

**Couple in a Hole**

Written and directed by Tom Geens

Starring: Paul Higgins, Kate Dickie, Jérôme Kircher, Corinne Masiero



For all publicity enquiries please contact:

Keeley Naylor/John Scrafton @ emFoundation keeley@emfoundation.com/ [john@emfoundation.com](mailto:john@emfoundation.com)

020 7247 4171

For press materials: [http://www.vivaverve.com](http://www.vivaverve.com/) Certificate: tbc /Running time: 105 minutes

# LOG LINE

A British couple ends up living like savages in a hole in the middle of a vast forest somewhere in France.

# SHORT SYNOPSIS

After their isolated house nearby is destroyed by a wildfire, killing their ten-year-old so, a British couple ends up living like savages in the middle of a vast forest somewhere in France.

Traumatised to the bone, the couple’s relationship reaches breaking point, she does not want to return to civilisation because only here she feels close to her son. Her husband, on the other hand, finds the constant reminder of their misfortune increasingly unbearable.

It is a catalyst for a whirlwind of events and repressed emotions coming to the surface, climaxing in a tragic and gruelling finale

# LONG SYNOPSIS

A middle aged, middle class English couple are living like feral creatures in a camouflaged hole in the middle of a vast forest somewhere in France.

It’s a strange sight, but somehow they belong there. Like an old-fashioned suburban couple, she remains in the hole, whilst he goes out hunting in the surrounding woods. It’s only when the husband strikes up a secret friendship with a local farmer, that all is not as it seems.

He relishes in this renewed contact with civilisation, opening up more and more.

One day he confesses to the farmer that his wife is seriously ill. He wants to return home, but only when she is ready to. Less than a year ago, their isolated house nearby was destroyed by a wildfire, killing their ten-year-old son. Traumatised to the bone, the couple vanished and ended up where they are. She developed a severe phobia, unable to leave the hole. It has become her sanctuary, her place in the sun.

The local farmer is keen to help. Maybe a bit too keen, forcing a rift between husband and wife.

The couple’s relationship reaches breaking point and repressed emotions come bursting out to the surface. She does not want to return because only here she feels close to her dead son. He, on the other hand, finds the constant reminder of their misfortune increasingly unbearable.

It is a catalyst for a whirlwind of events, climaxing in a tragic and gruelling finale, in which the local farmer hunts the couple down like the wild animals they’ve become. It is then, in their darkest of hours, that they find each other again.

# CAST

**John – PAUL HIGGINS**

Paul Higgins is a Scottish actor best known for his roles as Jamie McDonald, a press officer, in the BBC show THE THICK OF IT and its spin-off feature length film IN THE LOOP. He wrote a play titled NOBODY WILL EVER FORGIVE US, which was performed at the Traverse Theatre in Edinburg in November 2008. Other roles include Gil Cameron in the BBC drama HOPE SPRINGS and Michael Dugdale in Channel 4’s acclaimed conspiracy thriller UTOPIA. Paul recently finished a run of HOPE written by Jack Thorne and directed by John Tiffany at the Royal Court.

# Karen – KATE DICKIE

Kate Dickie is a Scottish actress who has appeared in television series, stage plays and films. For her role in Andrea Arnold’s RED ROAD she was given a number of best actress awards including at the BAFTA Scotland Awards and the British Independent Film Awards. Her other feature film credits include Ridley Scott’s PROMETHEUS and the 2015 Sundance Film Festival hit THE WITCH. She is perhaps best knows for her role as Lysa Arryn in the HBO series GAME OF THRONES.

# Andre – JÉRÔME KIRCHER

Jérôme is a renowned French actor who began his career in film in 1986. Since then he has worked with directors such as Patrice Chéreau, Jean-Pierre Vincent, André Engel, and Denis Podalydès, among others, and he was nominated for three Molières. He is best known internationally for his role in the cult television series THE RETURNED. His feature film credits include Cyril Mennegun’s award-winning LOUISE WIMMER and Jean-Pierre Jeunet’s A VERY LONG ENGAGEMENT.

# Celine – CORINNE MASIERO

Corinne began acting in her late twenties, initially appearing in the theatre before moving on to the screen. She is best known for her lead role in the 2011 film LOUISE WIMMER, for which she was nominated for the Cesar Award for best actress. She has also had notable roles in RUST AND BONE and 11.6.

# TEAM

**Writer/Director – TOM GEENS**

Tom Geens is Belgian and moved to London in 1993. After a decade of film-making, Tom’s short films have gained international acclaim winning awards at festivals world- wide. In addition, Tom’s short film “You’re the Stranger Here” which was made as part of the Cinema Extreme scheme run by Film4 and the UK Film Council, has been included in FASSBINDER JETZT - 2013/2014, a prestigious exhibition organised by the German Film Institute and the RW Fassbinder Foundation

From his outsider perspective, Tom brings a distinctive continental sensibility to British cinema. Tom has also been behind a raft of international award winning advertising work, as both the writer and director, for international brands such as Ikea, the BBC, The Terrence Higgins Trust & Skoda.

In 2009, Tom made his debut feature film for television Menteur (Liar). The film was funded by Arte and the French speaking community in Belgium. “Couple in a Hole” is Tom’s debut theatrical feature film.

# Producer – ZORANA PIGGOTT

Zorana Piggott is a London based producer. She has been working in the UK film industry for the past fifteen years, having graduated from the National Film and Television School.

Zorana made her feature film producing debut in 2003 with the award-winning THE LAST HORROR MOVIE which was released in over thirty countries around the world (including theatrical releases in the UK and the US).

Zorana’s most recent credits include Simon Blake’s debut feature STILL starring Aidan Gillen which was released in the UK by Verve Pictures and the US by Film Movement in May 2015, and which is currently being sold world-wide by Reel Suspects, and AMSTARDAM, debut feature by the Lennox Brothers, starring Billy Boyd, Alice Lowe and Howard Marks.

Zorana also produced CROCODILE, a BFI short film directed by Gaelle Denis which won the Canal + Award at the 2014 Critics’ Week, Cannes Film Festival.

# Director of Photography – SAM CARE

Sam graduated from the National Film & Television School with an MA in Cinematography in 2009. His critically acclaimed 2nd feature, IN OUR NAME, directed by Brian Welsh and released in the UK by Artificial Eye, was officially selected at the BFI London Film Festival 2010 and was nominated for two British Independent Film Awards that same year.

Sam’s short film CONNECT directed by Samuel Abrahams was BAFTA nominated in 2011. This year yielded a further two BAFTA nominations for films that Sam worked on. In 2011 Sam was chosen by BAFTA as a ‘Brit to Watch’ and attended the subsequent event in LA.

# Editor – ALAIN DESSAUVAGE

Alain is a Belgian editor best known for his work on the Oscar nominated feature film BULLHEAD. His other credits include the Oscar nominated short NA WEWE and 2008 Cannes Film Festival Semaine de la Critique selected feature film MOSCOW, BELGIUM directed by Christophe Van Rompaye.

# Music by – BEAK>

BEAK> is a UK based band, consisting of Geoff Barrow (of Portishead) with Billy Fuller (Fuzz Against Junk) and Matt Williams (Team Brick).

# Production Designer – RICHARD CAMPLING

Richard has been working as a production designer in the UK film industry for over twenty years. His credits include Harmony Korine’s MISTER LONELY and Hattie Dalton’s debut feature THIRD STAR starring Benedict Cumberbatch.

# Q&A WITH THE WRITER/DIRECTOR TOM GEENS

## What is “Couple in a Hole” about?

It's about a middle class couple that live in a hole in the middle of a forest in France. Through sporadic bits of information throughout the film, we find out that their house nearby burnt down and that their son died in the fire. Traumatised and in a daze they ended up in the surrounding forest and found a hole to shelter in for the night. One night turned into a week, a week into a month. She develops some kind of agoraphobia and can't leave the hole anymore.

So when we join them, they've been living there for a while. They don't seem ill or deranged, they look healthy and are clearly surviving. She takes care of the hole and he goes out foraging for food. A picture of traditional middle class delight! It's almost a re- enactment of the Adam and Eve story.

But soon it becomes clear that the true story is a lot bleaker. Yes the hole, which was a safe haven at first, a place to catch their breath in silence after the traumatic event, becomes increasingly symbolic of their entrapment. Their entrapment in grief. He's impatiently waiting for his wife to get better, desperately wanting to return to the UK because everything around him reminds him of their dead son, whilst she desperately wants to stay, because she can't let go of her son and wants to protect him beyond death.

The French couple who accidentally started the fire that killed the son are also entrapped. They are entrapped in guilt. He can't help himself to go and see the British couple because he needs to soothe the unbearable itch of guilt inside him. She on the other hand represses their deed, convinced that denial will eventually make it go away.

So yes, for me I’d say the film is about entrapment.

## Where did the idea for “Couple in a Hole” come from?

It came from a very simple image that I had written down years ago in one of my notebooks. A very middle class couple stuck in a hole in the middle of a vast forest, living the life of savages in their middle class clothes.

I liked the juxtaposition between civilisation and nature, between the ordered/the clean/the predictable and the wild/dirty/the unpredictable. In a way it's a theme that comes back a lot in my work, about the animal in all of us. About the fact that however civilised we think we have become, the animal underneath is never far away.

From this one image eventually came the whole script. And I often went back to it as I was writing. To remind me of its initial power, because I wanted to keep that juxtaposition very much alive. So it became sort of a guide throughout the whole process.

## Why a couple in a hole?

As I explored the initial image of a middle class couple stuck in a hole, I realised it'd be a great platform to show a very familiar story about grief in a different and surprising way. I mean I could have set this all in suburbia with a couple who suffer a tragedy and as a result isolate themselves from the rest of their community. But the prospect of putting them in a hole in a forest was a lot more exciting to me. By taking it out of its urban context, it also became very stripped back, just because in a forest there aren't as many 'things' as in a town. All I had to play with in the end was four people, one hole in a forest, a village, a barn and a burnt out house. So not really anywhere to hide.

It was a really exciting and at the same time daunting challenge because how can you keep people engaged for an hour and a half or more with so few tools? So it all had to come from those four characters. And also I was writing about grief, so you don't want to trivialise it, you want to do it justice.

So yes it was a tough project to get financed, and yes it was frustrating that there were all these delays with the UKFC morphing into the BFI, and yes the co-production between three countries was a laborious thing to set up. All these things just kept stretching the development process and pushing me and Zorana to near insanity, BUT in the end the project needed those five years. It really did, to bring the story to the level it deserved.

And there were many times during those five years where we felt ready to shoot, but I'm so glad now it was financially impossible because the film wouldn't have been as good as it is.

## Tell us about the casting process and the cast?

We already started casting two years before the actual shoot. I always take a long time to find the right people, because that's what my films are all about. So I see a lot of people and try lots of combinations. Then eventually with time the right people start to manifest themselves. An extra difficulty with Couple in a Hole were the physical requirements especially for the John and Karen characters. The actors would need to go through a lengthy diet to obtain the right body shape, fit for a couple which has been living wild in a forest. So not everybody was up for that.

I found a great cast in the end. It's always a good feeling afterwards when you see the finished film, that they've all so become the characters, like I could never imagine anyone else in the role.

They are all great to work with but they all require a totally different approach.

Kate Dickie is up for anything. With her it's a constant discussion as to where the right pitch lies for the character. I love this way of working, it's very exciting to discover together what the character is all about.

Jerome Kircher has more of an unpredictable way of working. You never quite know what he will do, but every time something brilliant comes out even if it is not what you initially wanted. I pushed him quite hard because I got addicted to his nuggets of brilliance.

Corinne Masiero is rock solid. She seems to be always in the zone. You give her the notes and the next moment she does it. She's also a real punk.

With Paul Higgins I had the most intense working relationship. Understandably because he had the main part. I really respected the fact that he took real ownership of John. He sort of became John. It was quite impressive to see and he would defend the part tooth and nail. So we had some very heated debates on the shoot and I'm convinced that without those the film wouldn't have been as strong. I'm sure he agrees.

## Why the Midi-Pyrenees?

Well that wasn't premeditated at all. At first the idea was to do it in a forest in Eastern Europe somewhere, because I felt for the story it needed to be a forest as big and as wild as possible. But then the possibility of a co-production with France came up and with the Midi-Pyrenees region in specific.

The more I thought about it, the more I started to like the idea of shooting there, because it gave an extra dimension to the film: the notion that the wilderness is never far away. Like they were a couple camping out on the carpark of your local IKEA. It suddenly made the Eastern European option look boring.

The Midi-Pyrenees themselves were perfect as a location. I’d say brutal is the word for the Pyrenees. In so many ways. Brutal in its stunning and raw beauty. It feels very untouched, not as manicured as the Alps. You take it or leave it, and I’m sure if it was a person it wouldn't care less what you think of them. The same goes for the people who live there. They are totally genuine, they have nothing to hide or sell to you, or that’s how it comes across anyway.

Brutal in its climate and landscape. We went from four seasons in one hour to ploughing through mud for days to being attacked by boars and unfortunately also breaking bones. Needless to say, not only was it a very physical shoot, but also very unpredictable. And very nerve wrecking too because we never knew whether we’d be able to do what we set out to do. It was like we were constantly fighting the mountain. It gave the film an extraordinary energy I think.

In the end the Pyrenees became more than just a setting, it became the fifth character in the film, silently observing the sorry trials and tribulations of the humans.

## Attacking boars? Breaking bones?

Well it’s all true, the boar wasn’t aggressive at all, it seemed very nice and didn't mean to attack, but whilst filming the end scene with the funeral pyre, it was meant to burst out of the debris and then run past the fire and so out of the house, but instead, to everybody’s shock and surprise it decided to jump over the fire, straight into the camera crew. It nearly gave a few members of the camera crew a heart attack, but it gave me an ending that I could only have dreamt of. Wow!

An experience that wasn’t so lucky, was when Paul Higgins broke his ankle. We were only four days into the shoot. A shoot that took five years of blood sweat and tears to set up. It was really a tough pill to swallow… for everybody really.

But credit to my producer Zorana Piggott for turning it around and getting the insurance claim going, because only two months later were we back on location. It was a really close call.

## Tell us about the look of the film?

We talked a lot about the look of the film a lot during the prep. But once we were on location a lot of that chat went out of the window, purely because of the environment we were in. The overwhelming prominence and beauty of the Pyrenees and also Burnham Beeches in Buckinghamshire simply imposed its own look, and there wasn’t that much we could do about it. Both places offered an abundance of strong imagery wherever you looked.

So it became more a process of selecting, selecting the right imagery for the film. In that respect, Sam Care, the DOP and I worked very well together. I really like the fact that he gets very involved in the narrative and thinks about how the look and the story intertwine.

I think through our ongoing debate we came up with the right selection for the film and this allowed the locations to become part of the film and step up as the fifth character as I mentioned before.

## How did BEAK> get involved?

The music was all written by one band called BEAK>, which is a side project of Geoff Barrow from Portishead.

I did a charity commercial for the Terence Higgins Trust and wanted to use a Peaches track. So I got in touch with her publishing company Kobalt and they got it sorted. They were very nice and willing to help. We kept in touch and when I told them about Couple in a Hole, they proposed some of their bands to listen to and one of them was BEAK>.

The more I listened to it, the more I felt it was right for the film. When I put scenes and images together in the edit, I like to create rhythms that jar. So combining scenes with very different energies creates really interesting and surprising dynamics. I felt this in the music of BEAK>, it's full of very jarring rhythms that constantly fight each other, like in jazz.

So I got very excited. Not only would the music suit the film, it would also be totally unexpected, because I guess for a film like this with these amazing wide landscapes and the theme of grief, the obvious choice would have been a classical score. So yeah BEAK> was perfect.

And when I sent the script to them, they loved it and were really up for collaborating. It's been plain sailing since then really. They were very easy to work with and they totally got it at every stage. Probably one of the easiest processes of the whole film to be honest.

# Q&A WITH PAUL HIGGINS (JOHN)

## What is the film about?

It’s about a couple who, for reasons I can’t go into, find themselves without a home in a foreign country, and unable to leave, have ended up living in a hole in a forest. He is very keen to go back to Britain, and he assumes that she is too, and then things change.

## Who is John?

He is an ordinary guy, has been a success, has emigrated and retired, and bought a house in France, and is going to live a good life there for the rest of his days, until this event happens, when he’s had to transform himself into somebody who can live in the wild, forage for food, trap animals.

## What attracted you to the role?

It is an amazing story, I think it’s quite an audacious story. The character really appeals to me because a lot of what is going on is internal – he is not a demonstrative person, he is on his own a lot, he has no one to be demonstrative with. He has to be very responsible, but he is under enormous pressure, and that, in the end, tells.

## How did you prepare for the role?

The only different thing with this film was the physical preparation, because we had to lose weight, specifically fat and put on a bit of muscle, so Kate Dickie and I went to see Fit for Films and they gave me a really interesting training regime, which involved fasting for 15 hours every day. I would get up in the morning and go for a run first, and that would be lots of sprinting, short jogging rests, sprinting again, lots of reps, I really enjoyed all of that and I did lose quite a lot of weight.

## What was it like working with Tom Geens?

We had a very productive partnership, because we have argued quite a lot and Tom’s amazing because he doesn’t really care what you say to him, as long as you’re trying to make things better. So we were both trying to make the film as good as it could possibly be, so occasionally we locked horns, but on the other hand, he is incredibly open to other people’s ideas. He is very ready to drop his idea and go with yours if he thinks it’s better, which is a remarkable quality, especially with film.

## How was the shoot in France?

I loved shooting in France. I loved the French crew. They were amazed by the hours we work on British films. The locations were incredibly beautiful. It was very easy to feel you’re in the scene when you are surrounded by the real thing. It’s a bit harder when you are in a studio, I know the conditions are much easier to control, but it’s harder to really feel where the character is. So it was great that we did all the location stuff first. I had a very strong picture of their world that I could take into the studio, that I could imagine what is out there. I had a great time in France.

## Something dramatic happened in France though.

Three days after I started filming, four days after the whole film started I broke my ankle. We weren’t sure what happened, we got some second opinions, but in the end they said I couldn’t work. I was put in a cast and came out of hospital in a wheelchair. It was terrible for everyone, but especially for Tom and Zorana. A couple of days after it happened, we all had to stop, we all went home, not knowing if the film will ever restart. Poor Tom, four years or writing, re-writing, getting funding, and Zorana the same. But the insurance company gave us the green light so we came back out.

## How did you get on with Kate Dickie?

Kate and I met five or six years ago on the film “Red Road”. Kate was the lead in it and I played her boyfriend. I haven’s seen much of her since, but we work very well together. We have very similar styles, very similar approaches and we are completely on each others wavelengths. It has been a great pleasure working with Kate. I think that relationship is very strong and the relationship between the husband and wife in the film is very strong.

## Why did you want to make this film?

I think it’s a really ambitious film. I am not a famous actor but I get sent a lot of scripts, and I am usually really disappointed, particularly with British film scripts. It’s very hard to understand why that script is being made, and another one isn’t. So this is a really ambitious, serious, intelligent film for adults, and I just don’t think there are enough of them, and certainly not enough of them made in Britain. This film was a chance to do something that we need more of. So I was delighted to do it.

## What will an audience make of it?

The biggest challenge is to bring the audience into this world, and to have them believe in the extraordinary circumstances of the characters involved. If we could get the audience to believe in them and to think that it could happen to anyone, a few bad decisions, some misguided attempts to help. And what I love about the end is that nobody is told what to feel, which I also can’t stand. I want to make my own mind up about what is going on, what I feel about it. I don’t want music telling me what to feel, I don’t want the director telling me what to feel, I don’t want the actors telling me what to feel, I just want to put this thing in front of me, and I’ll decide what I feel, and I really hope that this film does that too.

# Q&A WITH KATE DICKIE (KAREN)

## What is the film about?

“Couple in a Hole” is about a married couple, living in a hole. Just before we meet them, they went through a very traumatic experience where their son has been killed in a house fire. Karen and John have left the situation and they ended up living in this hole in a forest. She has developed agoraphobia, she’s had a breakdown and she won’t leave the hole. The film follows the journey of the couple where she wants to stay in the hole, that’s where she feels safe and closest to her son, but John is craving company and to get back to real life. So the story is about his attempts to bring her back to the real world, and her attempts not to leave where they are.

## What attracted you to the role?

Karen is a real gift of a role. I like to play parts of people who have been through a lot, or are living in extremes. It’s funny, when you read a script you just get an instinct about them, and when I read this, it was such a different story, I’ve never seen a story like this, and Karen gives me a lot of scope to explore just the way she is and how she is. Although she is very traumatized, she doesn’t necessarily live in this high state of trauma all the time. The trauma really becomes apparent when she tries to leave, so when she is in the hole, the things are quite benign, quite safe, so it was interesting to play someone who at first actually looks quite together, they both do, and it almost looks like this is a nice way to live, things look okay, but the cracks start to appear (like when he tries to get her out) and you start to see how traumatized she is and how she can’t cope with it. The parameters of her life are tiny, and I just find it really interesting to play a character like that and to explore the different emotions.

## Why do you work on low-budget films?

For me whenever I accept a role it really is about the script so I don’t think about budgets, but what I find about low budget films is that they tend to take more risks or be braver, because you don’t have the weight of the budget sitting on you. And what I like also is that you’ve got to think on your feet and find ways, because you maybe don’t have the budget to create exactly what you want, and sometimes that produces really exciting stuff, because it isn’t all laid out for you. You end up getting to the crux of a character and really finding what the truth is inside them, rather than becoming what the costumes are, or what the sets are. I am just interested in scripts, that is what first catches my attention. I’ve never read a script like Couple in a Hole before, I’ve never seen anything like this before, so it made me really excited.

## Was there any physical preparation for the role?

A lot, actually. Because we are living in a forest, and although we are eating and we are not starving (John goes out every day and he forage leaves and nuts and berries), we did a lot of training to get ourselves skinny, but strong. We got put in touch with a great nutritionist Steve and he worked out a low carb high protein programme. We did a lot of training, just to be in good shape, so although we are thin, we are not struggling. One thing I really had to work on was Karen’s walk.

She has this strange walk which has kind of evolved – it’s a mixture of hard living in a hole, but mainly to do with her agoraphobia, where when she comes out of the hole, she is very frightened to leave the ground, so it was just finding the little stages of that. Because there’s progress made, at first her parameter is very small around the hole, and then for certain reasons she has to get braver and leave those parameters. So I had a lot of discussions with Tom on how to make the walk look like there wasn’t something physically wrong with her, and that it was more emotional. Being in the forest really helped. I loved being on location. And we shot on location before we came to the studio, which was a great help so that once we are in a hole in the studio we know what the landscapes outside are like, we know what the terrain is like. So there was training, and that has been quite different.

I’ve never had to lose weight for a part before. It was great having a nutritionist, as I would have just probably stopped eating and gone okay, I’m aloud a spinach leaf a day, but Steve was great at setting out a really good eating programme that meant I had a lot of energy, but I could lose weight. I did that over quite a long time, so I lost weight gradually. I am a bit shy, I don’t go to gyms, I find them excruciating. But luckily I have an outdoor gym up the road from me in a park, so I would sneak up there when no one was looking, and then I kept it up in my room, press-ups, sit-ups, planks, whatever I could do try to get fit. And no chips. And lunches have been a torture – our caterers are brilliant and I look longingly at all the plates that go by… That’s been actually interesting – I think I’ve become a much healthier eater than I was before.

## The tougher it is, the more you like it?

I just love it. I love it. These are the parts that I love the most. The ones that are dirty and are really raw and basic, and you get to really act and you get to explore the human psyche, and you get to delve into dark places, and you leave work wrung out and sometimes really done in, and that feels like a really good day’s work. I don’t know what else I’d do. I can’t do anything else. It’s all I ever wanted to do and all I do. It’s not just coming in, putting on a costume and doing some lines, you get to do it all, and that’s where I’m the happiest.

**CREDITS** Written and directed by Tom Geens

Paul Higgins Kate Dickie Jérôme Kircher Corinne Masiero

Produced by Zorana Piggott

Co-Producers Dries Phlypo Aurélie Bordier

Jean-Claude van Rijckeghem Pierre Vinour

Executive Producers Lizzie Francke Cavan Ash

Colette Delaney-Smith

Line Producer Jenna Mills

Lead Script & Story Editor Doug Bolton

Editor

Alain Dessauvage

Music by BEAK>

Director of Photography Sam Care

Production Designer Richard Campling

Hair & Make-Up Designers Sara Menitra

Lili Dang Vu Costume Designer Angela Billows

Casting Director Rosalie Clayton

**MUSIC CREDITS**

“Backwell”

Written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“Battery Point”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“New Nailsea”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“Eggdog”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“Spittin’ Feathers”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“PIJ”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“The Cornubia”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“I Know”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“Flax Bourton”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“How Nice is This”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“Remember”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“The Axe”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“Embers”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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“Time Share”

written by Matthew Williams, William Fuller and Geoff Barrow

performed by BEAK>

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# Couple in a Hole

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the Belgian Tax Shelter iText Group

a 011 Productions/ The Chicken Factory production in co-production with A Private View and Les Enragés

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