

RAG TALE

Production Notes

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Billing Block

A RAG TALE/THE CAROUSEL PICTURE COMPANY/
SCION FILMS PRODUCTION
IN ASSOCIATION WITH ENDGAME ENTERTAINMENT
A PEMBRIDGE PICTURE
RAG TALE

BASED ON A SCRIPT BY MARY McGUCKIAN
AND DEvised IN COLLABORATION WITH
SIMON CALLOW LUCY DAVIS KERRY FOX RUPERT GRAVES IAN HART
DAVID HAYMAN JENNIFER JASON LEIGH CAL MACANINCH
MALCOLM McDOWELL BILL PATERSON JOHN SESSIONS SARA STOCKBRIDGE

MAKE UP/HAIR SUPERVISOR KATJA ALEXIS-REINERT
ORIGINAL SCORE NICKY 'MISSCHIEF' SHAW
EDITORS KANT PAN DANNY B. TULL
COSTUME DESIGNERS SALLY O'SULLIVAN ULI SIMON
PRODUCTION DESIGNER MAX GOTTLIEB
DIRECTOR OF PHOTOGRAPHY MARK WOLF
LINE PRODUCER ROBERT HOW
CO PRODUCERS ELVIRA BOLZ DOUGLAS E. HANSEN
EXECUTIVE PRODUCERS JULIA BLACKMAN GARRETT McGUCKIAN
ROMAIN SCHROEDER JAMES D. STERN
PRODUCERS JEFF ABBERLEY MARY McGUCKIAN TOM REEVE
DIRECTED BY MARY McGUCKIAN

RAG TALE

The Cast

(in order of appearance)

Editor – The Rag
Eddy Somerset Taylor

RUPERT GRAVES

Deputy Editor – The Rag
Mary Josephine (MJ) Morton

JENNIFER JASON LEIGH

Editor's PA – The Rag
Debbs

LUCY DAVIS

Political Editor – The Rag
Felix Miles Sty

JOHN SESSIONS

New Editor – The Rag
Tulloch (Lucky) Lloyd

BILL PATERSON

Fashion Editor – The Rag
Sally May Ponsonby

SARA STOCKBRIDGE

Sports Editor – The Rag
Paul (Mac) Macavoy

CAL MACANINCH

Picture Editor – The Rag
Geoff (P3) Randal

DAVID HAYMAN

Features Editor – The Rag
Cormac (Fat Boy) Rourke

SIMON CALLOW

Chairman – Global Media Inc
Richard (The Chief) Morton

MALCOLM MCDOWELL

Editor – The Press
Peach James Taylor

KERRY FOX

Photographer
Morph

IAN HART

RAG TALE
Production Notes

An Introduction

Five weeks of principal photography commenced 16th November 2004 in Luxembourg and London on writer/director **Mary McGuckian's** (*The Bridge of San Luis Rey, Best, This is the Sea, Words Upon the Window Pane*) contemporary urban satire **RAG TALE**. Set in the ruthless world of British tabloid newspapers, McGuckian produces and directs from her own original story.

Heading the eclectic international cast are **SIMON CALLOW** (*Angels in America, Four Weddings and a Funeral*), **LUCY DAVIS** (*The Office*), **KERRY FOX** (*Intimacy, Shallow Grave, The Gathering*), **RUPERT GRAVES** (*Room to Rent, The Madness of King George, Maurice*), **IAN HART** (*Finding Neverland, Harry Potter and the Sorcerer's Stone*), **DAVID HAYMAN** (*Where The Truth Lies, Rob Roy, Vertical Limit*), **JENNIFER JASON LEIGH** (*The Jacket, In the Cut, The Road to Perdition*), **CAL MACANINCH** (*Dear Frankie, The Lost Son, The Point Men*), **MALCOLM MCDOWELL** (*A Clockwork Orange, Star Trek Generations*), **BILL PATERSON** (*Hilary and Jackie, Chaplin, The Witches, The Killing Fields*), **JOHN SESSIONS** (*The Merchant of Venice, Gangs of New York*) and **SARA STOCKBRIDGE** (*Bridget Jones's Diary, Interview With The Vampire*).

RAG TALE chronicles a week in the life of a tabloid newspaper in contemporary London. Its tyrannical chairman and obsequious editor (who is also sleeping with the chairman's wife!) battle for political supremacy, using staff journalists as pawns in the power games they play out in the pages of the press.

TOM REEVE (*Musketeer, Lost Battalion, Wing Commander*) and **JEFF ABBERLEY** (*The Phantom of the Opera, Wah-Wah and The Constant Gardener*) are producing along with **MCGUCKIAN. ROMAIN SCHROEDER** (*FearDotCom, George and the Dragon, Dog Soldiers*), **JULIA BLACKMAN** (*The Constant Gardener, Wah-Wah, The Phantom of the Opera*) and **GARRETT MCGUCKIAN** (*The Bridge of San Luis Rey*) serve as Executive Producers on behalf of The Carousel Picture Company, Scion Films and Pembridge Pictures respectively.

Produced by Rag Tale Ltd for Pembridge Pictures in co-production with The Carousel Picture Company on behalf of Scion Films.

Sydney-based Becker Films International are co-investing in **RAG TALE** and are handling international sales on the project.

Synopsis

At the official weekly editorial meeting for The Rag, always the same repost: 'Who are we going to get this week?' And always the same jokes in response to the predictable roll call of proposals in the worst possible taste ...

At the unofficial weekly editorial meeting, (a much sweatier affair in the relaxation room), the discussion is a good deal more heated. It's more than the Editor's job is worth to continue the affair with his deputy, given she's also the Chairman's wife. The story could break. A scoop and a coup...

But normally she does the jilting. And she will, while hosting a dinner for the great and good of the court of St James. When her husband promises that his paper is to 'put a moratorium on monarchy bashing', she puts in for promotion. Time to sack the editor, (he's resisting an 'about turn' on policy as well as her), and trust her to run the family rag. The Chairman's knighthood is at stake, for Christ sakes.

The Editor, meanwhile, embarks on a confidential campaign to save his job. His useless political correspondent, (The Camilla for Queen campaign), has his contacts: Morph, (the photographer who put the toes in Fergie's mouth), is offered a cash 'hit' no self-respecting paparazzi could refuse. Something pictorial on the chairman or his wife and original negatives not required. His tabloid integrity, 'not an ironic contradiction in terms', is to be crucified at the cross of his chairman's aristocratic ambitions. Of the conventional scoops, 'a drugs sting' is decided as preferable to a sex scandal or a more complex fraudulent revelation.

Morph, on the job, masked as a chauffeur with the kinds of contacts a Machiavellian Deputy Editor needs for media maneuvers, quickly ingratiates his way into The Chairman and Deputy Editor's home. He and The Editor's now ex-lover hide out in her private den while The Boss plays the New York stock exchange in the study. Photos of all his wives adorn the walls like trophies.

Morph, the digital dare-devil, takes pictures of them all and heads home to do a little digital morphing on his Countess of Wessex to Princess Diana software. By dawn, wife number one is transforming uncannily into the face of the current. The Editor loves it but bides his time on how to move.

Back on the paper, an uncorroborated report of the demise of Prince Phillip has The Obituaries library in a state. Rumors prove unfounded and another 'exclusive' bites the dust just before the deadline. When in a crisis, run Charles & Camilla.

More high-jinx at Highgate hit the stands even though The Chairman disapproves of the front-page. When out of love, The Editor always makes a beeline for his ex-wife, rival editor of The Press Sunday edition. She knows this and uses it to her advantage. Morph gets together with the two of them to flesh out the contingency rag ruse using her newspaper. As ever, she comes up trumps with a clear power play plan.

And rumors of The Editor's imminent demise prove not unfounded when The Chairman instructs an internal e-mail. His wife, The Deputy Editor, will be running the rag as of immediate effect. The Editor resists a showdown. Instead, he and his ex-wife set to work: A mocked up 'tell all' front page headline with digital genetic matching of facial features as per the photographic evidence printed to support a claim that The Chairman's current 'trophy' wife is also his daughter, or at least young enough to be his daughter... It's all in the inference...

(She was in fact adopted at birth and met her husband when his company sponsored her scholarship to Oxford to read Media Studies).

The Editor has his ex-wife send the threatening cover down the line to his boss for comment. It does the trick. The Chairman reacts red rag to a bull with no hesitation. He phones 'the editor', not meaning his wife, whom he wants home and under his control. Not for a moment does he consider that he might be the victim of an elaborate hoax.

She calls Morph, her faithful chauffeur, to accompany her up to the company penthouse. He obliges and from the relative privacy of her den, they accidentally tap into her husband's phone call with The Editor. Swinging wildly between pangs of conscience and fits of paranoia, she listens in to their conversation.

The Editor, tracked down by his chairman, hears that his ex-boss is on the line, desperately seeking his advice: 'What do I do?' 'You know the rules,' says his editor, 'you wrote them.' 'Remind me,' says The Chairman as he mouths the words:

'If it's true, tell them to print and be damned and we'll see them in the high court... Then have the lawyers remind them that their client has very deep pockets... And if it isn't... Still tell them to print and be

damned... And that we'll see them in the high court... But have the editor remind them that we know where the corpses are buried...' A pause... 'Better start looking for the bodies'... No pause as his wife/daughter screams silently in response reeling at reality of the inference...

He is too late to catch her crisis as in a drug induced suicidal state, no longer knowing who she is in the bathroom mirror, she throws herself over the gallery balcony reaching out for some sense of reality...

Morph is not too late to catch the shot... His poignant picture shows her hanging by her belt from the balcony with her arms hung slung from the sides... Effectively crucified...

At the following Monday's editorial meeting, an unusual repost: 'So who are we going to get this week?'

Character Descriptions and The Cast Talk
About Their Characters...

Eddy Taylor – Editor at *The Rag*

Played by Rupert Graves

Eddy shoots from the hip. He's sure of himself, he's sharp, sarcastic, ironic, successful and competitive. He screws anything that moves (including *MJ* the Chairman's wife and Deputy Editor). The only girl he wouldn't screw is *Debbs* his indispensable assistant – she's far too valuable to him. He's crazy about his kids and he's still in love with his ex-wife *Peach*

“I play the editor of the paper and I'm having an affair with the Chairman's wife – he finds out and my job and my autonomy come under threat. In an effort to regain both, I try to get some leverage over him which leads to a catalogue of disasters that run almost farcically out of control. I suppose any film about the press, is about how you tell the truth and how many multi-facets of the truth you can spin and how flexible the truth is. Newspaper men are professional – they can't lie a huge amount because they can get sued, but they are professional truth-twisters!”

Rupert Graves

MJ Morton – Deputy Editor at *The Rag*

Played by Jennifer Jason Leigh

Confident, bright, attractive, well-educated, opinionated and ambitious, she's always got what she wanted.

Adopted as a baby and brought up by a sensible, professional couple who died when she was in her teens.

Life lacks something, even though she's always fallen on her feet (particularly with her marriage to *Richard Morton*). She fills the void with frivolity, ambition, intrigue, an affair, compulsion and addiction.

“I play MJ. She's married to Richard, who is played by the lovely and great Malcolm McDowell. He's much older than MJ, he owns the media empire - the newspaper, news stations etc and she's just basically very lost. She's the deputy editor on

the paper and she's having an affair with the editor, while she's married to the Chairman! The editor dumps her quite early in the movie and for someone who's always trying to figure out who she is and where she belongs, this throws her off balance".

Jennifer Jason Leigh

Debbs – Editor's Secretary on *The Rag*
Played by Lucy Davis

Debbs is only the nickname for the quintessential Essex Girl. She's *Eddy's* right hand and the only one who knows what his left hand is doing!

She's fun, fiery, funny and the office darling. She's efficient, loyal, instinctive and full of initiative. She's also the only member of staff who fits in with the paper's readership profile, so is a very good sounding-board.

Debbs is probably the only female whose pants *Eddy* hasn't been in. He wouldn't dare to fuck with her – he couldn't afford to lose her.

"Debbs is a minx! She does a lot of things that really she should be fired for, but it's a film, so we don't mind! I basically sit there and am sarcastic about everyone. She listens in on all her boss' phone calls, which is an important part of a PA's day-to-day life because it means they can inform the rest of the office on affairs that are being had etc. To research the role, I spent time with a girl who works with Dominic Mohan at The Sun. She was brilliant and told me everything I needed to know".

Lucy Davis

Felix Sty – Political Editor at *The Rag*
Played by John Sessions

An old-time Fleet Streeter. Contradictory and politically perverse, he's a supporter of policies rather than governments or political parties. Culturally he's conservative but he supports the EMU. Morally he's monarchist but requires accountability and doesn't support hereditary peerage. He's chauvinistic but loves feminist women. He's superstitiously religious but hates institutions. He's big on the social circuit and hasn't stayed in for years. He's gay but not out. *Camilla For Queen* is his campaign of the moment.

"I based a lot of my character's university life on my own in North Wales. He's not a terribly pleasant character, he has a sort of girlfriend, but she's not really his girlfriend as he's rather unsure in that department. After working for The Times writing obituaries at the end of the seventies, he worked on the Mirror and The Sun and has been at The Rag for seven years. His background life is quite detailed. He's got a sister who keeps pigs with her girlfriend on a farm in Lincolnshire... we don't draw on that in the drama, but it's good to know! The whole film tries to address some of the excesses of our media. Before now, there have been some overblown satirical looks at the press, but I think this has tried to be a bit more realistic".

John Sessions

Lucky Lloyd – News Editor at The Rag

Played by Bill Paterson

A great raconteur and full of bon viveur, he's fun to have around and loves his team. As a hack who gave up caring about journalistic integrity in the last days of the old Fleet Street, he does the minimum he can and has a laugh. He pulls most of it off the AP and Reuters newswires and fulfils minimum copy requirements.

Sally May – Fashion Editor at The Rag

Played by Sara Stockbridge

A style junkie and label addict, she lives in a wacky world of funkarama. She always looks weird, is a trend manipulator and is always a year ahead of fashion. An extreme fashion guru, she's also capable of cynically writing middle-of-the-road fashion fodder for the masses who she despises with a vengeance.

Her journalistic style is a very private joke. Everyone loves her copy and her cutting demeanor, but she spits at their compliments. Underneath her bile, lurks a good-hearted personable girl and beneath her image lies a street-wise instinctive intelligence.

"I'm playing the fashion editor on *The Rag* – there's not much to do on fashion in tabloids, so *Sally* is trying to angle for her own little colour supplement mid-week where she slags off celebrity outfits. She gets involved a bit in features and has her little finger in wherever she can! I visited a few fashion editors to research which was helpful, but I've taken her a stage further".

Sara Stockbridge

Mac – Sports Editor at *The Rag*
Played by Cal Macaninch

Ex-player and Scottish soccer aficionado, he broke his leg early in his career so had to bury his ambitions at a tender age. Gave up playing but never gave up on the game and is now one of the most revered and feared sports journalists in the country. He can make or break a soccer player, manager or club. He's quietly powerful – particularly amongst the international soccer selectors. Sport wins front page headlines and he holds one of the most important positions on *The Rag* and he's *Eddy's* best friend.

P3 – Picture Editor at *The Rag*
Played by David Hayman

He knows the name, date and cup size of every Page 3 girl in the past 20 years. He's constantly drooling and he fantasizes that he's Peter Stringfellow. He loves his job and feels eternally lucky to have it. He never seems to leave the office, is sickeningly sycophantic towards his bosses and sadistically sexist towards women.

"My character *P3* travels to work every morning with *Debbs* the editor's PA. We talk about the shit that happened the day before in the office, world events and what's going to happen that day, so we basically set up what's going to happen. *P3* and *Debbs* get on really well together and he's not very good with women as you can imagine, but he's got a good relationship with *Debbs*"

David Hayman

Fat Boy – Features Editor at *The Rag*
Played by Simon Callow

London's most consummate ligger, he can make or break a restaurant, a hotel, a career or a celebrity marriage.

A brilliant delegator, he produces more pages of print (or cosmetic crap as he prefers to call it) than anyone else on *The Rag* and rarely has to put finger to keyboard in the process. Most of his features are based on freebies: movies depending on the premiere, technology depending on the gadgets, travel depending on the holidays and personal finance depending on the incentives. Wined and dined on a daily basis, the PR companies pay and provide him with the copy, so everyone's happy!

Richard Morton/*The Chief* – Chairman of *The Rag*
Played by Malcolm McDowell

Richard Morton has stakes in all media across the globe. He hates the US but loves London and has made it his home. He's of mixed origin – Eastern European and Antipodean. He believes that the power in politics rests with public opinion and whoever owns the media, owns public opinion. He has the ultimate political power. He's egoist and egotist.

Starting out with a provincial newspaper group in Australia he had an affair with the boss' daughter, resulting in a pregnancy. Sent away to England to give birth, the child (a daughter) was put up for adoption. Whilst she was away, her father suffered a heart attack and died, so on her return she married *Morton* and they inherited the newspaper dynasty and built it into the largest print media corporation in the world.

"I don't think he's an evil man. He's very powerful, but I don't think he's particularly nice... you don't get to be the head of a conglomerate like that by being nice. He's probably very ruthless, but I've tried to give him a human face as well as making him all we expect him to be. Working in the world of newspapers has its political shenanigans like any other industry. The whole thing is a microcosm of where we live and work, for the country and for the world, so everything that goes on, relates to that".

Malcolm McDowell

Peach James Taylor – Editor of *The Sunday Press*
Played by Kerry Fox

Peach is *Eddy's* ex-wife. They met as Fleet Street hacks in the good old days. They shared stories, drinks and eventually bed.

They married and had three children. As part of the generation that struggled with the duality of motherhood and career, particularly in a competitive marriage where her husband had all the time and opportunity, the ultimate responsibility of the family rested with her. He would sacrifice it for the sake of his career, but she never had that option and resented the fact that she was an equally good journalist. He responded to her resentments by late nights at the office and affairs. Eventually they divorced and she made a new life for herself and the kids, reactivating her career and competing with her ex-husband by becoming editor of the Sunday edition of the rival paper *The Press*.

Morph – Photographer

Played by Ian Hart

His early career as a kamikaze war-zone photographer was startling. The aftershock of a serious explosion during the Gulf War had a profound effect and he's never been quite right since.

He switched to celebrity work but hated himself for it. So bored by it, he took to sensationalizing his pictures with touch up techniques... hence the name *Morph*.

He smokes heroin, crack and cocaine and lives in a squat and although he's unhinged and unreliable, he's the best in the business.

"I knew a guy who'd worked as a photo-journalist in Africa and he got me on to reading all the stuff about the Magnum photographers. Erroll Flynn's son was a war photographer and there's a great book about him too. I also met a guy in Germany who was out in Vietnam, so I just pieced bits together to create *Morph*. I also talked to a lot of the paparazzi guys in London and spent some time with a guy from *The Sun*, so I really saw both sides of what *Morph's* life could be like. I needed to get an idea of what kind of things he could have been through and some of the unhappy experiences, particularly in the Gulf War, as he's never really been the same since. He basically takes lots of drugs to try and blot it all out really. His days of doing straightforward pictorials have long-gone, so he just sits and manipulates images while he's as high as the sky!"

Ian Hart

The Look and Feel

Shot on HD digital with a multi-camera, hand-held, on-the-fly style in both colour and black and white, with three camera operators for every scene, the overall format, look and feel of *Rag Tale* is truly cutting edge and pioneering to say the least!

“The point of the process was about trying to make film work in a way that would look fresh, new and contemporary and would also provide the most conducive performance platform for the actors to achieve dramatic realism”, says Mary McGuckian. After doing my previous film (*The Bridge of San Luis Rey*), which we shot very traditionally, with say ten set-ups a day on average, it’s hard to keep up energy and performance levels with all the distractions of costume, design and lighting. I just wanted to do a film that focused on performances”.

McGuckian praises the digital format for both cost-effectiveness and creativity, for maximizing performance values and production values on a tight budget.

McGuckian was attracted to the concept as she felt it would increase the on-set collaboration between cast and director, and with a film that was being completely improvised, the style lent itself to improvisation techniques: “The approach is quite different from the famous ‘develop the characters and find the story’ method that other improvisational directors use. It’s almost the opposite. We started with the story, developed the characters to suit the story and then we played the story out. It’s about playing the scenes with ‘total knowledge’ of character”.

From the outset, McGuckian wanted the photographic style to be a sleek, urbane look with saturated colours and matt finish, with use of lighter cameras for fast and fluid contemporary camera movement. Production designer Max Gottlieb was briefed to create an uber-contemporary London on location in Luxembourg, using glass and backdrops to provide subliminal mood images, skylines and visual dramatic depth.

“I decided on a young DP (Mark Wolf) who had a lot of digital experience, so he wasn’t constrained by the convention that he needed twenty minutes to set up and another forty-five to light” says McGuckian.

The overall shooting process was deliberately fast and no-nonsense. There wasn’t over-extensive re-setting and traditional lighting rigging, which saved time and allowed more concentration on the creative process.

After principal photography, McGuckian then worked her way through 90 hours of HD digital material in the London cutting rooms with her

editing team. "It all looked great in theory, but we had to make it work in practice. It was the most fun, fabulous thing to do though!"

General Production Information

The whole idea for *Rag Tale* was born out of conversation between Mary McGuckian and Jim Sheridan about looking at a week in the life of the tabloid press.

Most fundamentally, the film's dialogue was improvised on set within the context of an unconventional scene-scape style script. Whilst direction, heads of department and crew could rely on a fairly structured story-line, all dialogue was invented on camera, resulting in a fresh, contemporary and 'hyper real' performance style.

Shot in Luxembourg during November/December 2004, *RAG TALE* took advantage of tax incentives and teamed up with Luxembourg's Carousel Picture Company.

Key locations over the five weeks of principal photography included an ultra-modern house in the suburbs of Luxembourg, which was used as *Richard Morton* and *MJ's* penthouse residence, and included his Global Media Inc office powerhouse.

The all-important scenes where all the action and political intrigue occur in the day-to-day life of *The Rag* were shot in a tall, modern glass building that looked liked it was in bustling Canary Wharf, but in reality, was in sleepy, snowy Luxembourg in December.

Production Designer Max Gottlieb built the headquarters for *Morton's* global media empire and offices for *The Rag*. Full of glass and plasma screens with 24-hour news pictures as a constant visual backdrop, the high-tech open-plan style and buzz of activity was based on visits to working British national newspapers.

For establishing shots of Canary Wharf, the unit spent the final day of the shoot in London on a freezing December day just before Christmas 2004.

Cast Biographies
(in alphabetical order)

Simon Callow
Fat Boy

One of the UK's most revered talents, Simon Callow's list of international feature film credits is lengthy and has spanned both sides of the Atlantic. Highlights include, the award-winning *Angels in America* directed by Mike Nichols, *Shakespeare in Love*, *Bedrooms and Hallways*, *The Scarlet Tunic*, *Ace Ventura II*, *Victory*, *Jefferson in Paris*, *Four Weddings and a Funeral*, *Postcards From the Edge*, *Mr & Mrs Bridge*, *Maurice*, *The Good Father*, *A Room With a View* and *Amadeus*.

With almost thirty major TV dramas to his credit, including *David Copperfield*, *Inspector Morse*, *Trial and Retribution*, *Miss Marple* and *Dr Who*, Callow's is also acclaimed for his stage work, which includes Sir Peter Hall's National Theatre production of *Amadeus*, David Hare's *Total Eclipse* at the Lyric Hammersmith and Alan Ayckbourn's *Sisterly Feeling* at the National.

Lucy Davis
Debbs

Up and coming British actress, Lucy Davis, came to public attention recently for her much applauded portrayal of DAWN in Ricky Gervais's THE OFFICE. The award-winning comedy went to two series. In addition to this, she has appeared in many high profile TV series, both comedy and drama, including *Black Books*, *Dalziel & Pascoe*, *One Foot in the Grave*, and *Pride and Prejudice*. She has just completed shooting a pilot in Los Angeles for ABC.

Lucy's feature film work includes *Sex Lives of the Potato Men*, *Shaun of the Dead*, *Nicholas Nickleby*, *Come Together*, *The Gambler* and *The Widowmaker*. *Rag Tale* is her first improvised film.

Kerry Fox

Peach James Taylor

New Zealand-born actress Kerry Fox first came to prominence in Jane Campion's acclaimed *An Angel at My Table*, followed by Gillian Armstrong's *The Last Days of Chez Nous*, Danny Boyle's hugely successful *Shallow Grave*, Michael Winterbottom's *Welcome to Sarajevo*, Kay Mellor's *Fanny and Elvis* and Patrice Chereau's highly controversial *Intimacy*.

Other notable film and TV drama credits include, *The Gathering*, *Point Men*, *The Darkest Light*, *Wisdom of Crocodiles*, *The Last Tattoo*, *Murder Room*, *Forty*, *Déjà Vu*, *The Affair* for HBO, *Saigon Baby*, *A Village Affair* and Danny Boyle's *Mr Wroe's Virgins* for the BBC.

Rupert Graves
Eddy

Born in Somerset, England in 1963, Rupert Graves made his stage debut in *The Killing of Mr Toad* in 1983 and went on to co-star with Harvey Fierstein in the London production of *Torch Song Trilogy*.

Roles quickly followed in Merchant Ivory's *A Room With A View* and *Maurice* for which he received wide acclaim and attention, leading to a host of feature films including, *A Handful of Dust* and *Where Angels Fear to Tread* for director Charles Sturridge, Louis Malle's *Damage*, Nick Hytner's *The Madness of King George* and Philip Goodhew's *Intimate Relations* for which he received the Best Actor accolade at the 1996 Montreal Film Festival and *Different For Girls* which received Best Film at Montreal in 1996.

An accomplished stage actor, Graves was nominated for an Olivier Award, Best Actor in 1997 for *Hurlyburly* and appeared in Broadway productions of Patrick Marber's *Closer* and Sean Mathias' *The Elephant Man*, as well as Mathias' West End production of *Design for Living* at the Gielgud Theatre, Marber's *The Caretaker* at London's Comedy Theatre and more recently in Terry Johnson's *Dumb Show* at the Royal Court Theatre.

Major television drama credits include, *The Forsyte Saga*, *Charles II*, *Take A Girl Like You*, Franc Roddam's *Cleopatra* for Hallmark, Mike Barker's *The Tenant of Wildfell Hall*, Paul Greengrass' *Open Fire* and Ferdinand Fairfax's *Royal Celebration*.

Ian Hart
Morph

Ian Hart's portrayal of John Lennon in Iain Softley's *Backbeat* brought him international recognition and in 1994/5 he received Most Promising Newcomer at The Evening Standard Awards, as well as Best Supporting Actor at the Venice Film Festival in 1995.

Recent credits include Neil Jordan's *Breakfast on Pluto*, Roger Spottiswoode's *White on White* and Michael Winterbottom's *Tristram Shandy*. In 2004 he was awarded Best Actor at the Tribeca Film Festival for his portrayal of Brian Keenan in *Blind Flight* as well as receiving a BIFA nomination for Best Actor. In 2000 Hart was awarded Best Actor for *Aberdeen* at the Karlovy Vary Film Festival.

Other major feature film credits include, Miramax's *Finding Neverland*, *Cheeky* directed by David Thewlis, *Harry Potter and the Sorcerer's Stone*, *Killing Me Softly*, *Liam*, *Born Romantic*, *Strictly Sinatra*, *Longitude*, *The End of the Affair*, *Best*, *Wonderland*, *This Year's Love*, Tony Scott's *Enemy of the State*, *Mojo*, Neil Jordan's *Michael Collins* and *The Butcher Boy*, *The Hollow Reed*, *Nothing Personal* and Ken Loach's *Land and Freedom*.

Major television drama credits include, *The Return of Sherlock Holmes*, *The Hound of the Baskervilles* and *Eroica*.

David Hayman

P3

A multi award-winning actor and director David Hayman's long and distinguished career has spanned film, TV and theatre.

Major feature film credits as an actor include Michael Caton-Jones' *Rob Roy* and *The Jackal*, John Boorman's *The Tailor of Panama* and *Hope and Glory*, Martin Campbell's *Vertical Limit*, Ken Loach's *My Name is Joe*, Alex Cox's *Sid and Nancy*, Gillies Mackinnon's *Regeneration* and Thaddeus O'Sullivan's *Ordinary Decent Criminal* as well as Atom Egoyan's forthcoming *Where the Truth Lies* with Kevin Bacon and Colin Firth.

As a director, Hayman's feature film *Silent Screem* received The Michael Powell Award for Best Film at the BAFTA's in 1991, The Silver Bear and the Special Jury Prize at the Berlin Film Festival as well as a Scottish BAFTA for Best Film. Other notable film and TV directing credits include, *The Near Room*, *The Hawk*, *Cardiac Arrest* (BAFTA-nominated), *Finney*, *A Woman's Guide to Adultery*, *Black and Blue* (RTS Award nomination – Best Film) and *Firm Friends*.

Major TV drama credits as an actor include, *Trial and Retribution (I – VII)*, *Between the Lines*, *Waking the Dead*, *Murder Rooms*, *Tough Love*, *Finney*, *Reilly Ace of Spies* and *Fame is the Spur*.

Jennifer Jason Leigh
MJ Morton

An actress, director, writer and producer, Jennifer Jason Leigh is acknowledged by both critics and fans as one of the most daring performers of her generation. Leigh was last seen in *The Jacket* starring Keira Knightley and Adrian Brody, Brad Anderson's *The Machinist* starring Christian Bale and Jane Campion's *In the Cut* opposite Meg Ryan, Mark Ruffalo and Kevin Bacon. She recently completed production on Todd Solondz's *Palindromes* with Ellen Barkin and *Childstar* directed by Don McKellar. Leigh also appeared in Sam Mendes' *Road to Perdition* starring opposite Tom Hanks, Paul Newman and Jude Law.

In 2001, Leigh made her directorial debut with Fine Line's *The Anniversary Party* for which she received a citation for Excellence in Filmmaking from The National Board of Review and was nominated for two Independent Spirit Awards (Best First Feature and Best First Screenplay).

Leigh first came to prominence in 1990 winning both the New York Film Critic's Circle and the Boston Society of Film Critic's Awards for Best Supporting Actress for her work on *Last Exit to Brooklyn* and *Miami Blues*.

In 1993, Leigh made *Short Cuts* with director Robert Altman and three years later, was reunited with the director for *Kansas City*. In 1994, Leigh played Dorothy Parker in Alan Rudolph's *Mrs Parker and the Vicious Circle*, which Altman produced. For her performance as Parker, she was named Best Actress by The National Society of Film Critics and The Chicago Film Critics and was nominated for both the Golden Globe and Independent Spirit Best Actress Awards.

Leigh went on to produce *Georgia*, directed by Ulu Grosband for which she won the New York Film Critics Circle Best Actress Award and the Montreal Film Festival Award for Best Actress and was nominated for an Independent Spirit Award for Best Actress.

Leigh's career has been honoured with numerous retrospectives, including the prestigious American Cinematique, Telluride Film Festival and the American Museum of the Moving Image in New York.

In 2002 the Film Society of the Lincoln Center presented her with its Young Friends of Film Honors, an annual tribute to an outstanding film artist whose work is especially enjoyed and admired by today's young film-goers.

Cal Macaninch

Mac

A regular face on British TV screens, Cal Macaninch's major film and TV credits include, Shona Auerbach's critically acclaimed *Dear Frankie* opposite Emily Mortimer and Gerard Butler, Chris Menges' *The Lost Son*, *Pointmen*, Union/Columbia Tri-star's *Rockface*, *Silent Witness*, *Murphy's Law*, *Waking the Dead*, *Warriors*, *A Mind to Murder*, *Taggart*, *The Riff Raff Element*, *Alive and Kicking*, *The Advocates* and *The Paradise Club*.

His extensive work at the Glasgow Citizen's theatre has included productions of *Hamlet*, *Oedipus Rex*, *A Tale of Two Cities*, *A Whistle in the Dark*, *Enrico Four* and *'Tis Pity She's a Whore*

Malcolm McDowell
Richard Morton

Born in Yorkshire, England in 1943, Malcolm McDowell trained at LAMDA and first came to prominence in Stanley Kubrick's controversial *A Clockwork Orange* in the 1960's.

Working with the cream of the international film industry's directing talent, amongst them, Robert Altman, Blake Edwards, Lindsay Anderson, Mike Hodges, Bryan Forbes, Paul Schrader, McDowell's colourful and eclectic career has spanned over forty years.

Major feature film credits include, *If* and *O Lucky Man* directed by Lindsay Anderson, *Royal Flash*, *Caligula*, *Cat People*, *The Assassin of the Tsar*, *My Life So Far* and *Star Trek: Generations*.

More recently McDowell has been acclaimed for roles in Paul McGuigan's *Gangster No 1*, *Our Friends in the North* and Mike Hodges' *I'll Sleep When I'm Dead*.

Bill Paterson
Lucky Lloyd

A highly respected acting talent, Bill Paterson has worked with some of the industry's most acclaimed directors during the course of his long and distinguished career, including Ridley Scott, Nic Roeg, Anthony Minghella, Terry Gilliam, Richard Loncraine and Richard Eyre.

Major feature film credits include, *Kingdom of Heaven, Bright Young Things, Sunshine, Hilary and Jackie, Richard III, Truly Madly Deeply, Chaplin, The Object of Beauty, Baron Munchausen, The Rachel Papers, The Witches, Defence of the Realm, A Private Function, Comfort and Joy, The Killing Fields* and *The Ploughman's Lunch*.

Theatre works includes a host of West End productions for Richard Eyre, Lindsay Posner, Deborah Warner and Michael Lindsay Hogg.

John Sessions
Felix Sty

Born in Scotland in 1953 and trained at RADA, John Sessions is an acclaimed actor and comedian.

After making his debut in 1982 in *The Sender* he went on to take roles in *The Bounty* with Mel Gibson and Anthony Hopkins and *Henry V* and *In the Bleak Midwinter* – both of which were directed by his friend and frequent collaborator Kenneth Branagh.

Other notable feature film credits include, *Gangs of New York*, *The Merchant of Venice*, *Pinnocchio*, *Cousin Bette*, *The Scarlet Tunic*, *A Midsummer Night's Dream* and *Castaway*.

In addition to appearing in a wealth of top TV dramas including *The New Statesman*, *My Night with Reg*, *Tom Jones*, *Gormenghast*, *Murder Rooms*, *The Lost Prince*, *Midsomer Murders*, *Dalziel and Pascoe*, *Judge John Deed*, *Porterhouse Blue*, *Tender is the Night* and *Absolute Power*, Sessions TV variety and original solo work is extensive and has included shows for Comedy Central, NBC, BBC, Channel 4, LWT and Tiger Aspect.

Notable theatre credits include *My Night With Reg* at the Royal Court, *Die Fledermaus* at the Royal Opera House, *The Orton Diaries* at the Cottesloe, *The Alchemist* at the Lyric Hammersmith and *Waiting for Godot* at the Young Vic.

Sara Stockbridge

Sally May

British-born actress Sara Stockbridge lived in Trinidad, Bahrain and Peru before finally settling in London, when she became fashion designer Vivienne Westwood's muse, sharing the catwalk with the likes of Naomi Campbell and Cindy Crawford.

Realising acting was her real passion, at twenty-five she swapped the catwalk for the screen, making her debut in The Comic Strip's *Space Virgins From Planet Sex* directed by Peter Richardson. Roles soon followed in *Rik Mayall Presents, Detectives* (which she co-wrote and starred in), *Eastender*, *The Bill*, *A Young Person's Guide to Being a Rock Star*, *Lucy Sullivan Is Getting Married*, *Days Like These*, *2000 Acres of Sky* and *Tipping the Velvet*.

Feature film credits include, *Bridget Jones' Diary*, *Interview With a Vampire*, *Fierce Creatures*, *24 Hours in London*, *Best* and *Spider*.

Filmmaker Biographies

Mary McGuckian

Writer/Director/Producer

Born and raised in Northern Ireland, Mary McGuckian was educated at Trinity College, Dublin where she was an active member of Trinity Players and began working professionally as an actor and movement artist. She continued her education at The Drama Studio in London and subsequently at the Ecole Jacques Le Coq in Paris.

On returning to Ireland, she worked consistently as a stage actor including periods with The Abbey Theatre's National Theatre Company of Ireland, as well as more avant-garde fringe work, with a specific interest in new writing.

McGuckian went on to work in development for a host of Irish film and TV production houses, until she formed her own company, Pembridge Productions ten years ago to develop and produce feature films. During this time, she wrote and directed, *Words Upon the Window Pane* starring Geraldine Chaplin, Geraldine James, Ian Richardson and John Lynch, which was selected for the Venice, Sundance, London and Tokyo Film Festivals.

McGuckian then went on to direct *This is the Sea* from her own screenplay in 1996. In 1999, she co-wrote *Best* with husband and actor John Lynch. Released by Optimum and Sky Pictures in the UK, *Best* charted the life of the legendary footballer.

In 2001, McGuckian formed the UK company Pembridge Pictures with her brother Garrett McGuckian. The first feature to go into production on their slate was *The Bridge of San Luis Rey* starring Robert de Niro. Following *Rag Tale*, Pembridge will produce a screen adaptation of McGuckian's original stage play *The Midnight Court*, a futuristic sex comedy/rock musical. *Rag Tale* is the first of a trilogy of movies in the same style. The second, *Funny Farm*, is to be set in a rehab clinic.

Robert How
Line Producer

Robert How's most recent credits as a line producer include Paul WS Anderson's *The Dark*, *Dead Fish*, John Henderson's *Cabbages & Queens*, *Nicholas Nickleby*, Danny Boyle's *28 Days Later*, Michael Winterbottom's *24 Hour Party People*, John Duigan's *The Parole Officer*, *The Cup* and *Dockers*.

As a location manager, How's credits include, *Trainspotting*, *The Full Monty*, *Carla's Song*, *Ladybird, Ladybird* and *The Debt Collector*.

Mark Wolf
Director of Photography

A BAFTA and Emmy Award-winning cinematographer, Mark Wolf received the Outstanding Cinematography for Non-Fiction Programming accolade and the BAFTA Best Photography Factual for his work on *Blue Planet: Seas of Life* and was Emmy-nominated in the News and Documentary category for his cinematography on *Congo: Footprints in the Forest*.

Wolf has traveled the globe and shot twenty-seven major documentaries spanning natural history, current affairs and history including *Walking With Dinosaurs*, *Timewatch*, *Planet Earth*, *Blue Planet* and *How Do They Do That?*

In addition to shooting music videos for *Keane*, *Graham Coxon* and *The Charlatans*, Wolf has also a host of feature film and TV drama credits to his name including, *The Dark*, *Victims*, *On A Clear Day*, *Beneath the Skin* and *Distant Shores*.

Max Gottlieb
Production Designer

An accomplished production designer, Max Gottlieb's major feature film credits include, *The Fully Monty*, *Still Crazy*, *Octane*, *Lucky Break*, *Martha Meets Frank*, *Daniel and Laurence*, *Shooting Fish*, *i-D*, *Shopping*, *The Turn of the Screw*, *Dear Rosie* and *Hardware*, as well as the TV movies *Bad Boyz* for the BBC and *Rules of Engagement* for YTV.

Selected commercials credits in his extensive list include work for Carling, Olay, T-Mobile, Vodaphone, 02, Tango, McVities, Bacardi,

McDonalds, as well as BBC i-dents, pop promos for Madonna and Garbage as well as numerous commissions from Propaganda, A&M, Fugitive and Wicked Films.

Uli Simon
Costume Designer

Costume designer Uli Simon has a collection of high profile productions to her name ranging through a variety of periods. Amongst his feature film credits are the 17th century production *The Girl with the Pearl Earring*, the Cole Porter story *Delovely*, Ridley Scott's soon to be released epic Crusade adventure *The Kingdom of Heaven* and the action thriller *Victims*. Other feature credits include *Bye, Bye Blackbird*, *Os Imortais*, *George and the Dragon*, *Diggity*, *a home at last*, *Dog Soldiers*, *Fluyd* and *Dieudonne*.

As assistant costume designer her credits include features *Fortress 2*, *Back in Trouble*, TV series *Edgar Wallace* and *Alarm fur Cobra 11*.

Sally O'Sullivan
Costume Designer

Fashion stylist Sally O'Sullivan began her career as assistant to the marketing director of Burlington Industries and she followed this with by styling for a variety of internationally renowned companies including Comme des Garcons, Tatler, Elle, Image Magazine and Lund Lund.

She has worked with photographers Henrik Halversson, Peter Gehrke, Rankin, Kevin Mackintosh, Anti Wendell and Felix Laher amongst others. She has styled commercial campaigns including C & A, Volvo, Smirnoff, Moloko Iceberg and Ericsson.

Danny Tull
Editor

Danny Tull has been editing music videos, documentaries and concerts for a number of years. After gaining a Music Technology degree at Rose Bruford University he then went on to learn film and video editing at post house "Metropolis".

Working with artists as varied as Tina Turner and The Manic Street Preachers, Danny has cut a massive range of music videos.

Having cut a number of short films and documentaries, he is one of London's busiest editors.

Kant Pan **Editor**

Born and raised in Hong Kong, Academy Award-nominee Pan received his first break as an Assistant Film Editor during his school holidays. He continued working in a variety of roles including camera assistant, second assistant director and sound recordist on commercials, documentaries and features, whilst completing his degree in psychology at the University of Hong Kong.

On relocating to London, he completed a two-year diploma course in film production at the London International Film School and went on to assist editors Peter Tanner, Peter Boyle and Peter Boita.

Offered the post of Supervising Sound Editor by Mike Newell on *Sour Sweet*, Pan continued in this role for the next few years working with such directors as Stephen Frears, Sally Potter and Neil Jordan.

Pan returned to film editing when Neil Jordan offered him the opportunity to edit a segment for his Aids awareness project *Red Hot and Blue* and he subsequently went on to edit Jordan's critically acclaimed feature, *The Crying Game* for which he received an Academy Award nomination for editing.

His most recent work includes, *Blessed* and *7 Seconds* directed by Simon Fellows; the Academy Award-nominated (Best Film not in the English Language) *Solomon and Gaenor*, for which he received a BAFTA Cymru nomination.

Pan has collaborated with Mary McGuckian on all of her previous productions.

Katja Alexis-Reinert
Hair & Make-up Designer

German-born hair and make-up designer, Katja Alexis-Reinert resides in Luxembourg and has designed for a host of major feature films including, *Oceans Twelve*, *The Emperor's Wife*, *Victims*, *Mme Edouard*, *Les Immortels*, *George and the Dragon*, *Dog Soldiers*, *The Lost Battalion*, *Point Men*, *The Musketeer*, *The Little Vampire*, *Shadow of the Vampire* and *An American Werewolf in Paris*.

As well as opening her own professional make-up studio, she also teaches movie make-up techniques.

Pembridge Pictures Filmography

<i>Words upon the Window Pane</i>	1994
<i>This is the Sea</i>	1997
<i>Best</i>	2000
<i>The Bridge of San Luis Rey</i>	2004
<i>Rag Tale</i>	2005