



präsentiert

AN EDUCATION

Deutscher Kinostart: 18. Februar 2010

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BBC FILMS and ENDGAME ENTERTAINMENT

Present

AN EDUCATION

A SONY PICTURES CLASSICS RELEASE

Directed by **LONE SCHERFIG**

Produced by **FINOLA DWYER and AMANDA POSEY**

a **FINOLA DWYER PRODUCTIONS / WILDGAZE FILMS** Production

Screenplay by **NICK HORNBY**

adapted from a memoir by Lynn Barber

Starring

PETER SARSGAARD

OLIVIA WILLIAMS

CAREY MULLIGAN

EMMA THOMPSON

ALFRED MOLINA

CARA SEYMOUR

DOMINIC COOPER

MATTHEW BEARD

ROSAMUND PIKE

SALLY HAWKINS

***Official Selection: 2009 Sundance Film Festival**

***Winner - Audience Award, World Cinema Dramatic Competition, 2009
Sundance Film Festival**

***Winner - Cinematography Award, World Cinema Dramatic Competition,
2009 Sundance Film Festival**



AN EDUCATION

1961. In einer eintönigen Londoner Vorstadt wächst die fleißige Schülerin Jenny (CAREY MULLIGAN) auf. Ihr größter Wunsch ist es, nach der Schule einen Studienplatz in Oxford zu ergattern und später als Lehrerin ein selbstbestimmtes Leben zu führen. Doch eines Tages lernt Jenny den mondänen Mittdreißiger David (PETER SARSGAARD) kennen, der vom ersten Moment an ihre Welt aus den Fugen geraten lässt. Sehr zu ihrer Verwunderung schafft er es, sogar ihre konservativen Eltern Jack (ALFRED MOLINA) und Marjorie (CARA SEYMOUR) von sich zu überzeugen und entführt Jenny in eine, ihr bisher unbekannte Welt mit Konzerten, Nachtclubs, Dinnerparties und Kunst-Auktionen. Jennys Freundinnen sind begeistert, ihre Schuldirektorin (EMMA THOMPSON) und ihre Englischlehrerin (OLIVIA WILLIAMS) hingegen zutiefst davon enttäuscht, dass ihre Vorzeigeschülerin fest dazu entschlossen scheint, ihre offensichtlichen Begabungen und die sichere Chance auf eine bessere Bildung aus dem Fenster zu werfen. Und als der langjährige Traum der Familie, ihrer cleveren Tochter einen Studienplatz in Oxford zu beschaffen, endlich erreichbar scheint, wird Jenny von einem komplett anderen Leben auf die Probe gestellt...

In den Hauptrollen brillieren Peter Sarsgaard („Boys Don't Cry“, „Kinsey“, „Shattered Glass“), Carey Mulligan („Stolz & Vorurteil“) und Alfred Molina („Spider-Man 2“, „The Da Vinci Code – Sakrileg“, „Der rosarote Panther 2“). Regie führt die preisgekrönte dänische Filmemacherin Lone Scherfig („Wilbur Wants to Kill Himself“, „Italienisch für Anfänger“), das Drehbuch stammt von Nick Hornby („High Fidelity“, „About a Boy“).

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INTRODUCTION

AN EDUCATION is the story of a teenage girl's coming-of-age, set in Britain in the early 1960s on the cusp of the strait-laced, post-war period and the free-spirited decade to come. Directed by award-winning Danish filmmaker Lone Scherfig (*Wilbur Wants to Kill Himself*, *Italian for Beginners*) from a screenplay by Nick Hornby (*High Fidelity*, *About a Boy*) AN EDUCATION was adapted from a memoir by journalist Lynn Barber, which originally appeared in the literary magazine *Granta*.

AN EDUCATION stars Peter Sarsgaard (*Boys Don't Cry*, *Kinsey*, *Shattered Glass*), Carey Mulligan (*Pride & Prejudice*), Alfred Molina (*Spiderman 2*, *Frida*), Dominic Cooper (*Mamma Mia!*, *The History Boys*), Rosamund Pike (*Fracture*, *Die Another Day*), Cara Seymour (*American Psycho*, *Gangs of New York*), Olivia Williams (*Rushmore*, *The Sixth Sense*), Sally Hawkins (*Happy-Go-Lucky* (Golden Globe Winner)), and Emma Thompson (*Last Chance Harvey*, *Primary Colors*, *Sense and Sensibility*).

The film was shot during the spring of 2008 on location in and around London, Oxford and Paris, and on sound stages at Twickenham Studios.

The behind-the-scenes team includes director of photography John de Borman (*Last Chance Harvey*, *The Full Monty*); production designer Andrew McAlpine (*The Beach*, *The Piano*) and costume designer Odile Dicks-Mireaux (*The Constant Gardener*, *Dirty Pretty Things*).

Produced by Finola Dwyer and Amanda Posey, the project was developed with BBC Films and financed by Endgame Entertainment and BBC Films. Executive producers are Endgame Entertainment's James D. Stern, Douglas E. Hansen and Wendy Japhet, and David M. Thompson and Jamie Laurenson for BBC Films, as well as Nick Hornby.

SHORT SYNOPSIS

In the post-war, pre-Beatles London suburbs, a bright schoolgirl is torn between studying for a place at Oxford and the more exciting alternative offered to her by a charismatic older man.

LONG SYNOPSIS

It's 1961 and attractive, bright 16-year-old schoolgirl, Jenny (Carey Mulligan) is poised on the brink of womanhood, dreaming of a rarefied, Gauloise-scented existence as she sings along to Juliette Greco in her Twickenham bedroom. Stifled by the tedium of adolescent routine, Jenny can't wait for adult life to begin. Meanwhile, she's a diligent student, excelling in every subject except the Latin that her father is convinced will land her the place she dreams of at Oxford University.

One rainy day, her suburban life is upended by the arrival of an unsuitable suitor, 30-ish David (Peter Sarsgaard). Urbane and witty, David instantly unseats Jenny's stammering schoolboy admirer, Graham (Matthew Beard). To her frank amazement, he even manages to charm her conservative parents Jack (Alfred Molina) and Marjorie (Cara Seymour), and effortlessly overcomes any instinctive objections to their daughter's older, Jewish suitor.

Very quickly, David introduces Jenny to a glittering new world of classical concerts and late-night suppers with his attractive friend and business partner, Danny (Dominic Cooper) and Danny's girlfriend, the beautiful but vacuous Helen (Rosamund Pike). David replaces Jenny's traditional education with his own version, picking her up from school in his Bristol roadster and whisking her off to art auctions and smoky clubs.

Under the pretext of an introduction to C.S. Lewis, David arranges to take Jenny on a weekend jaunt to Oxford with Danny and Helen. Later, using an ingenious mixture of flattery and fibbery, he persuades her parents to allow him to take their only daughter to Paris for her 17th birthday. David suggests that his "Aunt Helen" will once again act as a chaperone. Jack and Marjorie do not know that Jenny has chosen the date and place to lose her virginity.

Paris is all that Jenny imagined it would be, sex with David somewhat less so. On her return to Twickenham, Jenny's school friends are thrilled with her newfound sophistication but her headmistress (Emma Thompson) is scandalised and her English teacher Miss Stubbs (Olivia Williams) is deeply disappointed that her prize pupil seems determined to throw away her evident gifts and certain chance of higher education.

Just as the family's long-held dream of getting their brilliant daughter into Oxford seems within reach, Jenny is tempted by another kind of life.

Will David be the making of Jenny or her undoing?

ABOUT THE FILM

The extent to which I never asked him questions is astonishing in retrospect – I blame Albert Camus...One of the rules of existentialism as practised by me and my disciples at Lady Eleanor Holles School was that you never asked questions. Asking questions showed that you were naïve and bourgeois; not asking questions showed that you were sophisticated and French. I badly wanted to be sophisticated.

Lynn Barber, ***An Education***

“I’m still not entirely sure what it was about Lynn Barber’s piece that had such a strong pull on me, but quite clearly there was one,” says screenwriter Nick Hornby. “I read it and gave it to my wife, Amanda Posey who is one of the producers, saying, ‘Look, there’s a film in here.’ She agreed and with Finola Dwyer, her fellow producer, started thinking about writers. I was aware that I was becoming envious – ‘what do you want that loser for!?’ – that sort of thing. So I said I wanted to have a go at it.”

“I always thought I must remember at some point to write the whole story of my first boyfriend as I always thought it was extraordinary,” says journalist Lynn Barber of her brief memoir. “The only person I’d told was my husband because it was such a long and complicated story - you couldn’t really just tell someone casually over dinner or something. It was almost like a secret I’d been carrying around with me.”

“Perhaps what drew me to the piece most of all was that Lynn Barber has a very strong, sometimes confrontational voice in her profiles so when I saw that she’d written about her early life, I thought, *Ah, I’d like to know about that!*” says Hornby. “People who read her have a lot of interest in her, but Lynn has always kept herself out of her journalism and I was fascinated to find out about this story.”

Hornby continues: “It was always going to be a long shot – adapting 10 or 12 pages in a literary magazine - but it really was a labour of love. I felt that I understood Jenny’s life; I was a suburban boy and my parents didn’t go to university. I liked the richness of the dilemma which is, in some ways, ‘life vs. education’. I used to be a teacher and it was something I ended up thinking about quite a lot. I was convinced that I could write a screenplay that would amplify Lynn’s piece and make it interesting cinematically.”

Describing the period in which AN EDUCATION is set, all of the filmmakers are quick to point out that Britain hadn't actually started swinging in 1961. Four years on from Prime Minister Harold Macmillan's claim that 'most of our people have never had it so good,' the average English family continued to lead buttoned-up, thrifty lives. Preoccupied as they were with changing social and sexual mores, most people were in no hurry to embrace them.

"Every time people talk about the Sixties, I want to scream," says Barber. "The Sixties didn't actually start until around '63 or '64. It was still pretty drab before that."

Hornby quotes Philip Larkin's, 'Annus Mirabilis':

Sexual intercourse began

In nineteen sixty-three...

Between the end of the Chatterley ban

And the Beatles' first LP.

"For me, one of the points of the film and one of the attractions of the setting was that in 1962, we were still stuck in post-war austerity Britain," says Hornby. "At the time, England was an extremely insular country, quite a poor country. The Second World War made America, and their '50s - those big cars and the rock 'n' roll - were a product of doing well. Over there, it was all about Cadillacs. Here in Britain, we were still waiting for a bus."

"I previously made a film which took place in Denmark in 1957 so I know something about the fear of excess, the shadow of the war and the very simple fantasy lives that people led then," says director Lone Scherfig. "But of course, I didn't know London so I was cautious, careful to get everything right. I was watching carefully to make sure that anyone who wasn't English or from Twickenham or 16 years old in 1962 could understand what was going on. We tried to really get the flavour of the time because, to a certain extent, we all believed that the story could *only* take place then if audiences were expected to identify with it now."

"It's very hard for us now to realise how close together things happened. If you look back from now to the late 80s, for example, it seems incredibly recent times to those of us of a certain age," says Hornby. "That's the distance between this period and the beginning of the Second World War. We had rationing into the mid-50s; it was very hard to travel abroad because of currency regulations, very little variety of food was available - there were so many things we didn't have in this country."

Carey Mulligan who stars as suburban schoolgirl Jenny recognises that the journey of her character, although based on Barber's real-life experience, can be seen as a metaphor for the period: "As well as being a coming-of-age story for Jenny, it's a coming-of-age story for the Sixties," she says. "Everyone said, '*Oh, you're doing a Sixties film!*' I said, '*No, it's not flower power and stuff; it's before that.*' So they said, '*What happened before that?*' And I replied, '*Not much!*'"

"Jenny's parents, Jack and Marjorie, are very much a product of their time," says Hornby. "But Jenny is just beginning to chafe against it and David is the perfect conduit - somebody to lead her out of the '50s and into the '60s. It's almost as if the 'Swinging Sixties' are arriving in Jack and Marjorie's kitchen in Twickenham a few years before they arrive in anyone else's," says Hornby.

"We're right at that moment when the door is just being pushed open," says designer Andrew McAlpine. "We've stopped having to use coupons and we're just starting to become ourselves again. The mum and dad in our film know something is about to change but they don't know what it's going to be; they use their daughter as a conduit to understanding the future. And that future, as we know now, was pretty astonishing."

"The mentality of the time was very Cold War, trapped in a rather narrow view of life: work, home and that was it," says Alfred Molina who plays Jenny's father, Jack Mellor. A minor civil servant whose admirable ambition to better his daughter's life has become an all-consuming obsession, Jack was raised in the belt-tightening years immediately after the war and he struggles to emerge into a new era.

"Everything was grey," says Molina. "And then, into Jack's monochromatic world comes this rather exotic figure, David. It's a bit like a pigeon coop into which a peacock suddenly arrives, this colourful, slightly scary figure."

"To me, beginning around the time of the arrival of the Pill, it's as if a bowstring has been pulled all the way back, preparing for an explosion of everything that's been pent up for so long," says American actor Peter Sarsgaard who plays David, Jenny's older suitor. "The people are starved for fun and loads of them are about to have it. And they are going to have it without caring about any rules. There's something about David that's like that - he needed to have waited about eight years and then he would have had *tons* of fun."

“The way that the character of David was originally written about in Lynn’s piece, it would perhaps have been harder to persuade a cinema audience that this was a relationship that made sense,” says Nick Hornby. “Quite rightly, Lone wanted to soften that relationship, to take some of the edges off David and make a proper connection between the characters in a way that would sustain an audience’s attention and sympathy.”

“Each actor is in some ways the lawyer for their character – they see the script from their point of view,” says Lone Scherfig. “My job is to see that but also to see it from the audience’s point of view.”

Sarsgaard was able to leave aside any judgement of his character and his actions. “When David is with Jenny, it’s as though he were experiencing everything for the first time again – ‘It IS a nice car, isn’t it? Paris IS a great city, isn’t it?’ It’s not about sex, it’s about life. He’s not a pervert; he’s just a guy who wants to live life to the most.”

“Peter has a lovely, childlike quality as David,” says co-star Dominic Cooper who plays David’s friend and business partner, Danny. “He’s kind of giggly. There’s a hint of menace but mostly, he seems to be a completely trustworthy, very giggly guy.”

Peter Sarsgaard and Carey Mulligan decided that he would have to charm her into the car in the scene of David and Jenny’s first meeting; she would not do what was written for her character in the script unless he actually succeeded in persuading her to do it. He did.

“David is very seductive in a subtle way and part of my job was to seduce the audience the way he seduces Jenny,” says Lone Scherfig. “If you knew what was happening behind his very nice façade, the story would be too predictable. You have to feel for him, you have to like him. I found him very interesting and the worse he got, the more I liked him.”

“I liked the idea that David is a taste of things to come,” says Hornby. “He is the product of a classless society, in a way. He wants the good things in life, not just money and being flash; he’s interested in what’s going on - he wants to listen to music, to read, to watch movies. I think he’s more switched on than you might think at first glance.”

“David not only tests the parameters of Jenny’s father’s life but also his prejudices,” says Alfred Molina. “There was a great deal of racism in post-War British society

which permeated through all the classes - it wasn't just upper class twits, it was everybody. Despite the horrors we were aware of by then, of what had happened in the camps in Europe, there was still a huge amount of anti-Semitism in Britain. And all of these things get touched on in Nick Hornby's script - everything is placed in context."

"Playing this man who feels like an outsider, someone who is pretending to be someone they're not, that's exactly what I was doing the whole time on set," says Sarsgaard. "I was trying to do exactly the same thing my character was trying to do: pass myself off as someone else."

Costume designer Odile Dicks-Mireaux took a lot of inspiration from films of the period and the role model for David's wardrobe was the star of the 1962 hit *Dr. No*, Sean Connery, in the very first James Bond film. "It seemed like a new look of the time, coming out of the '50s into this very '60s look," she says.

For Carey Mulligan, 22 years old at the time of shooting, the idea of playing a 16 year-old initially inspired a degree of panic. "I was worried about coming off as a 22 year-old just pretending to be a teenager. Then I thought about what I was like at 16 and I really wasn't that different. I imagined that I'd had had a higher voice and been really giggly all the time, but I wasn't. The only thing that changes between being 16 and being a little bit older is that when you're younger, you don't realise that you can hurt people by what you say and you're less able to put a lid on things; you're less able to measure yourself."

"Carey is spooky," says Nick Hornby. "I hadn't seen her and Finola said they were going to cast this girl Carey Mulligan. I said, how old is she and they said 21 or 22 and I was like, *oh, okay, that's it then, you've ruined the whole thing* because she's supposed to be 16. I can see why you'd do it but it's not going to work. And then when you see her in the schoolgirl scenes, you think *Hey! You can't have someone sleeping with her! That's indecent!* It's sort of freakish that she's able to play a 16 year-old girl and you never doubt for a moment that she is that age. And yet, with a bit of makeup and a different hairstyle, she becomes Audrey Hepburn."

"Jenny's is a big journey with a lot of changes," says Odile Dicks-Mireaux. "She's got to look 16 or 17 in a school uniform, so that's one look you have to achieve. Then you've got to get from that point to the point where she is transformed by Helen. The first transition was the hard one - the school uniform wasn't difficult to do. But how far

do you go to convince everybody that she is looking very different, but she is still a very young girl?"

Mulligan found that the return to wearing a school uniform and filming in a classroom helped her not only to look like a teenager again, but to think like one, too: "I felt horrid in the school uniform; the crew started treating me like a 12 year-old," she says. "They actually stopped swearing in front of me. During a scene in the classroom, I started to think 'God, this is *SO* boring!' I realised just in time that I'd fallen back into schoolgirl mode and I needed to snap out of it."

Jenny's transition from bored teenager to (almost) credible grown-up is encouraged by Helen, the gorgeous, dippy girlfriend of David's business partner Danny. "I think when meeting Jenny, Helen thinks *oooh, good! another puppy for me to play with!*" says Rosamund Pike. "I think she's a very affectionate sort of person but Helen's protective only as far as giving sartorial advice is concerned; she will protect anyone from looking too awful at a party but I'm not sure she would protect anyone from having unprotected sex, for example."

In her original article, Lynn Barber describes being in love with her suitor's friends as much as - if not more than - she was with him. "Danny and Helen are crucial for Jenny," says Nick Hornby. "She's seduced by three people. She's obviously seduced by David but the thing that tips her over the edge is getting to hang with Danny and Helen in their home, surrounded by their beautiful things - he's got his Locket Hill cello and his paintings and Helen's got her beautiful clothes; she even gives some of them to Jenny. This is why Jenny ends up taking such a risk with her own life. It's impossible to overstate the pivotal nature of the influence that Danny and Helen have."

"It happens over and over again," says Dominic Cooper. "We can all put ourselves in Jenny's position. When you're growing up, you get led astray, misguided, involved in things that you shouldn't get involved in. You forget about what's important in your life. I think all of this is very relevant. I completely understand being drawn into something that you're not quite part of and finding it thrilling."

"A lot of people reading the script for the first time responded to the betrayal - the idea of being misled by someone who turns out to be other than they originally seemed," says producer Amanda Posey. "We thought from the outset that it was a universal tale."

“I never got into the situation that Lynn Barber or the Jenny character gets into,” says Olivia Williams, who plays Jenny’s English teacher and mentor, Miss Stubbs. “But a girlfriend and I used to go out together and pretend we were much older than we were. We’d go out drinking and dancing with men in their early 30s. Looking back, you have to ask yourself: what were they thinking? What were they doing with girls who were clearly 16?”

“Amanda and I exchanged experiences we’d had with older guys when we were at school,” says producer Finola Dwyer. “The more we talked about it, the more we discovered that almost everyone has some such experience including men sometimes, with older woman. I think it is universal, when you are young, to want something other than what you have, to escape what seems like a boring existence and meet someone glamorous and funny who turns you on to another world.”

Lone Scherfig is in no doubt that Jenny drives the drama. “She’s not really a victim of anything except for the fact that she is so much younger than David so he really should be the responsible one,” she says. “But Jenny tastes blood - she is part of what is happening and she does turn 17 in the story so it’s not like she’s a child. But she is innocent; the story is about her loss of innocence and David is the villain – I have to remind myself because I like him so much.”

“All the young girls we auditioned loved the script and most of them had their own stories to tell, often to the surprise of their parents,” says Finola Dwyer.

“I was always taught that in film, a child’s coat getting torn is as significant as 500 soldiers get killed – it’s all a matter of which scale you weigh things on,” says Scherfig. “Hopefully, this film is as moving as one in which something much more drastic happens because for Jenny, it’s a major turning point in her life. I hope that not too many people have experienced what she has to experience in the film but I think the audience will identify with it.”

“Lynn Barber was involved and supportive throughout but at a certain point, she seemed to decide that she trusted us to get on with it and she let go,” says producer Amanda Posey. “She actually said that, on watching the film for the first time, she became so involved in it that she wanted to know what happened at the end. She had quite forgotten that it was her own story.”

ABOUT THE CAST

CAREY MULLIGAN / JENNY

Twenty-two years old at the time of shooting *An Education*, Carey Mulligan had previously appeared in two feature films: *And When Did You Last See Your Father?* directed by Anand Tucker and *Pride & Prejudice*, directed by Joe Wright. She will soon be seen in Jim Sheridan's *Brothers*, and also *The Greatest*, directed by Shana Feste and co-starring Susan Sarandon and Pierce Brosnan.

Her television credits include "My Boy Jack," directed by Brian Kirk (Ecosse Films); "Doctor Who: Blink" (BBC Television); "Northanger Abbey" (Granada Television) and "The Amazing Mrs. Pritchard" (Kudos Productions).

On stage, Mulligan most recently appeared as the ingénue Nina in the Broadway transfer of Ian Rickson's production of *The Seagull*, opposite her *An Education* co-star Peter Sarsgaard. She had already won glowing notices for her performance in the show's original London production, co-starring Kristin Scott-Thomas and Chiwetel Ejiofor at the Royal Court. She has also appeared in *The Hypochondriac* at the Almeida; *Forty Winks* at the Royal Court and *Tower Block Dreams* at the Riverside.

On the London stage Mulligan received glowing notices as the ingénue Nina in Ian Rickson's production of *The Seagull* co-starring Kristin Scott-Thomas and Chiwetel Ejiofor at the Royal Court. She has also appeared in *The Hypochondriac* at the Almeida; *Forty Winks* at the Royal Court and *Tower Block Dreams* at the Riverside.

PETER SARSGAARD / DAVID

In September 2008, Peter Sarsgaard made his Broadway debut, appearing with *An Education* co-star Carey Mulligan and Kristin Scott-Thomas in the acclaimed Ian Rickson production of Chekhov's *The Seagull*.

Golden Globe nominee Sarsgaard was most recently seen on screen in Gavin Hood's *Rendition* co-starring Meryl Streep, Reese Witherspoon and Jake Gyllenhaal, and in Isabel Coixet's critically-acclaimed *Elegy* co-starring Ben Kingsley and Penelope Cruz.

Sarsgaard starred opposite Vera Farmiga in Jaume Collet-Serra's *Orphan*, a dark thriller produced by Joel Silver; in Bertrand Tavernier's *In the Electric Mist* with

Tommy Lee Jones and John Goodman; and in *The Mysteries of Pittsburgh*, based on Michael Chabon's debut novel. Adapted and directed by Rawson Marshall Thurber, the film co-stars Sienna Miller and Nick Nolte.

In 2004, Sarsgaard co-starred with Liam Neeson and Laura Linney in Bill Condon's biopic *Kinsey*. For his supporting role as Kinsey's young protégé, Sarsgaard earned both a Critics' Choice Award nomination and an Independent Spirit Award nomination.

For his portrayal of New Republic editor Charles Lane in Billy Ray's *Shattered Glass*, Sarsgaard received awards from numerous critics groups (Boston, San Francisco, St Louis, Toronto and National Society of Film Critics) as well as Golden Globe and Spirit Award nominations for Best Supporting Actor.

Sarsgaard first received wide acclaim for his portrayal of a violent ex-con ill-equipped to deal with a startling discovery, in Kimberly Pierce's *Boys Don't Cry* starring opposite Hilary Swank and Chloe Sevigny.

Additional feature film credits include Kathryn Bigelow's submarine thriller, *K-19: The Widowmaker* opposite Harrison Ford and Liam Neeson; Zach Braff's independent hit *Garden State*; Mike White's *Year of the Dog*; Sam Mendes's *Jarhead* with Jake Gyllenhaal and Jamie Foxx; Iain Softley's *Skeleton Key* with Kate Hudson and Gena Rowlands; and the psychological thriller *The Dying Gaul* for writer/director Craig Lucas opposite Patricia Clarkson and Campbell Scott. Sarsgaard also co-starred with Jodie Foster in the box office hit, *Flightplan*.

Sarsgaard attended the Actors' Studio Program at Washington University in St. Louis, Missouri, following which he was cast in the Signature Theatre Company's Off-Broadway production of Horton Foote's *Laura Dennis*. Additional Off-Broadway credits include *Kingdom of Earth* and *Burn This*.

DOMINIC COOPER / DANNY

Prior to *Mamma Mia*'s domination of the worldwide box office, Dominic Cooper was best known for his performance as Dakin in the acclaimed National Theatre production of Alan Bennett's *The History Boys*, for which he received Drama Desk and Evening Standard Award nominations. After reprising the role in Nicholas Hytner's film adaptation, Cooper was nominated as Best Newcomer by the British

Independent Film Awards, Best Supporting Actor by the London Film Critics Circle and was also named in Rolling Stone Magazine's "Breakout Performances" for 2006.

After graduating from the London Academy of Music and Dramatic Art (LAMDA), Cooper was cast in *Mother Clap's Molly House* at the National Theatre under resident director, Nicholas Hytner. He then starred in the Royal Shakespeare Company's *A Midsummer Night's Dream*, before rejoining Hytner at the National for *His Dark Materials* and *The History Boys*. *The History Boys* went on to win three Olivier Awards including Best New Play, was made into a film starring the original cast and toured Japan, Australia and New Zealand before arriving on Broadway where it received six Tony Awards, including Best Play.

On screen, Cooper was most recently seen in *Mamma Mia!*, the feature film adaptation of the hit musical in which he stars alongside Meryl Streep, Pierce Brosnan, Colin Firth, Stellan Skarsgård, Christine Baranski, Julie Walters, and Amanda Seyfried. In a testament to his versatility, he was also seen as politician Earl Grey opposite Keira Knightley and Ralph Fiennes in Saul Dibbs' historical drama, *The Duchess*, and in the prison break thriller *The Escapist*, directed by Rupert Wyatt and co-starring Brian Cox and Joseph Fiennes, which received its world premiere at the Sundance Film Festival.

Upcoming feature films include *Brief Interviews with Hideous Men*, a screen adaptation of the best-selling David Foster Wallace short stories directed and adapted by John Krasinski.

Other feature film credits include *Starter for Ten*, produced by Tom Hanks; *Boudicca: I'll Be There*; Neil Jordan's *The Good Thief*; and the Hughes Brothers' *From Hell*.

On television, Cooper was most recently seen as the dashing Willoughby in the BBC drama "Sense & Sensibility," based on the novel by Jane Austen and adapted by Andrew Davies. Later this year, he will be seen opposite Anthony Sher, Rupert Graves and Stephen Dillane in the BBC2 production "God on Trial," the story of a group of Jewish prisoners at Auschwitz who put God on trial for breaking His covenant to protect them.

Additional television credits include "Down to Earth," "Sparkling Cyanide," "The Gentleman Thief," "Davison's Eyes," and Steven Spielberg's acclaimed "Band of Brothers."

ROSAMUND PIKE / HELEN

Best known to international audiences for her starring role in the Bond thriller *Die Another Day*, Rosamund Pike began her acting career at the celebrated National Youth Theatre before studying English Literature at Wadham College, Oxford. While studying, she continued to appear in university productions including *The Taming of the Shrew* with which she toured Japan. The same year, she made her film debut playing Albert Finney's niece in *A Rather English Marriage* and appeared in repertory at the Oxford Playhouse in plays including *The Libertine* and *All My Sons*.

On television, Pike was singled out for praise for her debut in the BBC production of "Wives and Daughters" with Michael Gambon and Francesca Annis. She went on to play Fanny in *Love in a Cold Climate*, with a cast featuring Alan Bates and Sheila Gish. Returning to Oxford, she took the role of Kyra in David Hare's *Skylight*.

As the eponymous blonde in director Terry Johnson's acclaimed *Hitchcock Blonde* at London's Royal Court Theatre, Pike received rave reviews. She went on to make her West End debut when the play transferred to the Lyric Theatre.

In 2004 Pike appeared in the lead role in Israeli director Amos Gitai's documentary-style thriller, *Promised Land Hotel* and in Laurence Dunmore's *The Libertine*, alongside Johnny Depp and Samantha Morton. She was rewarded for her extraordinary performance with a 2005 British Independent Film Award for Best Supporting Actress.

In Joe Wright's star-studded adaptation of Jane Austen's *Pride and Prejudice*, Pike appears as Jane Bennett alongside Keira Knightley, Brenda Blethyn, Donald Sutherland and Judi Dench. She received a Best Supporting Actress nomination from the London Film Critics Circle for her performance.

Additional feature film credits include *Doom* directed by Andrzej Bartkowiak, *Screen Test* directed by James Oakley, *Fracture* directed by Gregory Hoblit and *Fugitive Pieces*. Most recently, Pike completed *The Surrogates* opposite Bruce Willis.

On stage, she appeared to rave reviews in Tennessee Williams *Summer and Smoke* in the West End opposite Chris Carmack. In 2007, she starred in a new production of *Gaslight* at London's Old Vic.

ALFRED MOLINA / JACK (JENNY'S FATHER)

Alfred Molina is an accomplished and versatile actor with over 70 film, television and theatre productions to his credit.

Following his feature film debut in *Raiders of the Lost Ark* and a notable role as a Soviet sailor in *Letter to Brezhnev*, Molina appeared in his international breakthrough role as Kenneth Halliwell, the tragic lover of Joe Orton, in 1987's *Prick Up Your Ears*.

Molina starred as Doc Ock in *Spider-man 2* and appeared in the 2006 blockbuster *The Da Vinci Code*. He gave a memorable performance as Diego Rivera in the Academy Award-winner *Frida*, and appeared in Lasse Hallström's hit *Chocolat*. In 1998, Molina earned accolades for his performance in Paul Thomas Anderson's *Boogie Nights*, winner of the SAG acting ensemble award.

Additional feature credits include *The Little Traitor*, *Silk*, *The Hoax*, *Coffee and Cigarettes*, *As You Like It*, *The Impostors*, *Anna Karenina*, *Species*, *The Perez Family*, *Maverick*, *Enchanted April*, *Pete's Meteor*, *Not Without My Daughter* and *Texas Rangers*. He is currently filming *Prince of Persia* for director Mike Newell.

On television, Molina served as a producer and actor in the CBS situation comedy, "Ladies Man," co-starring Sharon Lawrence and Betty White. He also appeared in the mini-series "The Company" produced by Ridley Scott and John Calley for TNT.

On stage, Molina recently appeared in off-Broadway in *Howard Katz* by Patrick Marber at the Roundabout Theatre and at the Mark Taper Forum in *The Cherry Orchard* opposite Annette Bening. He made his Broadway debut in 1998 in the Tony winning play *Art* with Alan Alda and Victor Garber. In addition to a Best Actor Tony nomination, he received a Drama Desk Award for his performance, and the production was honoured with an Outer Circle Critics Award for Best Ensemble. He received another Tony nomination for his performance in *Fiddler on the Roof*.

Off Broadway, Molina appeared in *Molly Sweeney* for which he received a Theatre World Award and a Drama Desk Award nomination for Most Outstanding Debut Performance. Other theatre credits include roles in the Royal National Theatre productions of *Night of the Iguana* and, *Speed-the-Plow* for which he was nominated for an Olivier Award for Best Comedy Performance; *Oklahoma!* at the Palace Theatre for which he received an Olivier nomination and in the Royal Court Theatre and West End productions of *Serious Money*.

CARA SEYMOUR / MARJORIE (JENNY'S MOTHER)

British-born stage and screen actress Cara Seymour has appeared in a wide variety of roles in award-winning feature films including Martin Scorsese's *Gangs of New York*, Terry George's *Hotel Rwanda*, Spike Jonze's *Adaptation*, and Lars Von Trier's *Dancer in the Dark*. She recently appeared opposite Philip Seymour Hoffman and Laura Linney in *The Savages*. Other credits include Nora Ephron's *You've Got Mail* and in two films for director Mary Harron, *American Psycho* and *The Ballad of Bettie Page*, as well as the independent films, *A Good Baby*, *Silent Grace* and *Evergreen*.

On stage, Seymour appeared in the London production of *Now And At The Hour Of Our Death* for which she received a Time Out Award. At the Edinburgh Festival, she won the Fringe First Award for her role in *Present Continuous*. In New York, Seymour received the Obie Award for her performance in Mike Leigh's *Ecstasy*, and a Drama Desk nomination for her role in *Goose Pimples*. Her Broadway and Off-Broadway credits include *Present Laughter*, *The Skriker*, *The Monogamist* and *Essex Girls*.

MATTHEW BEARD / GRAHAM

Matthew Beard was nominated as Best Newcomer by both the British Independent Film Awards and The Evening Standard Film Awards for his feature debut in Anand Tucker's *And When Did You Last See Your Father?* Having received rave reviews for his performance as the teenaged Blake Morrison, he was selected by Screen International as "A Star of Tomorrow" and was voted a "Trailblazer" at the Edinburgh International Film Festival.

Beard made his television debut at the age of five in ITV's *A Touch of Frost*. During the decade since, he has appeared in numerous television dramas and series including Lynda LaPlante's "Trial and Retribution" (ITV), "Johnny and the Bomb" (BBC), "Fat Friends" (Granada), "The Royal" (Yorkshire TV), "The Eustace Brothers" (BBC TV), "Sons and Lovers" (Company Pictures), "Where the Heart Is" (ITV), in the lead role in "An Angel for May" (The Spice Factory) and "Soldier Soldier" (ITV).

On stage, Beard has appeared in *Brassed Off*, *The Railway Children* and *Everyday Heroes*. He is also a regular performer on BBC Radio's Play for Today with credits including *Keeping the Feast*, *Distant Whispers*, *The War Zone* and *A Winter's Tale*.

Matthew Beard will soon be seen in Beeban Kidron's *Hippie Hippie Shake*.

EMMA THOMPSON / HEADMISTRESS

Multiple Oscar winner Emma Thompson has an extensive background in film and television. Her early films include *The Tall Guy* co-starring Jeff Goldblum and the award-winning *Henry V*, directed by and co-starring Kenneth Branagh. Thompson's performance in Merchant Ivory's *Howard's End* brought her international recognition and an Oscar for Best Actress in a Leading Role. In addition, she swept the year-end awards board, receiving Best Actress awards from the Golden Globes, New York Film Critics, LA Film Critics, the National Society of Film Critics and BAFTA.

Thompson continued to give acclaimed performances including her 1993 Oscar-nominated role in *Remains of the Day*, her second Merchant Ivory collaboration. The following year she received an Oscar nomination for Best Leading Actress for Jim Sheridan's *In the Name of the Father* co-starring Daniel Day-Lewis.

In 1995, Emma Thompson adapted the screenplay and starred in Ang Lee's *Sense and Sensibility*. She won her second Oscar, this time for Best Adapted Screenplay, and received the BAFTA award for Best Actress in a Leading Role. Additional feature credits include Richard Curtis' romantic comedy *Love Actually* for which she received Best Supporting Actress awards from the Evening Standard Awards and the London Film Critics Circle, as well as a BAFTA nomination for Best Actress in a Leading Role. In 2002 Thompson starred in and adapted the screenplay for Kirk Jones's *Nanny McPhee*, and co-starred with Will Ferrell in Marc Forster's *Stranger than Fiction*.

Thompson recently reprised her role as Professor Trelawney in David Yates's *Harry Potter and the Order of the Phoenix*, having appeared in *Harry Potter and the Prisoner of Azkaban*. She can currently be seen in Joel Hopkins' *Last Chance Harvey* opposite Dustin Hoffman and in *Brideshead Revisited*, directed by Julian Jarrold.

Throughout her career, Thompson has starred in numerous British and American television productions including multiple roles in “Angels in America,” for which she received SAG and Emmy nominations. Her tour-de-force in Mike Nichols’ HBO drama “Wit” earned her additional Golden Globe, Emmy, SAG and Golden Satellite Best Actress nominations. She received the Emmy Award for her guest-starring role on “Ellen” playing a fictionalized parody of herself.

OLIVIA WILLIAMS / MISS STUBBS

Best known to international audiences for her starring roles in M. Night Shyamalan’s *The Sixth Sense* and Wes Anderson’s *Rushmore*, Olivia Williams continues to demonstrate her versatility with a range of projects in film, television and theatre. She is currently filming “Dollhouse,” a new television series from “Buffy” director Joss Whedon and has recently completed the feature *Broken Lines* opposite Paul Bettany.

Williams earned a degree in English at Cambridge University before studying drama at the Bristol Old Vic Theatre School. As a member of the Royal Shakespeare Company, she toured with *Richard III* starring Ian McKellen, a production which brought her to the US and the attention of Kevin Costner who chose her for his film *The Postman* in which she made her feature debut.

Since then Williams has appeared in Sundance co-founder Paul Rachman’s *Four Dogs Playing Poker*, Peter Cattaneo’s *Lucky Break*, *Born Romantic*, *The Body* opposite Antonio Banderas, *The Man From Elysian Fields*, and *The Heart of Me* for which she was named Best Actress at the British Independent Film Awards.

Williams starred alongside Tim Roth, Dougray Scott and Rupert Everett in *To Kill A King*; as Mrs Darling in PJ Hogan’s *Peter Pan*, and in *Tara Road*, based on the Maeve Binchy bestseller. In addition, her voice was heard as ‘Victoria’ in the popular animated film *Valiant*. Most recently, Williams starred together with Daniel Craig in Baillie Walsh’s *Flashbacks of a Fool*.

On stage, Williams appeared at the Donmar Warehouse in John Osborne’s *Hotel in Amsterdam* and starred in *The Changeling* at the Barbican Theatre and on tour. Earlier this year, she received excellent reviews for her performance as Kitty in The National Theatre production of *Happy Now?*

On television, Williams recently starred in the title role in the BBC biographical drama “Miss Austen Regrets,” based on the life and letters of Jane Austen. She previously

starred in the title role in the BBC drama “Agatha Christie: A Life in Pictures” and docu-drama “Karakatoa: The Last Days.”

SALLY HAWKINS / SARAH

RADA-trained Sally Hawkins received the Berlin Film Festival’s Best Actress Award for her third collaboration with Mike Leigh, appearing in the starring role in *Happy-Go-Lucky*. She made her film debut as Samantha in Leigh’s *All or Nothing* and also appeared in the director’s Oscar-nominated *Vera Drake*. Additional feature film credits include Matthew Vaughan’s *Layer Cake*, John Curran’s *The Painted Veil*, Tom Shankland’s *Waz* and most recently, Woody Allen’s *Cassandra’s Dream*.

On television, her performance as Anne Elliott in the ITV production of Jane Austen’s “Persuasion” won the Golden Nymph Award for Best Actress at the Monte Carlo Television Festival in 2007. Other television credits include leading roles in Simon Curtis’s adaptation of Patrick Hamilton’s “20,000 Streets Under the Sky;” “Tipping the Velvet;” “Byron,” in which she played Mary Shelley; “The Young Visitors,” directed by David Yates, in which she starred opposite Jim Broadbent; “Fingersmith;” and two series of “Little Britain.” She recently played the leading role in Marc Munden’s “Shiny, Shiny Bright New Hole in My Heart” for the BBC.

Notable London stage appearances include Howard Davies’s production of Lorca’s *The House of Bernarda Alba* at the National Theatre, and Ian Rickson’s production of Jez Butterworth’s *The Winterling* at the Royal Court.

ABOUT THE CREW

LONE SCHERFIG / DIRECTOR

Lone Scherfig was born in Copenhagen and studied film at the University of Copenhagen and the National Film School of Denmark. She has written and directed short films, radio dramas and television series. Lone has collected 22 awards and 11 nominations for her work. *Italian for Beginners* (the fifth Danish Dogma Film) received a FIPRESCI award and a Silver Bear Jury Prize at the Berlin International Film Festival, and the Robert Award for Best Original Screenplay from the Danish Film Academy. Her features include *The Birthday Trip* and *On Our Own*. Her first English language film *Wilbur Wants to Kill Himself* received the FIPRESCI prize and a host of

international film awards. Lone conceived the characters which formed the basis for Andrea Arnold's Cannes Jury Prize winning film *Red Road*. Lone is a recipient of Denmark's prestigious Carl Dreyer Honorary Award. *Just Like Home*, her last feature before *An Education*, screened at the Toronto Film Festival in 2007.

NICK HORNBY / SCREENWRITER & EXECUTIVE PRODUCER

Nick Hornby is the award-winning author of five international best-selling books that have served as a rich seam of inspiration for film-makers: Fever Pitch (two adaptations; the first from a screenplay by Hornby starring Colin Firth, the second directed by the Farrelly brothers and starring Drew Barrymore and Jimmy Fallon), High Fidelity (directed by Stephen Frears with John Cusack and Jack Black), About A Boy (directed by the Weitz brothers, starring Hugh Grant, Rachel Weisz and Toni Collette), How to Be Good (in development at Miramax, produced by Laura Ziskin) and A Long Way Down (optioned by Initial Film / Johnny Depp) in addition to three collections of non-fiction. His works have been translated into 34 languages. Hornby's latest novel for teenagers, Slam, was published in October 2007 in the UK and the US, debuting at #1 on the New York Times Best Seller list for children's fiction; it is was then published internationally in 2008. He is currently adapting Slam for film with DNA Films and An Education's Amanda Posey producing, as well as working on his new novel.

FINOLA DWYER / PRODUCER

Finola Dwyer most recently produced the award-winning "Tsunami: The Aftermath" by Abi Morgan, for HBO/BBC, directed by Bharat Nalluri and starring Chiwetel Ejiofor, Tim Roth, Sophie Okonedo and Toni Collette. Dwyer produced the critically acclaimed West End theatre production of *Elling* starring John Simm which was nominated for two Olivier Awards, and is Executive Producer on *Dean Spanley* starring Peter O'Toole.

Her producer credits include Iain Softley's award-winning debut feature *Backbeat*; Stephan Elliott's cult favourite *Welcome to Woop Woop*; Chris Menges' *The Lost Son* starring Daniel Auteuil and Nastassja Kinski; Sandra Goldbacher's BAFTA-nominated *Me Without You* starring Anna Friel and Michelle Williams; Antonia Bird's

EMMY-nominated TV film for C4/HBO, "The Hamburg Cell"; and Stephen Woolley's feature debut, *Stoned*.

Dwyer is Chair of the BAFTA Film Committee.

AMANDA POSEY / PRODUCER

Amanda Posey set up Wildgaze Films in 1993; Nick Hornby is also a director of the company. Having worked with producer Stephen Woolley on Neil Jordan's Oscar-winning *The Crying Game* and *Interview with the Vampire*, starring Tom Cruise and Brad Pitt. Amanda produced her first Wildgaze film, David Evans' debut feature *Fever Pitch*, adapted by Nick Hornby and starring Colin Firth. She then produced *5 Seconds to Spare* written and directed by Tom Connolly, starring Ray Winstone, Max Beesley and Andy Serkis. With Alan Greenspan, Amanda developed and co-produced the Fox 2000 US *Fever Pitch*, directed by the Farrelly Brothers and starring Drew Barrymore and Jimmy Fallon.

JOHN DE BORMAN / DIRECTOR OF PHOTOGRAPHY

Cinematographer John de Borman's recent feature credits include Joel Hopkins' *Last Chance Harvey* with Dustin Hoffman and Emma Thompson, and *Miss Pettigrew Lives for a Day* starring Frances McDormand and Amy Adams for director Bharat Nalluri. He also recently received a BAFTA TV Awards nomination for his work on the television drama "Tsunami: The Aftermath," produced by *An Education's* Finola Dwyer.

De Borman received the Evening Standard Technical Achievement award for *Hideous Kinky* directed by Gillies Mackinnon, with whom he later collaborated on *Tara Road*, and an Independent Spirit Awards nomination for Michael Almereyda's *Hamlet*.

Additional feature credits include BAFTA and Academy Award winner *The Full Monty* as well as Miramax Films' *Ella Enchanted* and *Shall We Dance?*

ANDREW MCALPINE / PRODUCTION DESIGNER

Andrew McAlpine collaborated with fellow New Zealander Jane Campion on the Oscar-winner, *The Piano* and received both the Australian Film Institute Award and the BAFTA for his production design for the film. His many feature credits include Alex Cox's *Sid and Nancy*, Danny Boyle's *The Beach* and *Alien Love Triangle*, Jodie Foster's *Home for the Holidays*, Spike Lee's *Clockers* and most recently Clark Johnson's *The Sentinel* and Toa Fraser's *Dean Spanley*.

After receiving a postgraduate degree in theatre design from Nottingham University, he was awarded a Gulbenkian grant to pursue work in holography which led him to projects with artist Juan Munoz at the Tate Modern, Antony Gormley's Retrospective at the Hayward Gallery and the architects, Branson and Coates, with whom he created *Journey through the Body* at the Millennium Dome. He has also worked with numerous choreographers and theatre and opera directors including Sally Potter, Pip Simmons and Richard Alston.

His many commercials include work for Hovis, Nike and Harley Davidson and his early career included music video designs for many iconic bands.

ODILE DICKS-MIREAUX / COSTUME DESIGNER

Odile Dicks-Mireaux studied theatre design at the Central School of Art and Design. After leaving college she went on to work in fringe theatre with companies such as Pip Simmons and Belt and Braces.

Joining the BBC in 1979 as an assistant, Dicks-Mireaux became a designer in her own right in 1982, creating the costumes for the award-winning series "Blackadder" starring Rowan Atkinson. Other BBC projects include Jon Amiel's "Silent Twins"; Angela Pope's "Sweet as You Are"; and Waris Hussein's "Clothes in the Wardrobe" starring Jean Moreau, Joan Plowright and Julie Walters for which she won the Royal Television Society Award for Best Costume Design.

In 1996, Dicks-Mireaux left the BBC to go freelance since when she has worked consistently in both film and television. Her feature film credits include *Buffalo Soldiers* starring Joaquin Phoenix and Ed Harris; Stephen Frears' *Dirty Pretty Things* starring Audrey Tautou and Chiwetel Ejiofor; Fernando Meirelles' *The Constant*

Gardener starring Ralph Fiennes and Rachel Weisz, Roland Emmerich's *10,000 BC*, and most recently, Toa Fraser's *Dean Spanley* starring Peter O'Toole and Sam Neill.

Her television credits include "Great Expectations" for which she won a BAFTA Award for Best Costume Design; "Gormenghast" for which she was nominated for both BAFTA and RTS Awards for Best Costume Design; "The Lost Prince" for which she received both an EMMY and the RTS Award for Best Costume Design; and "The Deal" with director Stephen Frears.

PAUL ENGLISHBY / COMPOSER

Paul is a prolific and versatile Film and Theatre Composer. Paul's success in Theatre Music is mirrored by his popularity as a Film composer. In just these last twelve months Paul has composed the music for a sell-out season of plays for the Royal Shakespeare Company: *Hamlet*, *Love's Labours Lost* and *A Midsummer Night's Dream*; the acclaimed film *Miss Pettigrew Lives For A Day*, directed by Bharat Nalluri; and for The Royal Opera House, *The Thief Of Baghdad*, a new dance work choreographed by Will Tuckett, which premiered in December.

Prior to *Miss Pettigrew Lives For A Day*, Paul scored the Peep Show-produced feature *Magicians*, directed by Andrew O'Connor, and released last year in the UK. Over recent years, Paul has enjoyed collaborations with world class film directors, including Debbie Isitt with her critically acclaimed Brit-flick *Confetti*, starring Martin Freeman and Jessica Stevenson for 20th Century Fox and for the film *Ten Minutes Older* featuring works from award-winning directors Spike Lee, Werner Herzog, Bernardo Bertolucci, Mike Figgis, Jean Luc-Goddard and more.

As orchestrator, conductor and pianist, Paul has worked with some of the country's leading ensembles; The London Orchestra, Britten Sinfonia, London Musici, Tallis Chamber Choir, Fibonacci Sequence, B.B.C. Concert Orchestra. Paul conducts film scores here and abroad with recent credits including Richard Eyre's *The Other Man*, Michael Radford's *Flawless* and *Goal 2*, all of which are due for release later this year.

BARNEY PILLING / EDITOR

Barney Pilling has twice been BAFTA nominated, for editing episodes of the hit series “Spooks” (titled “MI-5” in the U.S.), and for “Life on Mars,” both directed by Bharat Nalluri. Pilling reunited with Nalluri on the miniseries “Tsunami: The Aftermath” and his first feature editing job, *Miss Pettigrew Lives for a Day*.

For his work on “As If,” Pilling received a Royal Television Society Award. Additional television credits include “Hustle,” “Sea of Souls,” “Hotel Babylon” and two seasons of the series, “No Angels.”

ABOUT LYNN BARBER

Known for her dry wit and frank analysis of her interviewees, Lynn Barber is an award-winning British journalist currently writing for the Observer. Several collections of her interviews have been anthologised as Mostly Men and Demon Barber.

Born 1944, in Bagshot, England, she read English Literature at Oxford, worked for Penthouse magazine for seven years, then for the Sunday Express, Independent on Sunday, Vanity Fair, Sunday Times, Daily Telegraph and The Observer. In addition to the two collections of interviews, her books include a sex manual, How to Improve Your Man in Bed, and a survey of Victorian popular natural history writers, The Heyday of Natural History. *An Education* is based on a memoir she wrote for the quarterly magazine, Granta. It will be published by Penguin in An Education and After later this year.

JAMES D. STERN – C.E.O., ENDGAME In 2002, Stern founded Endgame Entertainment as an independent financing and production company specializing in development, production and financing of third party projects.

Stern is a long time entertainment producer and director, having produced over 50 plays and shows and dozens of feature films. Prior to founding Endgame Entertainment Stern directed a darkly comic psychological thriller for HBO entitled *It's the Rage* which won Best Picture, Best Director, and Best Screenplay awards at the Milan Film Festival. He also directed the IMAX hit *Michael Jordan to the MAX*. In theatre, Stern's credits include critically acclaimed Broadway productions such as

The Producers, Hairspray, The Diary of Anne Frank, Olivier Award winner *The Weir* and runaway international hit *Stomp*.

Stern recently co-directed with Adam Del Deo, the feature documentary *Every Little Step*, about the history and mounting of the revival of the classic musical *A Chorus Line*, which premiered at the 2008 Toronto Film Festival and will be released by Sony Pictures Classics this Spring. He also produced the adaptation of Noel Coward's *Easy Virtue*, starring Colin Firth and Jessica Biel, which was also acquired by Sony Pictures Classics out of Toronto.

In addition to his producing and directing résumé, Stern also founded and ran the financial investment company Stern Joint Venture, L.P. (SJV), a hedge fund "fund of funds". Under his leadership SJV had a compounded annual return of over 19% from its inception in 1989. SJV began investing with five hedges and grew in size and scope to investments in more than 40 hedge funds. Stern has a BA from the University of Michigan and an MBA from Columbia University in New York.

DOUGLAS E. HANSEN – C.O.O., ENDGAME Hansen has 20 years' experience as a financier and adviser to the entertainment industry. Prior to starting Endgame, Hansen financed more than 150 individual film productions, totalling more than \$2 billion of financing, and managed capital commitments of more than \$4.5 billion in entertainment facilities. His past posts include SVP and Managing Director, Corporate Finance for the Entertainment Finance Division of Union Bank of California, Managing Director, head of the Entertainment Finance Group of Banque Paribas and Bank of America's Entertainment Industries Group. Hansen has a BA in Economics from Stanford University and an MBA from the Anderson School of Management at UCLA.

WENDY JAPHET – PRESIDENT OF PRODUCTION, ENDGAME Japhet most recently served as Senior Vice President of Production at Paramount Pictures developing films with directors including Ridley Scott, Michael Bay, Brad Silberling and Mike Newell, and supervising MTV's *Get Rich or Die Tryin'* starring Curtis "50 Cent" Jackson and directed by Jim Sheridan. Prior to that, Japhet ran production and development for De Line Pictures at Paramount Pictures and executive produced *Without a Paddle* and *The Italian Job*, Paramount's top grossing film of 2003. Japhet was Sally Field's producing partner at the Walt Disney Company and Senior Vice President for Lynda Obst Productions at 20th Century Fox. While at

Endgame Entertainment Japhet has executive produced *I'm Not There*, *The Brothers Bloom*, and *An Education*.

DAVID M. THOMPSON / EXECUTIVE PRODUCER

David Thompson, former head of BBC Films, has been the recipient of multiple awards, including 3 BAFTAS, 2 Golden Globes and 3 Emmys. He has Produced / Executive Produced over 140 films, his feature credits include *Billy Elliot*, *Iris*, *Dirty Pretty Things*, *Notes on a Scandal*, *The Duchess* as well as the forthcoming *Revolutionary Road* starring Leonardo DiCaprio and Kate Winslet, *The Edge of Darkness* with Mel Gibson, and *Men Who Stare at Goats* with George Clooney, Kevin Spacey and Ewan McGregor. His television credits include *The Lost Prince*, *The Gathering Storm*, *Conspiracy*, *Shadowlands* and *The Firm*.

JAMIE LAURENSEN / EXECUTIVE PRODUCER, BBC FILMS

Jamie Laurenson worked as an assistant director in the theatre before moving into film and television development work with the BBC in 1997. Working on Performance Strand at the BBC initially, he has worked across both film and television production for the last ten years at BBC Films. Operating across the full range of the department's output, he has worked as a producer and an executive with established auteurs and filmmakers as well as with up-and-coming talent new to the cinema, and across a range of genres from literary adaptations and period biopic to contemporary drama and comedy. In October 2007 Laurenson was appointed as one of the four-strong BBC Films board, overseeing the day-to-day running of BBC Films.

Selected credits: *Brideshead Revisited*, "Miss Austen Regrets," *True North*, *Mrs Henderson Presents*, *Stage Beauty*, *Imagine Me and You*, *Iris*, *Pandaemonium*.

CAST

In Order of Appearance

Jenny	CAREY MULLIGAN
Miss Stubbs	OLIVIA WILLIAMS
Jack	ALFRED MOLINA
Marjorie	CARA SEYMOUR
Small Boys	WILLIAM MELLING
	CONNOR CATCHPOLE
Graham	MATTHEW BEARD
David	PETER SARSGAARD
Hattie	AMANDA FAIRBANK-HYNES
Tina	ELLIE KENDRICK
Danny	DOMINIC COOPER
Helen	ROSAMUND PIKE
Auctioneer	NICK SAMPSON
Latin Teacher	KATE DUCHENE
Small Girl	BEL PARKER
Headmistress	EMMA THOMPSON
Rachman	LUIS SOTO
Shakespeare Girls	OLENKA WRZESNIEWSKI
	BRYONY WADSWORTH
Petrol Attendant	ASHLEY TAYLOR-RHYS
Sarah	SALLY HAWKINS
Student	JAMES NORTON
Nightclub Singer	BETH ROWLEY
Nightclub Band	BEN CASTLE
	MARK EDWARDS
	TOM REES-ROBERTS

ARNIE SOMOGYI

PAUL WILKINSON

PHIL WILKINSON

CREW

Director

LONE SCHERFIG

Produced by

FINOLA DWYER & AMANDA POSEY

Screenplay

NICK HORNBY

Based on a memoir by

LYNN BARBER

Executive Producers

DAVID M. THOMPSON

JAMIE LAURENSEN

NICK HORNBY

JAMES D. STERN

DOUGLAS E. HANSEN

WENDY JAPHET

Director of Photography

JOHN DE BORMAN, BSC

Production Designer

ANDREW MCALPINE

Editor

BARNEY PILLING

Music by

PAUL ENGLISHBY

Costume Designer

ODILE DICKS-MIREAUX

Make-up & Hair Designer

LIZZIE YIANNI GEORGIU

Music Supervisor

KLE SAVIDGE

Line Producer

CAROLINE LEVY

Casting Director

LUCY BEVAN

1st Assistant Director

JOE GEARY

BESETZUNGSLISTE

<u>ROLLE</u>	<u>DARSTELLER/IN</u>	<u>SYNCHRONSPRECHER/IN</u>
JENNY	(Carey Mulligan)	Giuliana Jakobeit
DAVID	(Peter Sarsgaard)	Timmo Niesner
MISS STUBBS	(Olivia Williams)	Heidrun Bartholomäus
JACK	(Alfred Molina)	Bernd Rumpf
MAJORIE	(Cara Seymour)	Liane Rudolph
HELEN	(Rosamund Pike)	Ranja Bonalana
DANNY	(Dominic Cooper)	Tommy Morgenstern
TINA	(Ellie Kendrick)	Julia Kaufmann
HATTIE	(Amanda Fairbank-Hynes)	Jill Böttcher
AUKTIONATOR	(Nick Sampson)	Lutz Riedel
LATEINLEHRERIN	(Kate Duchêne)	Kerstin Sanders-Dornseif
REKTORIN	(Emma Thompson)	Monica Bielenstein
GRAHAM	(Matthew Beard)	Hannes Maurer

TECHNISCHE ANGABEN

FILMLÄNGE

100 Minuten

BILDFORMAT

Cinemascope, 2,35:1

TON

SR/SRD

FSK

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