is always there to be Amy's agony aunt. They laugh and look forward to large glasses of wine.

In their kitchen, Birdie and Geoff are having fun singing 'A Bicycle Made for Two'. They kiss, and Geoff concedes that Birdie was right about Amy and her ex.

At work, Amy counsels Roshni, a young social worker whose stress around the job is impacting her sleep. Amy admits that even after 15 years she can still struggle and that when she was younger, she had burned out and had to take time off and move back in with her parents. She is pleased that Roshni says she does not need to take time off.

At home, Birdie and Geoff are entertaining an old friend, Josie, who has recently lost her husband, Glen. Josie would have usually brought a cake on a visit and feels bad that she did not manage to do so, which Birdie quickly dismisses. Josie enquires after Amy, wondering if she might be pregnant but is pleased to hear that she has ended things with Jamie. Birdie and Geoff say that Glen's funeral was a great send-off. Josie breaks down that her estranged son of nine years, Jason, did not attend and says she has failed as a mother. Birdie retorts that the failure is not hers but her son's, and that being a parent is the hardest job in the world. They all laugh about how Birdie and Geoff dealt with their wayward teenaged daughter by running into the street stark naked.

On a morning run, Amy spots a woman lying in some grass. She rushes over to help but the woman shouts at her that she is taking in what's left of the earth before it's too late. Amused, Amy resumes her run.

Birdie, Amy and Rosie are enjoying drinks in the pub. After recounting the story of Amy's encounter with the eccentric woman in the park, they enjoy Birdie's lively recollections of how she met Geoff at an office Christmas party, and his proposal in a seaside hotel restaurant. They drink to Geoff, and Rosie calls him the ultimate romantic.

Meanwhile back at home, Geoff studies a large world atlas.

In the pub, the conversation has turned to the task of finding the ideal man. Birdie insists that there are good guys out there. Rosie says she is committed to continuing the hunt whilst Amy declares that she has given up. Birdie enquires after Rosie's parents, to which Rosie reveals that her relationship with them is strained. They favour her sister, disapproving of Rosie being a social worker. Birdie tells her that she now has a second family in them. Birdie and Amy think she is wonderful.

In a chaotic kitchen, Amy tries to engage with Skye, a troubled woman in her forties. Skye resents all social services and feels persecuted. She has previously had twins removed from her care, and now a younger son Dillon as a result of her alcoholism. She won't open up to Amy, convinced that anything she says will be used against her, which she believes has happened before. She doesn't want to discuss her own addict mother; she just wants her son back. She blames everybody else for her problems, and won't take responsibility, though Amy tries to help her understand why they cannot return her son home. All Amy can do is to try to reassure Skye that if she confronts her problems, and if they work together, they will get through the crisis, and she and her child will be reunited.

Geoff is alone in the park, walking very slowly with a stick.

Birdie carries her shopping home but is surprised to find Geoff sitting outside on the patio as it is the middle of the winter. She ushers him indoors, but he doesn't move until she helps him out of the cold. As they warm up inside together, Birdie chatting away, she sees that Geoff is not drinking his tea. After Birdie makes a comment about the planes passing overhead, Geoff chips in about an air traffic controller he says he knew but Birdie has never heard of him. Geoff falls asleep, but it's a struggle for Birdie to get him to go to bed.

Later, Amy has come over as Birdie is very worried. Geoff wakes up and is pleased to see Amy. He dismisses their concerns but is not making a lot of sense.

Birdie and Amy hug each other and agree to take things one step at a time, and to call the doctor.

Next morning, Birdie is relieved when Geoff awakes. As she brings him some tea, they joke together about a former colleague but, Geoff soon lapses back into a confused state.

Dr. Wells comes to examine a slightly aggressive Geoff. He checks him over and chats with Birdie and then understands that Geoff is naming obscure components of a steam train.

As he leaves, Dr. Wells assures Birdie that Geoff has not suffered from a stroke, but there may be a possibility of dementia.

Amy updates Rosie on the situation with her father, and Rosie says she will join Amy to see her parents the next day.

They share work stories: Amy reporting that a young boy in foster care has been defecating into an umbrella stand; whilst Rosie describes a nasty man who has removed his mother from the excellent care home that Rosie had gone to great trouble to get her into, and is now neglecting her. She would gladly punch him in his misogynistic face if she could get away with.

They briefly discuss Rosie's date the next night – she is mostly looking forward to a decent dinner!

Still in his pyjamas, Geoff dozes on his sofa beside Birdie. He wakes to discover that they've been joined by Amy and Rosie. He rallies and joins in with their lively conversation.

Rosie ponders how to dress provocatively without being vulgar, and reports that her date is taking her to a smart Thai restaurant. Birdie recalls the days of the mini skirt in her youth, and how her mother's generation wore corsets and suspenders. Geoff jokes about the fate of a dog and a cat that they once had but then loses his thread again and returns to bed leaving the three women to reflect on him.

Worried that Geoff is choking they all dash into the bedroom and sit him up. Suddenly, Geoff starts to sing "boiled beef and carrots" so they all sing along. Amy leads them into a round of 'The Great Pretender', and they all join in, moved. Geoff continues to show confusion and Birdie kisses him as they sing together.

That night, Amy sits quietly in the flat, drinking wine and scrolling on her phone. Rosie arrives home and needs a drink. She is livid as her date has stood her up. Amy suggests she isn't really cross, but that she just wanted to have sex with a firefighter, which Rosie cannot deny. Rosie wants a hug – from Amy's giant teddy bear and Amy speculates that perhaps her date didn't show up because he is just too in love with her which makes them both laugh.

The next afternoon, Birdie and Amy sit with Geoff as he sleeps, reminiscing about his silly sense of humour when Amy was a child, and about a time they had thought she had gone missing and how upsetting that had been. Birdie worries about Rosie but Amy assures her Rosie will be fine. Birdie celebrates the Geoff that was well loved, respectful and respected.

In a busy central London street, George sits on cardboard on the steps of a vacant building. He gazes vacantly as people pass by him. Nobody notices him not even the pigeons. Traffic races past him. Oblivious to all this, he just sits.

--

The End.

ABOUT THE FILMMAKERS

Mike Leigh – Writer & Director

Writer-director Mike Leigh trained at the Royal Academy of Dramatic Art, Camberwell and Central Art Schools in London, and at the London Film School. His first feature film BLEAK MOMENTS (1971) won him the Golden Leopard at Locarno Film Festival and the Golden Hugo at Chicago in 1972. This was followed by the full-length television films, HARD LABOUR (1973), NUTS IN MAY (1975), THE KISS OF DEATH (1976), WHO'S WHO (1978), GROWN-UPS (1980), HOME SWEET HOME (1982), MEANTIME (1983), and FOUR DAYS IN JULY (1984). His other feature films are HIGH HOPES (1988), LIFE IS SWEET (1990), NAKED (1993), SECRETS AND LIES (1996), CAREER GIRLS (1997), TOPSY-TURVY (1999), ALL OR NOTHING (2002), VERA DRAKE (2004), HAPPY-GO-LUCKY (2008), ANOTHER YEAR (2010), MR. TURNER (2014), PETERLOO (2018) and HARD TRUTHS (2025). His films have been in Competition at Cannes five times, winning the Palme d'Or for SECRETS & LIES, the Best Director prize for NAKED and an Ecumenical Jury special mention for ANOTHER YEAR. Timothy Spall also won the festival's Best Actor prize for his eponymous role in MR. TURNER. Meanwhile VERA DRAKE won Venice Film Festivals' Golden Lion for Best Film and the Volpi Cup for Best Actress, and HAPPY-GO-LUCKY secured Sally Hawkins the Berlinale's Silver Bear for Best Actress. Across his career, Mike's films have collected 27 BAFTA nominations and seven wins, as well as 16 Oscar® nods and two wins. His actors have garnered nods for their performances, and almost all of his HODs have been garlanded for their respective crafts. He has scooped three of those BAFTAs personally, as well as their highest honour, the BAFTA Fellowship, in 2015. He has been personally Oscar® -nominated seven times. He has also written and directed over 20 stage plays. These include BABIES GROW OLD (1974), ABIGAIL'S PARTY (1977), ECSTASY (1979), GOOSE-PIMPLES (1981), SMELLING A RAT (1988), GREEK TRAGEDY (1989), IT'S A GREAT BIG SHAME! (1993), TWO THOUSAND YEARS (2005) and GRIEF (2011).

Georgina Lowe - Producer

Georgina Lowe and Mike Leigh were BAFTA-nominated for Best British Film for both HARD TRUTHS and ANOTHER YEAR, both of which she produced. She also produced his films PETERLOO, MR. TURNER and the Cultural Olympiad commissioned A RUNNING JUMP. She was previously co-producer on TOPSY-TURVY, ALL OR NOTHING, VERA DRAKE and HAPPY-GO-LUCKY, and has worked on all of Mike's films since NAKED.

Her extensive producer credits for television include two series for Amazon Prime Video: MALICE and MAMMALS, MAZEY DAY, a Black Mirror film for Netflix, Agatha Christie's PARTNERS IN CRIME for BBC1, MAD DOGS for Sky1, series one of SANDITON, ETERNAL LAW, three series of KINGDOM and THE MAYOR OF CASTERBRIDGE for ITV1 and two Sarah Waters

adaptations for the BBC: TIPPING THE VELVET and FINGERSMITH, the latter earning her a BAFTA nomination.

Gail Egan – Executive Producer

Trained as a barrister, Gail joined Mike Leigh's team on VERA DRAKE, and since then has worked as an executive producer on all his films.

Her other producer credits include three John le Carré adaptations: Fernando Meirelles's award-winning THE CONSTANT GARDENER starring Ralph Fiennes and Rachel Weisz, who won the Best Actress Oscar®, A MOST WANTED MAN, starring Philip Seymour Hoffman and Rachel McAdams, and OUR KIND OF TRAITOR, starring Ewan McGregor and Naomie Harris. She also produced Alan Rickman's A LITTLE CHAOS, starring Kate Winslet, TRESPASS AGAINST US, starring Michael Fassbender and Brendan Gleeson, and Stanley Tucci's FINAL PORTRAIT, the adaptation of Sarah Waters's novel THE LITTLE STRANGER, directed by Lenny Abrahamson, and THE BOY WHO HARNESSSED THE WIND, written and directed by Chiwetel Ejiofor. Most recently she has produced two series of FUNNY WOMAN for Sky and SECRET SERVICE, a political thriller series for ITVX, directed by James Marsh and starring Gemma Arterton along with a film of THE WEIR, written and directed by Conor McPherson and starring Brendan Gleeson.

Lucy Bristow – Director of Photography

Having studied at Camberwell School of Art and Crafts, Lucy began her career in film in 1986 through a training scheme set up by the ACTT union, designed to increase diversity in the UK film industry. During the second year of this scheme, she was placed as a trainee on HIGH HOPES, Mike Leigh's 1988 film shot by Roger Pratt.

This led to a rich seam of work spanning 35 years with Mike Leigh and Dick Pope, his long-time cinematographer. (Clapper/loader on LIFE IS SWEET, focus puller on A SENSE OF HISTORY, SECRETS AND LIES, and CAREER GIRLS, then 'B' camera operator on TOPSY-TURVY, VERA DRAKE, ALL OR NOTHING, PETERLOO, MR. TURNER, and finally 'A' camera operator on HARD TRUTHS.)

Following Dick Pope's death in 2024, Mike asked Lucy to be Director of Photography on this film, TENDER LOVING CARE.

During her career in the camera department, Lucy has worked with directors such as Richard Linklater (ME AND ORSON WELLES), Sally Potter (ORLANDO), Graham Moore (THE OUTFIT), David Mamet (THE WINSLOW BOY), Kenneth Branagh (ARTEMIS FOWL), Mike Figgis (DEATH AND THE LOSS OF SEXUAL INNOCENCE, MISS JULIE), Gurinder Chadha (ANGUS THONGS AND PERFECT SNOGGING), Adrian Shergold (PIERREPOINT), Tom Hooper (LONGFORD).

Other Directors of photography she has worked with include Nic Knowland, Danny Cohen, Haris Zambarloukos, John Schwartzman, Alexei Rodionov, Mike Eley, Catherine Derry, Jeff Baynes, Kate Reid and David Katz Nelson.

Tania Reddin – Editor

TENDER LOVING CARE is Tania Reddin's second collaboration with Mike Leigh after editing HARD TRUTHS.

Other recent credits include: THE END OF IT, written and directed by Maria Martinez Bayona which premiered at Cannes 2026; PALESTINE 36, written and directed by Annemarie Jacir; SUMMERLAND, written and directed by Jessica Swale; and JOURNEY'S END, directed by Saul Dibb. She has collaborated with director Adrian Shergold for over 15 years on a multitude of projects including CORDELIA, DENMARK, FUNNY COW, MY MOTHER AND OTHER STRANGERS and DIRTY FILTHY LOVE for which she received a BAFTA nomination. Previous television credits include Steve Knight's THIS TOWN, Sky Atlantic's GUERRILLA, LUTHER starring Idris Elba, THE SALISBURY POISONINGS with Saul Dibb for BBC1, and Michael Winterbottom's THIS ENGLAND.

Jacqueline Durran – Costume Designer

Costume designer Jacqueline Durran has worked with Mike Leigh on seven of his films. Another of the MR. TURNER Oscar® and BAFTA nominees, her collaborations with Mike include HARD TRUTHS, PETERLOO, ANOTHER YEAR, HAPPY-GO-LUCKY, ALL OR NOTHING and VERA DRAKE for which she won a BAFTA. In total, Jacqueline has been Oscar® nominated seven times for her work on MR. TURNER, VERA DRAKE, ATONEMENT, BEAUTY AND THE BEAST, DARKEST HOUR, PRIDE AND PREJUDICE, CYRANO and winning twice for her work on Joe Wright's ANNA KARENINA and for Greta Gerwig's LITTLE WOMEN.

Jacqueline recently designed Emerald Fennell's acclaimed WUTHERING HEIGHTS. Other film projects include Noah Baumbach's JAY KELLY, Steve McQueen's BLITZ (BAFTA Nominee), Greta Gerwig's BARBIE, THE BATMAN directed by Matt Reeves, SPENCER with Pablo Larrain, David Mackenzie's YOUNG ADAM, Tomas Alfredson's TINKER TAILOR SOLDIER SPY, Richard Ayoade's THE DOUBLE and Justin Kurzel's MACBETH.

Nora Robertson – Hair and Makeup Designer

Nora Robertson is a BIFA and RTS-nominated hair and make-up designer with experience across film, television, commercials, editorials and talking head interviews. TENDER LOVING CARE is her second collaboration with Mike Leigh following the BAFTA-nominated HARD TRUTHS.

Recent work includes FIGHTLAND (Starz), directed by Otto Bathurst; I AM HELEN for Channel 4, directed by Dominic Savage. Her credits also include MR. LOVERMAN (BBC), ALICE & JACK (Channel 4), LOCKED IN (Netflix), BOXING DAY (Warner Bros.), and Sundance Grand Jury Prize winner SCRAPPER.

Her work on Film4's ROCKS earned a BIFA nomination for Best Hair & Make-Up Design and she received an RTS Craft Award nomination for the ITV drama STEPHEN.

Nina Gold – Casting

Nina Gold is a casting director in television, film and occasionally theatre. Nina has cast over a hundred films and television pieces, including nine previous films with Mike Leigh including *HARD TRUTHS*; *PETERLOO*; *MR. TURNER*; *TOPSY-TURVY*; *VERA DRAKE* and *ANOTHER YEAR*. Other feature films include *CLARISSA*, *JAY KELLY*, *CONCLAVE*, *HAMNET*, *THE ROSES*, *WONKA*; *BLITZ*; *CATHERINE CALLED BIRDY*; *THE WONDER*; *THE POWER OF THE DOG*; *THE MAURITANIAN*, *THE TWO POPES*, *1917*, *STAR WARS: EPISODES VII, VIII AND IX*, *MAMMA MIA 2-HERE WE GO AGAIN*, *BRIDGET JONES' BABY*, *THE BFG*, *FAR FROM THE MADDING CROWD*, *HIGH-RISE*, *THE MARTIAN*, *PADDINGTON* and *PADDINGTON 2*, *IN THE HEART OF THE SEA*, *THE IRON LADY*, *THE THEORY OF EVERYTHING*, *THE IMITATION GAME*, *THE KING'S SPEECH*, *LES MISÉRABLES*, *SIGHTSEERS*, *HOW I LIVE NOW*, *RUSH*, *PROMETHEUS*, *THE COUNSELOR*, *ATTACK THE BLOCK*, *JANE EYRE*, *HOT FUZZ*, *BROTHERS OF THE HEAD*, *THE ILLUSIONIST*; *WILD BILL*, *THE WORLD'S END*, *MY WEEK WITH MARILYN*, *NOWHERE BOY*, *BRIGHT STAR* and *EASTERN PROMISES*.

Television credits include eight seasons of *GAME OF THRONES*; three seasons of *THE CROWN* and six seasons of *SLOW HORSES*. Also, *WAITING FOR THE OUT*, *TOO MUCH*, *BABY REINDEER*, *BAD SISTERS*, *SAY NOTHING*, *CHERNOBYL*, *THIS IS GOING TO HURT*, *ANDOR*, *RAIN DOGS*, *THE POWER*, *BREXIT*, *PATRICK MELROSE*, *KING LEAR*, *THE STATE*, *WOLF HALL*, *THE DRESSER*, *LONDON SPY*, *ANY HUMAN HEART* and *THE CRIMSON PETAL AND THE WHITE*. Other television credits include two seasons of *ROME*, *THE RED RIDING TRILOGY*, *LONGFORD*, *THE DEVIL'S WHORE*, *JOHN ADAMS* and *THE LIFE AND DEATH OF PETER SELLERS*.

Nina was nominated for an Oscar® for her work on *HAMNET*, in the inaugural nominations for Best Casting by AMPAS, and has won six Primetime Emmys for Outstanding Casting for her work on *BABY REINDEER*, *JOHN ADAM*, *GAME OF THRONES* and *THE CROWN*. Nina has won a BAFTA for scripted casting on *THIS IS GOING TO HURT* and twelve Artios awards. In 2016 she was honoured with a BAFTA Special Award for her outstanding contribution to casting over 100 television and film productions, the first time BAFTA recognised a casting director with a special award.

Gary Yershon – Composer

Nominated for an Academy Award and an Ivor Novello Award for his score to Mike Leigh's *MR. TURNER*, Gary Yershon's 40-year career as a composer spans film, television, theatre and radio.

After reading Music and Drama at Hull University, Gary pursued a career as an actor up until 1991, when he gave up to focus primarily on composing.

For film, Gary has collaborated extensively with Mike Leigh. Their first collaboration began in 1999 with *TOPSY-TURVY*, on which Gary was musical director. His first score for Leigh was *HAPPY-GO-LUCKY*, followed by *ANOTHER YEAR*, which gained Gary a nomination as European Film Award Best Composer, the short film *A RUNNING JUMP*, *PETERLOO* and *HARD TRUTHS*. Gary's other recent scores include the film *BRIGHTON*, directed by Stephen Cookson and the comedy drama *23 WALKS*.

Gary has also written for TV, where his work ranges from detective drama: TRIAL AND RETRIBUTION IX & X, to children's cartoons - JAMES THE CAT, EBB AND FLO.

Many of Gary's theatre scores are for the Royal Shakespeare Company, where he is an Associate Artist. He has also scored for the National Theatre, and productions in the West End and on Broadway, where in 2009 he received a Drama Desk nomination for THE NORMAN CONQUESTS.

Gary has written extensively for BBC Radio since 1979, beginning as a singer-songwriter for Radio 4's Midweek. Since then, Gary has composed for many plays including THE ODYSSEY, GAWAIN AND THE GREEN KNIGHT, THE THEBAN PLAYS, A WINTER'S TALE and THREE MEN IN A BOAT, as well as for the 2002 Sony-award winning AUTUMN JOURNAL. For Radio 3 he translated and dramatised Pushkin's RUSLAND and LYUDMILA, and he contributed to THE VERB.

Gary curates and presents Oscar® Scores at the Barbican Centre in London. His score for Northern Ballet's THE BOY IN THE STRIPED PYJAMAS premiered in May 2017. The London Symphony Orchestra premiered Gary's The Great Blueness at the Barbican concert hall in March 2019. He also works as a writer, translator, musical director and teacher.

ABOUT THE CAST

Marion Bailey – 'Birdie'

Marion is originally from Harrow. She trained at The Guildhall School of Music and Drama and was a member of the National Youth Theatre.

In 1981 she was nominated as Most Promising Newcomer in the Plays and Players Awards for her role as Jackie in Mike Leigh's GOOSE PIMPLES at Hampstead and the Garrick Theatre.

TENDER LOVING CARE marks Marion's sixth Mike Leigh film after MEANTIME, ALL OR NOTHING, VERA DRAKE, MR. TURNER (Nomination, London Critics Circle Film Awards), and PETERLOO.

Other film credits include: BRIGHTON, DEAD IN A WEEK: OR YOUR MONEY BACK, ALLIED, LADY IN THE VAN, I'LL BE THERE, NASTY NEIGHBOURS, DON'T GET ME STARTED.

Television film includes: SAKHAROV, WAY UPSTREAM, COPPERS, PERSUASION.

Television includes: PRISONER 951, MURDER BEFORE EVENSONG, ALL THE LIGHT WE CANNOT SEE, OBSESSION, SHAKESPEARE AND HATHAWAY, THE DREAMER, ENDEAVOUR, THIS IS GOING TO HURT, THE CROWN - Series 3 and 4 (Screen Actors Guild Award Winner 2020 and 2021), TEMPLE, BRITANNIA, SSGB, THE TRIALS OF JIMMY ROSE, CASE HISTORIES, HIM & HER, BEING HUMAN, MONDAY MONDAY, NEW TRICKS, MIDSOMER MURDERS, DERAILED, HOLBY CITY, CHERISHED, MICAWBER, SHADES, THE THING ABOUT VINCE, HEAT OF THE SUN, DALZIEL AND PASCOE, SHINE ON HARVEY MOON, CASUALTY, DANGERFIELD, THE BILL, A TOUCH OF FROST, BOON, THE BRETTS, TO HAVE AND TO HOLD, CHARLIE, MIRACLES TAKE LONGER, SCENE, RASPBERRY, JURY, INSPECTOR MORSE, THE RUTH RENDELL MYSTERIES, WORLDS BEYOND, BIG DEAL, STAY LUCKY, POIROT.

Theatre includes: TO HAVE AND TO HOLD (Hampstead Theatre) THE DEEP BLUE SEA, BLURRED LINES, GRIEF, BLACK SNOW, MAN, BEAST AND VIRTUE, (National Theatre); MEDEA (Soho Place); HANDBAGGED (Kiln Theatre/ West End); A KIND OF ALASKA (Bristol Old Vic); TIME OF MY LIFE (Watford Palace); DEATH OF A SALESMAN (West Yorkshire Playhouse); EMPTY BED BLUES (Lakeside Nottingham); MINE, WAR AND PEACE, KINDERTRANSPORT - TMA Awards Nomination (Shared Experience/Hampstead Theatre); INCOMPLETE AND RANDOM ACTS OF KINDNESS, BLEST BE THE TIE, THIS IS A CHAIR, FALKLAND SOUND, PANIC, HUSH, BESIDE HERSELF (Royal Court Theatre); THE ARAB ISRAELI COOKBOOK, DANCE OF DEATH (Tricycle); HOLES IN THE SKIN (Chichester Festival Theatre); NORMAL, ALL OF YOU MINE (Bush Theatre); CLOUD NINE (The Old Vic); BAD BLOOD (Gate Theatre); A DELICATE BALANCE (Nottingham Playhouse); WHERE THERE IS DARKNESS, FAVOURITE NIGHTS (Lyric Hammersmith); RASPBERRY (Soho Poly); LAZY DAYS LTD. (Theatre Royal Stratford East); LOVING WOMEN (Arts Theatre); A DOLL'S HOUSE (Edinburgh Lyceum), extensive work in repertory theatre with seasons at Oldham, Canterbury, Sidmouth and Theatre North and work in fringe theatre including the Edinburgh Festival, Croydon Warehouse, The Old Red Lion and the Bridewell.

Paul Jesson – 'Geoff'

TENDER LOVING CARE marks Paul's fourth film collaboration with Mike Leigh after starring in MR. TURNER, VERA DRAKE and ALL OR NOTHING.

Paul Jesson won the Outstanding Performance of the Year in a Supporting Role at the 1986 Olivier Awards for THE NORMAL HEART and has made many appearances at the National Theatre and with the Royal Shakespeare Company, including Gooper in CAT ON A HOT TIN ROOF, Lovberg in HEDDA GABLER, Lord Burleigh in MARY STUART, Ulysses in TROILUS AND CRESSIDA, Prospero in THE TEMPEST and in the title role in HENRY VIII. He has worked with the eminent German director Peter Stein as Sorin in THE SEAGULL and Pandarus in TROILUS AND CRESSIDA. He appeared in Mike Bartlett's Olivier Award winning play COCK as well as in Sam Mendes's productions of THE WINTER'S TALE as Camillo and THE CHERRY ORCHARD as Gayev in both New York and London. At the Donmar and in New York he played Gloucester to Derek Jacobi's KING LEAR and Sir Toby Belch in Sam Mendes's production of TWELFTH NIGHT. Other theatre includes his performance of Cardinal Wolsey in WOLF HALL and BRING UP THE BODIES with the RSC. Recent theatre credits include his performance of Menenius in CORIOLANUS at the RSC, THE MODERATE SOPRANO as Fritz Busch at the Duke of York's Theatre, and Adam in Theatre Royal Bath's AS YOU LIKE IT, opposite Ralph Fiennes, as well as his poignant one-man play AN ACTOR CONVALESCING IN DEVON written by playwright Richard Nelson.

Previously, he has appeared in Ralph Fiennes's CORIOLANUS, THE PLOUGHMAN'S LUNCH, Richard Eyre's THE CHILDREN ACT, and MARROWBONE. In television he can be seen in CHEWING GUM, ITV's VERA and THE TRIALS OF JIMMY ROSE, MARGARET: HER DOWNFALL, THE DEVIL'S WHORE and HBO's ROME. His recent screen work includes THE TRIAL OF CHRISTINE KEELER for the BBC, Netflix's THE CROWN and THE BEAST MUST DIE for ITV.

Paul recently played Gonzalo in Richard Eyre's THE TEMPEST alongside Kenneth Branagh at the RSC.

Kate O'Flynn – 'Amy'

TENDER LOVING CARE is Kate O'Flynn's fourth Mike Leigh film after roles in PETERLOO, MR. TURNER and HAPPY-GO-LUCKY.

A BAFTA nominee, Kate can currently be seen as one of the leads in WIDOW'S BAY for Apple TV, for which she was nominated for an Emmy.

Kate starred opposite Simon Bird in the critically acclaimed series EVERYONE ELSE BURNS, for which she was nominated for a BAFTA for Best Female Performance in a Comedy, and for a RTS North West Award.

Kate's other screen credits include MY LADY JANE for Starz; HENPOCALYPSE for BBC; LANDSCAPERS for HBO; WANDERLUST for BBC and NO OFFENCE for Channel 4.

On stage, Kate was nominated for an Olivier Award for Best Supporting Actress for her role as Laura in THE GLASS MENAGERIE at London's Duke of York's Theatre. Further stage credits include THE TRIAL (Young Vic) and A TASTE OF HONEY (National Theatre), amongst many others. She is known for her critically acclaimed one woman play, ALL OF IT, which originated at The Royal Court and she had a principal role in the 2018 season of one-act plays by Harold Pinter at the Harold Pinter Theatre: ONE FOR THE ROAD, NEW WORLD ORDER, MOUNTAIN LANGUAGE and ASHES TO ASHES.

Alice Bailey Johnson – 'Rosie'

TENDER LOVING CARE is Alice's third Mike Leigh film following her work in HARD TRUTHS and MR. TURNER.

Theatre credits include ROOM 13 (Barn Theatre), TINA: THE MUSICAL (West End), UNCLE VANYA (Hampstead Theatre); INSIGNIFICANCE (Arcola Theatre); THE LIBERTINE (Bath and Haymarket Theatre Royal); DESDEMONA (Theatre Royal Stratford East); OH, WHAT A LOVELY WAR! (Park Theatre, UK tour); SOLID AIR (Plymouth Theatre Royal); THE THREE LIONS (Pleasance Beyond, Edinburgh); STEPPING OUT (Salisbury Playhouse); NOISES OFF (Gielgud Theatre); and A GLORIOUSLY MUCKY BUSINESS (Lyric Hammersmith) and CABARET (Wilton's Music Hall).

Television credits include STILL UP, SEXY BEAST, THIS IS GOING TO HURT, FATHER BROWN, BLACK MIRROR, THE HALCYON, GRANTCHESTER and DOCTORS.

Film credits include SCOOP, RARE BEASTS, THE LITTLE STRANGER, KING OF THIEVES and ME BEFORE YOU.

CREDITS

Bleecker Street

Cornerstone

Film4

Desmar

Ventureland

Film4 Presents

In Association With Desmar, Merino Films, Ventureland, & Creativity Media

A Thin Man Film

A Georgina Lowe Production

A Film by Mike Leigh

Marion Bailey

Paul Jesson

Kate O'Flynn

Alice Bailey Johnson

TENDER LOVING CARE

Bríd Brennan

Peter Wight

Alan Williams

**Sandy Foster
Diveen Henry
Eva Holovko**

**Amanda Lawrence
Ashna Rabheru
Kaedon Skerritt**

And Tilly Vosburgh

Casting Director

NINA GOLD

Production Sound Mixer

TIM FRASER

Hair & Make-Up Designer

NORA ROBERTSON

Costume Designer

JACQUELINE DURRAN

Post Production Producer

POLLY DUVAL

Supervising Sound Editor

LEE HERRICK

Music Composed by

GARY YERSHON

Production Designer

JANE BRODIE

Editor

TANIA REDDIN

Director of Photography

LUCY BRISTOW

Co-Producer

HENRY WOOLLEY

Executive Producers

RICHARD KONDAL

JENNIFER ERIKSSON

Executive Producers

DAN JANVEY

KERSTIN EMHOFF

MEREDITH CROWLEY

JONATHAN WEINER

Executive Producers

FARHANA BHULA

NAOMI DESPRES

MICHÈLE MARSHALL

Executive Producers

KENT SANDERSON

TYLER DINAPOLI

MIRANDA KING

Executive Producers

ALISON THOMPSON

MARK GOODER

Executive Producer

GAIL EGAN

Produced by

GEORGINA LOWE

Written & Directed by

MIKE LEIGH

Birdie Marion Bailey

Geoff Paul Jesson

Amy Kate O’Flynn

Rosie Alice Bailey Johnson

Josie Tilly Vosburgh

George Alan Williams

Nurse Diveen Henry

Kadim Kaedon Skerritt

Katie Eva Holovko

Lyn Amanda Lawrence

Skye Sandy Foster

Roshni Ashna Rabheru

Woman in Park Bríd Brennan

Dr. Wells Peter Wight

Financial Controller Rachel Proudlove

First Assistant Director Malinda Kaur

First Assistant Editor Giles Burgess

Location Manager Elena Vakirtzis

Associate Producer Sally Lynn

Production Coordinator Jamie-Fabien Matthews

Production Secretary Lucy Chambers

Production Assistant Alfie Gardener

Second Assistant Director Robert May

Second Assistant Director (Script) Megan Smith

Third Assistant Director Oliver Hill

Floor Runner Yaz Evans

Base Runner Nicholas Cave

Camera Operator Lucy Bristow

First Assistant Camera Fran Weston

Second Assistant Camera	Chloe Knight
Camera Trainee	Kaylen Smith
Digital Imaging Technician	Kevin Bell
Key Grip	Colin Strachan
Grip Assistant	Conor Crook
Stills Photographer	Joseph Lynn
Script Supervisor	Jessica Hof
First Assistant Sound	Ben Collinson
Second Assistant Sound	Rajan Thandi
Additional Sound Recordists	Sam Diamond Simon Bishop
Assistant Location Manager	Joel Denis Punchard
Unit Manager	Chris Brewer
Location Assistant	Reece Armstrong
Location Marshall	Etive Pomfret-McHardy

Facilities Manager Mark Frosdick

Art Director Lydia Fry

Standby Art Director Caroline Harper

Graphic Designer Rachel Neill

Art Department Assistant Siena Godfrey

Set Decorator Mick Pirie

Assistant Set Decorator Philippa Brocklehurst

Prop Master David Horrill

Prop Hand Leo Taylor

Standby Props Zoe Betts

Morgan Senior

Standby Carpenter John Krommenhoek

Assistant Costume Designer Emily Bowen

Costume Supervisor Laura Bailey

Costume Standby Millie Barter

Hair & Make-up Artist	Molly Peters
Hair & Make-up Junior	Imani Ramsey
Gaffer	Reuben Garrett
Best Boy	Matthew Butler
Electricians	Christopher Howorth
	Jude Garrett
Lighting Trainee	Geraldine Piong
Additional Best Boy	Pete Musgrave
First Assistant Accountant	Michelle Pauly
Payroll Accountant	Tiago Di Mauro
Head of Finance, Thin Man Films	Bek Leigh
Unit Medic	Natalie Green
Medics provided by	Medflicks
Health & Safety Advice	Safe Elephant
Mental Health & Wellbeing Services	6ft From The Spotlight
Wellbeing Facilitator	Matt Longley

**Production Manager & Post Production
Supervisor**

Sally Lynn

Sound Effects Editor

Ross Western

Re-Recording Mixers

Paul Cotterell

Richard Spooner

Foley Recordist

Callum Scott

Foley Artist

Carolyn McLaughlin

Post Production by

Creativity Media

**Post Production Manager for Creativity
Media**

Billie Craven

Colourist

Brian Krijgsman

Lead Online Editor

Carl Troedsson

Online Editors

Sara Ranucci

James Harding

Senior Edit Assistant

Adam Coburn

Edit Assistant Shantelle Keech

Technical Edit Assistant Kieron Vowell

Head of Post Production, Technology Mat Troughton

Post Production Technology Manager Colin Hughes

Senior Post Support Engineer Anthony Burke

**Junior Post Production Technology
Coordinator Benjamin Karrass**

Titles Designed by Chris Allies

Visual Effects by GABHA Studios

Mixed at Harbor

Mix Technicians Tierney Spence

Alex Bird

Audio Producer Zoe Fawcett

Commercial Director James Corless

Managing Director Thom Berryman

Publicity by Premier Publicity

**Unit Publicists Jonathan Rutter
Ellen Tinkler-Steers**

Electronic Press Kit Hector Film & TV

EPK Producer Hugo Currie

Unit Drivers Timmy Coulman

Andy Reid

David Williamson

Minibuses provided by Andrew Doyle

Security provided by Location Assist

Lead Security Shaun Steer

Security Michael Hussey

Trevor Hallam

Catering Services by Yummies Film Catering

Daniel Webb

James Bradley

Eleanor Ball

Gareth Jones

Quebe Sanha

Alpheaus Ezeagh

Camera & Grip Equipment

Ice Film

Lighting Equipment

Daka Light

Camera Luton Provided by

Lays International

Picture Vehicle Suppliers

Motorhouse Hire

Picture Vehicle Supervisor

Michael Geary

Plant Hire

TV & Film Plant Hire

Radios

Audiolink

Payroll Services

Entertainment Partners

Post-Production Script

FATTS

Tracking Vehicles provided by

Bickers Action

Lutons & Vehicles

BVR Vehicle Rentals

Rushes Courier

Marathon

Clearances & Neg Checking by

Reviewed & Cleared

For Film4

Development & Production Executive	Max Park
Head of Production	Tori Parry
Senior Production Executive	Emma Costello
Production Executive	Leanna Smith
Head of Legal & Business Affairs	Cassandra Carias
Senior Legal & Business Affairs Executive	Jonathan Fransman
Head of Distribution & Sales	Stefanie Fahrion
Marketing & Distribution Manager	Hannah Saunders
Team Assistant, Distribution, Marketing & Sales	Lydia Rostant
Head of Corporate Communications	Mark Pitchford
Finance Manager	Robyn Turner
Executive Assistants	Amy Hopewell
	Fiona Hewlett

For Ventureland

President	Ali Brown
Managing Director	John Battsek
General Counsel, Business & Legal Affairs	Alysia Anderson
Head of Production	Adam Bardach
CFO	Jason Ouaknine
Head of UK Finance	Allan Jamieson
Coordinator	Annie Steinlage

Development Coordinator

Brian Plain

Executive Assistant

Amy Post

For Merino Films

Legal Counsel

Eugene Pikulin of

Bruns Brennan Berry Pikulin Jacobs LLP

For Desmar

Company Director

Bernard Fung

Legal Services by

Helen Tulley of Sheridans

For Bleecker Street

Acquisitions & Co-Productions

Katie Lopez

**Manager, Delivery & Post
Production**

Will Slater

**Vice President, Marketing &
Strategy**

Nichole Francisco

Vice President, Exhibitor Marketing

Bentley Moore

Vice President, Marketing

Troy Dandro

**Vice President, Post Production &
Creative Services**

Phil Gubert

Executive Vice President, Publicity

Rachel Allen

**President, Marketing & Creative
Advertising**

Myles Bender

President, Distribution

Kyle Davies

Chief Financial Officer

Irwin Reiter

International Sales by

Cornerstone Films

Head of International Sales

Carla Quarto di Palo

International Sales Manager

Jonathan Rhodes

Marketing & Distribution Manager

Izzy Endacott

Publicity

Anna Bohlin

International Sales Coordinator

Anna Vlasiuk

Bank Financing provided by

Natixis Coficiné

Christophe Vidal

Niels Maidenberg

Come Meunier

Edwige Rolin

Legal Advisor to Natixis Coficiné

**Michael Maxtone-Smith of Reed Smith
LLP**

Legal Services provided by

Sheridans

Jacqueline Hurt

Penelope Jones

Completion Guarantor

Film Finances

Graham Easton

Lucie Graves

Talal Khan

Auditor

Steve Joberns

Moore Kingston Smith

Insurance

Tysers Insurance

Paul Hillier

David Passway

Collection Account Management by

Freeway CAM BV

Music Recorded & Mixed at

Air-Edel Studios

Recording & Mixing Engineer

Nick Taylor

Musician Contractor

Lucy Whalley for Tiger Tracks

Protools Recordist

Ricardo Acasuso

Copyist

Colin Rae

Marimba Soloist

Calum Huggan

Music Supervisors

Danny Layton

Ross Sellwood

“SUPERSTAR”

Performed by Jamelia

Written by Remee Jackman, Mich Hansen and Joseph Belmaati

Published by Universal Music Publishing Ltd. on behalf of Universal Music Publishing AB, Concord Music

Publishing, Cutfather Publishing Limited (PRS) and Joe Belmaati Publishing Limited (NS)

**All rights on behalf of Cutfather Publishing Limited and Joe Belmaati Publishing Limited administered
by**

Warner Chappell Music Publishing Ltd.

“HOUSE OF LOVE”

Written by Tony Mortimer and Robin Goodfellow

Published by BMG Rights Management (UK)

Limited & Accorder Music Publishing Ltd.

“I COULD CHANGE YOUR MIND”

Performed by Luke White

Written by Rob Cass, Luke White and J.D. Aprils

Courtesy of BMG Production Music (UK) Limited

“IF I’M HONEST”

**Written by Toby Berger and Wesley
Stopwatch**

Courtesy of Universal Production Music

“LIKE THAT”

Performed by Sol Terrae

Written by Sol Terrae

Courtesy of BMG Production Music (UK) Limited

“GREAT PRETENDER”

“HONEYSUCKLE & THE BEE”

Written by Buck Ram

Arranged by Roger Webb

Published by Panther Music Corp., administered
by peermusic (UK) Ltd.

Published by De Wolfe Music Limited

Music in the Public Domain

“BOILED BEEF & CARROTS”

“I BELONG TO GLASGOW”

“DAISY BELL (A BICYCLE MADE FOR TWO)”

Special thanks to

Suzie Davies

Thanks to

Duncan Laing Toby Leigh Myles Waud

Acton Gardens Primary School St Benedicts Social Club

Welsby Court West London Film Office

Ruth Aitken Anna Atkins Kasey Apete-Thompson Alice Brooks

Louise Higham Nick Higham Will Holt Samuel Keefe Maura Lysaght

Mark Nason – CIEEM Louise Owen – Thomas Leah Rhodes-Valery

**In memory of Dick Pope, Cinematographer,
1947-2024**

**THIS MOTION PICTURE IS PROTECTED UNDER THE LAWS OF
THE UNITED KINGDOM AND OTHER COUNTRIES AND ITS UNAUTHORISED
DUPLICATION,
DISTRIBUTION, OR EXHIBITION MAY RESULT IN CIVIL LIABILITY AND CRIMINAL
PROSECUTION.**

**THE EVENTS, CHARACTERS, AND FIRMS DEPICTED IN THIS MOTION PICTURE
ARE FICTITIOUS.**

**ANY SIMILARITY TO ACTUAL PERSONS, LIVING OR DEAD, OR TO ACTUAL
FIRMS
IS PURELY COINCIDENTAL.**

Filmed entirely on location in England