



SIXTY SIX

DIRECTED BY PAUL WEILAND

A First Independent Pictures Release

RT: 94 Minutes 41 seconds, 35mm color, Aspect Ratio 1.85, Dolby SRSRD, 5 reels,
Rated PG 13 for language, some sexual content and brief nudity.

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Synopsis

England, the summer of '66 and the country is about to be consumed by World Cup Fever. For 12-year-old Bernie (GREGG SULKIN), the biggest day of his life is looming, the day he becomes a man - his Bar Mitzvah. However Bernie's North London family seems a little distracted. His father Manny (EDDIE MARSAN) is concerned about the giant supermarket opening opposite his grocery shop, a business he shares with his more charismatic younger brother, Jimmy (PETER SERAFINOWICZ) -- and it's making Manny's bizarre obsessive compulsive disorder even worse than usual. Between worrying about Manny and Bernie's older brother Alvie (BEN NEWTON), mother Esther (HELENA BONHAM CARTER) barely has time to notice her better behaved younger son, and the only attention Bernie ever gets from Alvie is a punch for stepping onto the wrong side of their shared bedroom. Bernie believes his Bar Mitzvah is about to change all this. He'll no longer be the kid everyone ignores, and he envisions and begins to plan the perfect ceremony and reception, where everyone assembled will acknowledge his new status as a man. Unfortunately for Bernie, things don't quite go according to plan.

First, Manny's business fails, and suddenly the lavish hotel party that Bernie had been promised is replaced with a tiny affair in his parent's front room. Worse than that though, the World Cup Final is scheduled for the same day as his Bar Mitzvah. Despite Bernie's pleas, Manny and Esther won't hear of moving the date, as "England will never get through to the final." Bernie senses it's not wise to push the issue with his increasingly neurotic parents, but he is panic-stricken. His only solace comes from his relationships with asthma specialist, Dr. Barrie (STEPHEN REA), and his blind Hebrew instructor, Rabbi Linov (RICHARD KATZ), who give Bernie life lessons reminding him what it really means to become a man.

Over the next few weeks, Bernie spends his spare time watching the World Cup like a hawk as England wins through the qualifying rounds, and ultimately earns a spot in the final against West Germany. Bernie's worst nightmare has come true. Back at home things reach crisis point when the house catches fire and Manny's life savings go up in smoke. Manny is so depressed he is prepared to walk out on his family. It's only when Jimmy falls off a ladder and

injures himself and impresses upon Manny his familial responsibilities that he finally pulls himself together.

The big day finally arrives and an excited hum spreads across the country - not so for Bernie. As he predicted, only a handful of relatives turn up to his Bar Mitzvah, and even they can't hide their desperation to get back home to watch the match. Amidst the chaos and disappointment, Bernie decides enough is enough. He runs to the sanctuary of Dr. Barrie's house only to discover that Dr. Barrie's life isn't so perfect either. Meanwhile, Manny and Esther discover their son's meticulously laid plans for the biggest Bar Mitzvah ever, and realize how much this day meant to him. Manny decides to make it up to his son the only way he can - by taking him to the biggest celebration in England that day - the World Cup final. As father and son unite, they make a mad dash for Wembley and arrive just in time to see the final goal making Bernie's Bar Mitzvah day one to remember.

Based on the real life experience of director Paul Weiland, *SIXTY SIX* is a coming-of-age comedy starring Eddie Marsan (*Mission Impossible III*, *Vera Drake*), Helena Bonham Carter (*Charlie & The Chocolate Factory*, *Big Fish*), Stephen Rea (*V for Vendetta*, *The Crying Game*), Catherine Tate, Peter Serafinowicz (*Shaun Of The Dead*), Geraldine Somerville, Richard Katz, Ben Newton and Gregg Sulkin.

SIXTY SIX is a First Independent Pictures and Working Title Films presentation of a WT² production, a true...ish story directed by Paul Weiland from a screenplay by Peter Straughan & Bridget O'Connor. The film is produced by Tim Bevan, Eric Fellner and Elizabeth Karlsen with Richard Curtis and Natascha Wharton serving as executive producers. The creative team includes director of photography Daniel Landin, editor Paul Tothill (*Pride & Prejudice*), production designer Michael Howells (*Nanny McPhee*), and costume designer Rebecca Hale. The music is by Joby Talbot. *SIXTY SIX* was filmed on location in London and at Pinewood Studios.

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Cast

Esther Rubens	Helena Bonham Carter
Manny Rubens	Eddie Marsan
Bernie Rubens	Gregg Sulkin
Uncle Jimmy / Mr. Rubens, Sr. / World Cup Commentator	Peter Serafinowicz
Aunt Lila	Catherine Tate
Alvie Rubens	Ben Newton
Rabbi Linov	Richard Katz
Dr. Barrie	Stephen Rea
Alice Barrie	Geraldine Somerville
Terry Shivers	Thomas Drewson
Mr. Grieg	Matt Bardock
Linton	Alex Black
Captain	Cameron Crichton
Michael Hempel	Nick Shrim
Doctor	Martin Savage
Nurse	Ony Uhiara
Student Doctor	Charles Ferber
Leo	Vincenzo Nicoli
Mr. Spender	Jason Watkins
Uncle Henry	Stephen Greif

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Crew

Director	Paul Weiland
Screenplay	Peter Straughan Bridget O'Connor
Story	Paul Weiland
Producer	Tim Bevan Eric Fellner Elizabeth Karlsen
Executive Producer	Natascha Wharton Richard Curtis
Director of Photography	Dan Landin
Editor	Paul Tohill
Casting	Fiona Weir
Original Music	Joby Talbot
Production Designer	Michael Howells
Art Director	Lynne Huitson
Set Decorator	Jillie Azis
Costume Designer	Rebecca Hale
Costume Supervisor	Johnathon de Domenico
Costumes for	Jane Law
Ms. Bonham Carter	
Hair Stylist	Francesco Alberico
Hair and Makeup	Gemma Richards
Line Producer	Jacquie Glanville
Unit Production Manager	Erica Bensley
Production Mgr. (Reshoot)	Sasha Harris
First Assistant Director	Konrad Jay
Second Assistant Director	Matt Carver
Third Assistant Director	Andrew Mannion
Camera Operator	Philip Sindall John Webb
Second Assistant Camera	Darren Vincent
"B" Camera Operator	Keith McNamara
Steadicam Operator	Dion M. Casey Vince McGahon
Video Assist Operator	Demetri Jagger
Still Photographer	Giles Keyte

Second Unit

Director of Photography	Federico Alfonzo
First Assistant Director	Richard Goodwin

Second Assistant Director	Nick Shuttleworth
Third Assistant Director	James Chasey
Crowd Assistant Director	Emily Perowne
Crowd Second Asst. Director	Candy Marlowe
Property Master	Peter Hallam
Props	Matthew Broderick Ian Cooper Oli van der Vijver
Production Buyer	Lesley Cross
Assistant Buyer	Catherine Palmer
Graphics	Laura Dishington
Scenic Artist	Robert J. Dugdale
Assistant Art Director	Kimberly Fahey Andy Tomlinson
Art Dept. Coordinator	Fabrice Spelta
Boom Operator	Arthur Fenn Robin Johnson
Assistant Editor	Matthew Streatfield
First Assistant Editor	Bridgette Williams
Negative Cutter	Jason Wheeler
Production Sound Mixer	Simon Hayes
Sound Re-Recording Mixer	Paul Hamblin Martin Jensen
Sound Assistant	Tim Surrey
Foley Editor	Virginia Thorn
Foley and ADR Recordist	Alexandros Sidiropoulos
ADR and Dialogue Editor	Simon Price
Dialogue Editor	Becki Pointing
Voiceover Recording	Khama Matiti
Special Effects Technician	Hugh Goodbody
Special Effects Supervisor	Mark Holt

Visual Effects Production by MPC

VFX Producer	Matthew Bristowe
VFX Executive Producer	Lucy Ainsworth-Taylor Michael Elson
Stunt Coordinator	Marc Cass
Music Supervisor	Nick Angel
Music Arranger	Richard Chester Jon Paxman
Music Editor	Michael Connell
Music Coordinator	Alexandra Hill
Orchestrator	Ben Foskett Artem Vassiliev

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About the Production

A speech by filmmaker Paul Weiland at his fiftieth birthday party about his Bar Mitzvah prompted an idea for a film amongst some of the guests. Anticipating a huge party in celebration, at which people would shower him with attention and gifts, he discovered his Bar Mitzvah was scheduled to take place on the same day as the World Cup Final - in 1966, the year that England met Germany. Barely anyone showed up and the event was a disaster.

"I had been dreading making a speech", says Paul. "I had been to several fiftieth birthday parties given by distinguished people who had all made great speeches. Leading up to the party I was so preoccupied with what to talk about and all I managed to come up with was the story of what a complete disaster my last big party had been."

"For years, people had encouraged me to do something based around my North London Jewish background," explains Weiland. "The reaction to my telling the story of my thirteenth birthday was not only a validation of that vulnerable time in my life but also an indication that the story could strike a universal chord."

Richard Curtis soon came on board to help write a treatment. "It was almost a perfect film experience to work with a really close friend to make a film about his life," says Curtis. "I can't remember a film where we laughed more during the process than this one." Once Paul and Richard were confident that the narrative was strong and the characters clearly drawn, Paul hired Peter Straughan and Bridget O'Connor, a writing couple with whom he was already developing another project, to write the script. Working Title loved it and committed as soon as they had read it. At this point, they also approached Elizabeth Karlsen to produce. "I read the script and thought it was so well written. It was very charming, very funny, the drama was well constructed, the characters and their voices were very clear", says Karlsen. She was as enthusiastic about the opportunity to work with Weiland as she was the script. "Paul is fantastically talented and extremely creative and not only did he have a strong vision for the project, but also a real frame of reference - his childhood. I was very happy to come on board."

The film tells two stories - Bernie planning his elaborate Bar Mitzvah, the only person in England hoping that the English team fails to make the Final; and Manny, Bernie's anxious and

needy Dad, whose grocery business, which he runs with his outgoing brother Jimmy, is coming under threat from a new supermarket opening. Central to the story, and what makes it as touching as it is funny, is the relationship between father and son. Manny's anxiety - a result of an obsessive-compulsive disorder - gets in the way of him being the Dad Bernie wishes he could be. His mother, Esther, is so caught up looking after her needy husband, and worrying about her older son Alvie's unruly behaviour, poor Bernie is mostly ignored. Bernie believes his Bar Mitzvah is about to change all this.

Explains Elizabeth Karlsen: "It's such an engaging story. This child, who is looking forward to this moment, which is so important in his life, finds out that it's going to be ruined by forces beyond his control, and ruined in a way that everyone promised him would never happen. Not only is the comedy wonderful, but the emotional moments have a great depth of pain and humanity."

With the script in place, and a producer on board, the filmmakers turned their attention to the cast. Eddie Marsan was Paul Weiland's first choice to play the troubled Manny. Struck by Eddie's moving performance in *Vera Drake* opposite Oscar nominee Imelda Staunton, Weiland had no doubt that Marsan would be ideal for the role. He had the capacity to convey both the comedic and poignant elements of the story and, could credibly play a Jewish character. Says Weiland: "I saw *Vera Drake* and aside from being bowled over by his performance, I thought, my god, he really looks the part. That was very important to me. It had to be believable on all levels. It was very important not to stereotype this family. It's a film about a Jewish family, but particularly a working class family that has a Jewish cultural background. Eddie fits that bill. He is absolutely perfect." Adds Karlsen: "When we met with Eddie, we thought he was amazing. And he loved the script. That is always a very important element."

Eddie Marsan's response to the script was as immediate as it was positive. "It's an honest and beautiful tale," he says. "When I first met Paul and learned it was his story, I realized why there were so many layers to it. It's so honest. It struck me as such a universal story with so much to say about families and growing up." Born and bred in the East End of London, an area at one time densely populated by Jewish immigrants, Jewish culture left its mark on the area and was part of Marsan's upbringing, allowing him to draw on this knowledge and experience to inform the character. Explains Marsan: "I'm not Jewish but I grew up in the East End and my accent is basically the same - just without the Yiddish words. There's a danger in playing a

Jewish character that you create a stereotype. I'm not playing Jewish - I'm playing a man who happens to be Jewish. That comes from the language and the rhythm and not from specific mannerisms or behaviour."

About the man he plays, Marsan says, "Manny is a proud man. He's trying to maintain this aura of somebody who's respectable; the head of his family but it's crumbling around him. In that, comic and tragic elements sit side by side and that's very compelling for an actor to play."

Working opposite Eddie Marsan was a joy for Helena Bonham Carter. "He's a brilliant actor," says Carter, "and he certainly makes me a better one. He's a great minimalist - he appears to be doing very little and it's so effective. There's something so touching about him, particularly in this part. I've had a great time working with him."

During the script's development, Paul Weiland began talking to Helena Bonham Carter about playing Esther. "There is a remarkable resemblance to my mother as a young woman. She's also one of our finest actresses and I was so keen for her to do it." Elizabeth Karlsen continues: "Helena's a wonderful actress and we are so fortunate that she accepted the part. We wanted someone who felt real. Helena comes from North London and understands the community depicted in our story. She also brings glamour and star quality to the part."

"Esther is the engine of the family," says Carter. "I think the key to Esther is that she puts a brave face on, dealing with disaster upon disaster, but never lets it show. In this way she can keep the family going. She can keep the family together." She felt a tremendous responsibility to remain true to a character based upon the director's mother, and likens that experience to 'walking a tightrope'. She says: "I play a mother who neglects to give her son the attention he craves (albeit because her attention is diverted elsewhere) and Paul wanted me to do that sympathetically. That presented quite a challenge." Weiland's own mother was quite helpful in that process, and Carter spent time with her before the shoot. Says Paul: "It was slightly awkward. I hadn't given my mother the script to read and Helena was giving my mother pages to read so she could hear her voice. My mother was so thrilled it was Helena. It's such an exposing story about our family and I think having Helena play my mother really helped her accept it. For her, it was the biggest compliment in the world." Helena Bonham Carter observes: "She's an amazing woman. Still so beautiful and glamorous with remarkable posture."

Eddie Marsan has a huge amount of admiration for his co-star: "Working opposite Helena has been a fantastic experience. She's the kind of actor who totally inhabits the character she's

playing so even when she's off set she continues with the accent and rhythm of the character. She soaks everything in. It amazed me.”

Whilst the filmmakers knew early on which actors they wanted for Manny and Esther, casting Bernie was going to be a harder task. They knew what they wanted from the boy who would play him, but they had to find him first. Weiland's main criterion was that a Jewish boy play Bernie. “That was very important for me. I don't think a boy of that age could play the role with the honesty and texture I knew I'd demand from him unless he was Jewish and could understand something so relevant to a Jewish boy,” says Paul.

With this in mind, casting director Fiona Weir trawled schools, drama clubs, youth clubs, and leafleted the high streets in Jewish communities around London. There were two open casting calls and, all in all, Fiona saw nearly five thousand young actors before narrowing them down to a short list for the filmmakers to see. Says Elizabeth: “Gregg Sulkin turned up at the last minute, at the final hurdle. We all saw his screen test and were delighted.” Paul adds: “He's a real, real discovery.”

“It was totally unexpected”, says Gregg Sulkin about getting the part. “I only attended the audition as a bit of fun. My cousin had heard about the audition and suggested I came along too. Not for a moment did I think I would be playing the lead.” Playing a leading role in a feature film is a demanding job by any actor's standard but for a 13 year-old boy who has never acted before it could easily have been an overwhelming one. Paul Weiland comments: “He is unbelievable, quite remarkable. He was focused and word-perfect. He understood when the words weren't right for the character, which is quite extraordinary for a boy who has never acted before”.

Adds Elizabeth Karlsen: “We chose Gregg because he felt so real and so right. As luck would have it, he turned out to be a very intelligent, perceptive and mature actor, certainly for his age. He has done what a great actor is able to do with a director and that is to have a very strong sense of what the director is trying to achieve.” She continues: “Gregg has absolute trust in Paul's vision. He's also aware that he's playing a part of Paul's past and is very keen to get that right. Fortunately he is very intuitive and has been able to establish a strong bond with Paul.”

Young Sulkin appears in practically every scene, shot over an intense and challenging eight-week period. Cast and crew alike felt tremendous warmth towards him. Says Eddie Marsan: “He's very honest. He doesn't suffer from being self-conscious when he's acting which

is a desirable quality in an actor. He's very free and he listens to you when you're acting opposite him. As a person, he's adorable; he has this great enthusiasm and a good heart. I can't help but have a parental feeling for him because of the way he is so I find it very easy to play his father in this story." Adds Helena Bonham Carter: "Gregg is a fast learner and a very good actor. He has such sweetness to him and he's so malleable because he's so open. He's finding it all such fun too, so he's a pleasure to have around, and he has such good manners."

Gregg Sulkin says the experience has been nothing short of amazing. "I can relate to Bernie because I'm a 13 year-old Jewish boy. I also have an older brother, like Bernie. But," he hastens to add, "I'm not as much of a nerd, and I get plenty of attention from my family. I can also play football!" In fact that is something of an understatement. When Sulkin is not at school, he is busy training with West Ham Academy, normally three times a week, with a game on Sundays, though he was not able to play during the shoot in case of injury. "That was probably the hardest part for me," he says, "not being able to play football."

The filmmakers were thrilled when Catherine Tate, one of Britain's most sought after actresses and a household name following the success of *The Catherine Tate Show* on British television, responded so well to the script. Originally invited to play a cameo role, the filmmakers were delighted that she wanted to play Aunt Lila, Uncle Jimmy's wife. "I loved the script," says Tate. "It's based in truth and that made it a fascinating project for me. I have always enjoyed Jewish humour and Lila is such fun to play." Remarks Paul Weiland: "Lila's a larger-than-life character and who better to play her than Catherine with her brilliant gift for comedy. She's also a classically trained actress so we have the best of both worlds." Adds Elizabeth Karlsen: "Catherine is a comic genius. It's wonderful working with her. She has such presence. She can make you laugh just in the way she uses her eyes, or wrinkles her nose, just simple body language."

Peter Serafinowicz plays Uncle Jimmy, Manny's brother, and his total opposite. Says Serafinowicz: "Jimmy is outgoing and easy-going. He's funny - or at least he thinks he is - and everyone loves him." He responded extremely enthusiastically to the script. "I felt it was something really special and I was delighted to be part of it." Remarks Paul Weiland: "Peter has done so much with this character. He's totally believable, and has been fantastic."

Ben Newton, who plays Bernie's older brother Alvie, like Gregg, had also not acted before. He responded to a leaflet given out at school to attend an audition, which he did. It was

weeks before he was called back to meet the filmmakers during which time he had dismissed the possibility. He was over the moon when the call came. Elizabeth Karlsen remembers: “He had the perfect look, the perfect sneer for the teenage older brother, troubled and troubling...”

Sixty Six filmed over eight weeks, on location for the first four, and on sets built at Pinewood Studios for the second half. “Paul had a very strong vision of how the film should look,” says production designer Michael Howells. “Working with him was very interesting because it was not just dealing with ideas, but memories too. We immediately had a bank of information to draw upon. For the Rubens house, Paul’s mother was a fantastic resource for information - and props! She was able to provide us with ornaments, carpets, and even the doorbell of the house Paul grew up in - where she in fact still lives. A greater degree of authenticity is not possible.”

Exterior locations included Craven Cottage, the home ground of Fulham Football Club, where the filmmakers recreated the 1966 Wembley Football Stadium, Old Bethnal Green Town Hall, in the heart of London’s East End, Cockfosters and New Southgate Synagogue, chosen as it was the actual venue for Paul Weiland’s Bar Mitzvah, and De Bohun’s School, chosen because it is where he went to school.

Summing up, Elizabeth Karlsen says: “It’s a very personal film but it will strike a universal chord. At the heart of this film is the story of a boy trying to find his voice and reconciling himself with his father. I think that’s something a lot of us experience as we grow up.”

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About the Cast

Eddie Marsan (Manny) is fast becoming one of our most in-demand actors. In 2006 he was seen in Michael Mann's *Miami Vice*, the JJ Abrams-helmed *Mission Impossible III*, James McTeigue's action-drama *V for Vendetta*, and Neil Burger's period drama *The Illusionist*. He recently completed filming *The Restraint of Beasts* for director Pawel Palikowski, with Rhys Ifans and Ben Whishaw; the comedy *Faintheart*; the BBC's *God on Trial* with Anthony Sher and Rupert Graves; and as John Houseman in Richard Linklater's *Me and Orson Welles*, co-starring Ben Chaplin and Zac Efron.

It was Eddie's moving performance as the immensely likable Reg in Mike Leigh's critically acclaimed abortion drama *Vera Drake* which got him noticed, also winning him the Best Supporting Actor Award at the British Independent Film Awards 2004. Eddie went on to film *The New World* for director Terrence Malick, *The Secret Life of Words* for Isabel Coixet, with Tim Robbins and Sarah Polley and Sturla Gunnarson's *Beowulf & Grendel*. He also starred alongside Timothy Spall in Adrian Shergold's critically acclaimed drama about Britain's last hangman, *Pierrepoint*. Other recent credits include *I Want Candy*, *Grow Your Own*, and Mike Leigh's *Happy Go Lucky*.

Born and bred in Bethnal Green, Eddie served an apprenticeship as a printer before becoming an actor. His earlier feature film credits include Jon Amiel's *Watch That Man*, Michael Radford's *B Monkey*, David Kane's *This Year's Love*, Sara Sugarman's *Mad Cows*, and Paul McGuigan's *Gangster No 1*.

More recently Eddie worked on Martin Scorsese's *Gangs of New York*, David Thewlis' *Cheeky*, and Alejandro Gonzalez Inarritu's *21 Grams*. Eddie has also worked extensively in television. Most recently, Stephen Poliakoff's *Friends and Crocodiles*, in which he plays an eccentric academic. Other television credits include *Quite Ugly One Morning*, *The Baader Meinhof Gang Show*, Joe Wright's *Charles II* and *Bodily Harm*, *Pull Out More Fags*, *The Vice* and episodes of *Kavanagh*, *Game On*, *Casualty*, *Grange Hill*, *Eastenders*, and *The Bill*.

Eddie has also appeared on the London stage in productions of *Antarctica*, *A Place at the Table*, *Richard III*, *Chips with Everything*, *The Homecoming*, and *Serving It Up*.

Helena Bonham Carter (Esther) is an actress of great versatility, and one of the UK's finest and most successful. 2007 saw her creating the role of Bellatrix Lestrange for *Harry Potter and the Order of the Phoenix* (a part she will recreate in future installments), as well as wowing critics with her Golden Globe-nominated performance as Mrs. Lovett opposite Johnny Depp in *Sweeney Todd: The Demon Barber of Fleet Street*, directed by Tim Burton. The previous year, she has starred in *Conversations with Other Women* opposite Aaron Eckhart, as Mrs Bucket in Burton's *Charlie and the Chocolate Factory*, and provided the voices for the aristocratic Lady Campanula Tottington in *Wallace & Gromit - Curse of the Were-Rabbit*, and the eponymous dead heroine in Tim Burton's spooky *Corpse Bride*.

Her acclaimed performance in Merchant Ivory's *The Wings of the Dove* in 1997 won her a Best Actress Academy Award nomination, a Golden Globe Best Actress nomination, a BAFTA Best Actress nomination, and a SAG Awards Best Actress nomination. It also won her a Best Actress Award from the National Board of Review, the Los Angeles Film Critics, the Boston Society Film Critics, the Broadcast Film Critics Association, the Texas Society of Film Critics, and the Southeastern Film Critics Association.

Other notable credits which followed include her appearance with Steve Martin in *Novacaine*, her memorable performance as Marla Singer in David Fincher's neo-classic *Fight Club* opposite Edward Norton and Brad Pitt, Tim Burton's remake of *Planet of the Apes*, in which she played an ape, Thaddeus O'Sullivan's *The Heart of Me*, opposite Paul Bettany, and *Big Fish*, her second effort with Tim Burton, in which she appeared as a witch.

Helena achieved success in films early on in her career. Before she was 20 years old, she had scored her first lead in director James Ivory's tasteful 1985 adaptation of E.M. Forster's novel *A Room With a View*, only her second film after playing the leading role in Trevor Nunn's *Lady Jane*. Helena went on to make three more films under the Merchant-Ivory banner - *Where Angels Fear to Tread* (1991) and *Howards End* (1992) - and an earlier uncredited appearance in *Maurice* (1987).

Helena has also starred in Mick Jackson's television production *Live From Baghdad*, alongside Michael Keaton, receiving a nomination for both an Emmy and a Golden Globe; Paul

Greengrass' *The Theory of Flight*, in which she played a victim of motor neurone disease; Trevor Nunn's *Twelfth Night*, in which she played Olivia, opposite Woody Allen in his *Mighty Aphrodite*, Mort Ransen's *Margaret's Museum*, Kenneth Branagh's *Mary Shelley's Frankenstein*, and as Ophelia in Franco Zeffirelli's *Hamlet*.

In between her many films Helena has also managed a few television appearances which include most recently her portrayal of Jacqui Jackson in *Magnificent Seven*, the tale of a mother struggling to raise seven children - three daughters and four autistic boys; as Anne Boleyn in the two parter biopic of *Henry VIII* starring Ray Winstone; and as Morgan Le Fey alongside Sam Neill and Miranda Richardson in *Merlin*. Earlier television appearances include Michael Mann's *Miami Vice* as Don Johnson's junkie fiancée, and as a stripper who wins Rik Mayall's heart in *Dancing Queen*.

Helena has also appeared on stage in productions of *Trelawney of the Wells*, *The Barber of Seville*, *House of Bernarda Alba*, *The Chalk Garden*, and *Woman in White*.

Gregg Sulkin (Bernie) makes his screen debut in *Sixty Six*. He is now fifteen years old and lives with his family in London. Gregg is an excellent all round sportsman, he is outstanding at tennis and has played football professionally for five years at Queens Park Rangers and West Ham United. Since making *Sixty Six*, Sulkin has found work as an actor, performing in the television opera *Man On the Moon*; starring as "JJ" in the Disney Channel short series *As the Bell Rings*; and playing a supporting role in the upcoming thriller *The Heavy*.

Stephen Rea (Dr. Barrie) has a long and distinguished acting career in film, television and theatre. He is one of Ireland's most talented and versatile actors. Most recently he has been seen playing opposite Hillary Swank in the thriller *The Reaping*; with Natalie Portman and Hugo Weaving in James McTeigue's actioner *V for Vendetta*; in Gillies McKinnon's *Tara Road* with Andie MacDowell; Neil Jordan's *Breakfast on Pluto*, with Cillian Murphy and Liam Nesson; and Vincent Ward's *The River Queen*, opposite Samantha Morton and Kiefer Sutherland. Other recent credits include Damien Harris' *The Good Shepherd*, Tim Hunter's *Control*, Lance Daly's *The Halo Effect*, Sean Walsh's *Ulysses*, Stuart Gordon's *Stuck*, Roland Suso Richter's *The I*

Inside, Bruce Beresford's *Evelyn*, William Malone's *FearDotCom*, and Peter Hyams' *The Musketeer*.

Best known for his Academy Award nominated performance as the reluctant IRA volunteer in Neil Jordan's *The Crying Game* in 1992, he made his film debut in Jordan's *Angel* in 1982 as a saxophone player who gets involved in gangland violence. Other films with Jordan include *End of the Affair*, *In Dreams*, *The Butcher Boy*, *Michael Collins*, *Interview With A Vampire*, and *Company of Wolves*.

He also appeared Mike Leigh's *Life is Sweet*, Les Blair's *Bad Behaviour*, Michael Austin's *Princess Caraboo*, Robert Altman's *Pret A Porter*, David Evans' *Fever Pitch*, and Brian Gibson's *Still Crazy*.

Rea's film roles are only part of his prestigious acting career. He is also a great stage actor who has appeared in many different and distinguished theatre productions, entertaining audiences in Ireland, London and Broadway. He won a Tony Award nomination for Best Actor on Broadway for the critically acclaimed production of *Someone Who'll Watch Over Me*, and recently returned to London's National Theatre in *Cyrano de Bergerac*. Stephen is also a founding member of Ireland's groundbreaking *Field Day Theatre Company*.

He has also worked extensively in television where his credits include Howard Davies' *Copenhagen* and *Armadillo*, Danny Boyle's *Scout*, Mike Leigh's *Four Days in July*, Michael Lindsay Hogg's *The Seagull* and *Professional Foul*, Stephen Frears' *Early Struggles*, Peter Gill's *Fugitive*, and Ken Loach's *Days of Hope*.

Catherine Tate (Aunty Lila) is fast becoming one of the most sought after actresses working today. She currently plays the character of Donna Noble on the hit BBC series *Doctor Who*. As a leading actress, Tate has an array of credits, and in the last few years alone, has co-starred in the West End theatre production of Neil Labute's *Some Girls*, alongside David Schwimmer - and in the feature films: *Love & Other Disasters* (alongside Brittany Murphy), *Scenes of a Sexual Nature*, (with Ewan McGregor), and *Starter for Ten*; in addition to two further series and a Christmas special of her award-winning BBC series *The Catherine Tate Show*. The series won the Best Comedy award at the 2004 Banff Film and Television Awards; with further nominations in the Best Show and Best Actress categories at the Monte Carlo Film and TV

Awards. Tate also recently starred in the feature film *Mrs. Ratcliffe's Revolution* (from a screenplay by Peter Straughan and Bridget O'Connor), and in the ITV drama *The Bad Mother's Handbook*.

Tate won Best Television Newcomer at the 2004/05 British Comedy Awards and Best Comedy and Best Comedy Performer, at the 2005/6 RTS awards. She was also nominated for a 2005 International Emmy for Best Performance by an Actress; and for Best Actress and Best TV Comedy at the 2005 British Comedy Awards. She previously co-starred in the sitcom, *Wild West* (two series for BBC1) as the series regular, *Angela* (alongside Dawn French), and as one of the leads in the second series of the BBC Award winning sketch series *Big Train*.

Peter Serafinowicz (Uncle Jimmy) started his career in Liverpool on radio, but soon realised his talent for mimicry and impressions, and has carved a career out of his various voices to become one of the UK's top voice over artists.

His acting career is following close behind with guest roles in the popular sitcoms *Spaced*, *Hippies*, and *Black Books*. He has recently written, produced and starred in the series *Look Around You*, which was nominated for a BAFTA and was released on DVD in October. The second series of *Look Around You* has recently aired on the BBC. He also recently starred in his own sketch comedy series, *The Peter Serafinowicz Show*.

His feature film credits include Roger Spottiswoode's *White on White*, Edgar Wright's *Shaun of the Dead*, Alex de Rakoff's *The Calcium Kid*, and he provided the voices for the Shrunken Heads in *Harry Potter and the Prisoner of Azkaban*, and Darth Maul in *Star Wars - The Phantom Menace*.

Other television credits include *Hardware*, *I'm Alan Partridge*, *Ted and Alice*, *The Magical Legend of the Leprechauns*, *Smack The Pony*, and *Comedy Nation*.

Geraldine Somerville (Alice Barry) trained at the Guildhall School of Music and Drama. She did some stage work and appeared on TV in episodes of *Poirot* and *Casualty* before landing the role of Penhaligon or Panhandle, in *Cracker* with Robbie Coltrane for which she received a BAFTA Best Actress nomination. Since then she has gone on to appear in feature films including

Haunted, Jilting Joe and *Gosford Park* but is probably best known for the role of Lily Potter in the *Harry Potter* films.

Last year, she starred as author Daphne du Maurier opposite Janet McTeer in the BBC's *Daphne*. Her other television credits include *The Aristocrats, The Safe House, Murder in Mind* and *Jericho*.

Richard Katz (Rabbi Linov) has recently appeared in *Way To Heaven* at the Royal Court, *Faustus* at Northampton directed by Rupert Goold, *Measure For Measure* at the National Theatre, and *The Hanging Man* for Improbable Theatre/West Yorkshire Playhouse. His recent film and TV credits include *Hustle* for Kudos/BBC, *Absolute Power* and *Hyperdrive* for the BBC, *Enigma* directed by Michael Apte, and *Rome* for HBO directed by Julian Farino. He was also part of the ensemble for the British improvisation show *Thank God You're Here*.

Ben Newton (Alvie) also makes his screen debut in *Sixty Six*. He is eighteen years old and lives with his family in London.

SIXTY SIX

About the Filmmakers

Paul Weiland (Director) just directed the romantic comedy *Made of Honor*, starring Patrick Dempsey and Michelle Monaghan. He began his career in 1973 as a copywriter at London advertising agents Collett Dickenson Pearce & Partners. He worked briefly for the Alan Parker Film Company before setting up the Paul Weiland Film Company in 1980. The company now represents eleven directors both in the UK and America, and is responsible for award winning commercials for clients including Hamlet Cigars, Heineken, British Telecom, Levis 501, Carlsberg, Walkers, and Coca Cola. In 1988, he was voted top commercials director in Campaign's Top 100 League Table.

In 1987, Weiland turned his attention to drama, and directed *Anthony Minghella's The Storyteller: The Three Ravens*, for Jim Henson Productions, starring Miranda Richardson, Jonathon Pryce, Joely Richardson and John Hurt. He went on to direct *Living With Dinosaurs* in 1989, also for Jim Henson Productions with Michael Maloney and Juliet Stevenson, which won an Emmy Award for Best International Children's Programme. In 1990 he directed *The Storyteller: Daedalus & Icarus*, again for Jim Henson Productions, starring Michael Gambon and Derek Jacobi.

In 1991, Weiland directed episodes of the Rowan Atkinson hit television series *Mr Bean*, and the charming *Bernard and the Genie*, a BBC Christmas special, starring Lenny Henry and Rowan Atkinson, which was nominated for a Royal Television Society Award.

He followed this by taking the helm of *City Slickers II - The Legend of Curly's Gold*, starring Billy Crystal, Daniel Stern, Jon Lovitz, and Jack Palance. In 1997, he directed the romantic comedy *Roseanna's Grave*, starring Jean Reno and Mercedes Reuhl. The film won the Houston Film Festival Grand Award for Best Feature Film. In 1999 he directed Rowan Atkinson, Miranda Richardson, Stephen Fry, Colin Firth and Kate Moss in *Blackadder Back & Forth*.

Weiland has continued to direct commercials whilst developing and directing feature films and, during his career, both as a copywriter and director, he has been recognised many times by the Design and Art Direction Awards, the British Television Advertising Awards, Clio, and Cannes. In 1992 he was awarded the British Television Advertising Award (BTA) for Best TV

Commercial of the Year (Schweppes), the Grand Prix de Press at Cannes (Heineken), and a BAFTA and BTA Award for Best Cinema Commercial (Fosters). In 1993 he won the BTA Chairman's Award for his outstanding contribution to the industry. From 1994 to 1997 The Paul Weiland Film Company took the BTA Award for the Most Successful Production Company, and in 1997 the company was voted Campaign's top production company of the year, and ranked second top production company in the world. In 2002, the company was awarded the D & AD's President's Award at D & AD's fortieth anniversary ceremony. In 2003, Paul Weiland set up Contagious, a company to develop and produce film projects in partnership with David Barron.

Elizabeth Karlsen (Producer) began her career in independent film production in New York, working with directors such as Bill Sherwood, Zbigniew Rybczynski, Jim Jarmusch and Jean-Baptiste Mondino. She returned to London in the mid-80's to work as Head of Production for the UK's leading independent distribution and production company Palace Pictures, headed by Stephen Woolley and Nik Powell. There she oversaw productions such as Bill Duke's *A Rage in Harlem*, starring Danny Glover, Robin Givens and Forest Whitaker, which featured in the main competition at the Cannes Film Festival; Neil Jordan's *The Miracle* starring Beverly D'Angelo; David Leland's *The Big Man* starring Liam Neeson; Stephen Gyllenhaal's *Waterland*; and Richard Stanley's horror hit *Hardware*. She then co-produced Neil Jordan's *The Crying Game*, which was nominated for six Academy Awards including Best Picture and secured Jordan the Oscar for Best Screenplay.

She continued to produce for Woolley and Powell's Scala Productions where her credits include Terence Davies' *The Neon Bible*, which premiered in main competition at the Cannes Film Festival; Mark Herman's *Little Voice*, which was nominated for six Golden Globe Awards including Best Actor (a win for Michael Caine), and an Academy Award nomination for Brenda Blethyn as Best Actress. The film was also nominated for six British Academy Awards including Best Picture. Other credits include Angela Pope's *Hollow Reed*; Mark Herman's *Purely Belter*; and Charles Dance's *Ladies in Lavender*. Her most recent production *Mrs. Harris*, starring Annette Bening and Ben Kingsley, premiered at the Toronto Film Festival and aired on HBO, and earned twelve Emmy and three Golden Globe nominations.

After a long collaboration with Stephen Woolley under the banner of Palace and Scala they formed the London based Number 9 Films, which last year was awarded one of the much sought after UK Film Council Slate Development Funding schemes. Recent Number 9 releases include Woolley's directorial debut *Stoned* starring David Morrissey, Paddy Considine and Leo Gregory, and Neil Jordan's *Breakfast on Pluto* starring Liam Neeson and Cillian Murphy. Forthcoming productions include Peter Straughan's *How To Lose Friends and Alienate People* adapted from Toby Young's bestselling book; Julian Schnabel's *Edith and the Lonely Doll* written by Caroline Thompson; *We Want Sex*, a social comedy based on the 1968 Ford strike, written by Billy Ivory; and *When Did You Last See Your Father?* to be directed by Anand Tucker and starring Jim Broadbent.

Working Title Films, co-chaired by Tim Bevan and Eric Fellner since 1992, is Europe's leading film production company, making movies that defy boundaries as well as demographics.

Founded in 1983, Working Title has made more than 80 films that have grossed over \$3.5 billion worldwide. Its films have won four Academy Awards (for Tim Robbins' *Dead Man Walking*, Joel and Ethan Coen's *Fargo*, and Shekhar Kapur's *Elizabeth*), 22 BAFTA Awards and prestigious prizes at the Cannes and Berlin Film Festivals. Bevan and Fellner have been honoured with two of the highest film awards given to British filmmakers; the Michael Balcon Award for Outstanding British Contribution to Cinema at the Orange British Academy Film Awards (2004) and the Alexander Walker Film Award at the Evening Standard British Film Awards. They were both recently made CBEs (Commanders of the British Empire).

Working Title has enjoyed long and successful creative collaborations with writer/director Richard Curtis; actors Rowan Atkinson, Colin Firth, Hugh Grant and Emma Thompson; and the Coen Brothers, among others. It's worldwide successes include Mike Newell's *Four Weddings and a Funeral*, Richard Curtis' *Love Actually*, Roger Michell's *Notting Hill*; Mel Smith's *Bean*; Sydney Pollack's *The Interpreter*; Peter Howitt's *Johnny English*; Joel and Ethan Coen's *O Brother, Where Art Thou?*; Chris and Paul Weitz' *About a Boy*; both *Bridget Jones* movies (directed by Sharon Maguire and Beeban Kidron, respectively); Joe Wright's *Pride & Prejudice*; and Kirk Jones' *Nanny McPhee*. Recent releases include the critically acclaimed *United 93* directed by Paul Greengrass; Shekhar Kapur's *Elizabeth: The Golden Age* with Cate Blanchett;

the Oscar-nominated *Atonement* directed by Joe Wright; and the comedies *Hot Fuzz*, *Mr. Bean's Holiday* and *Definitely Maybe*

In 1999, a new division, WT², was formed with the purpose of providing an energetic and creatively fertile home for key emerging U.K. film talent and lower-budgeted productions. Its first film, Stephen Daldry's *Billy Elliot*, was released in 2000 and became an international critical and commercial hit. The film grossed over \$100 million worldwide, earned three Academy Award and two Golden Globe Award nominations, and was named Best Feature at the British Independent Film Awards. The film's director Stephen Daldry and screenwriter Lee Hall reunited for a stage musical version, with newly composed songs by Sir Elton John. The hit production, marking Working Title's debut theatrical venture (co-produced with Old Vic Prods.), has been playing to packed houses at London's Victoria Theatre.

WT²'s subsequent films have included Mark Mylod's *Ali G Indahouse*, starring Sacha Baron Cohen, which was a smash in the U.K.; Marc Evans' acclaimed thriller *My Little Eye*; Terry Loane's *Mickybo & Me*; Damien O'Donnell's *Inside I'm Dancing*, which won the Audience Award at the 2004 Edinburgh International Film Festival; and Edgar Wright's award-winning sleeper hit "rom zom com" (romantic zombie comedy) *Shaun of the Dead*.

Upcoming projects for Working Title at WT² include Ron Howard's *Frost/Nixon*; *Wild Child* with Emma Roberts; Beban Kidron's *Hippie Hippie Shake*; the Coen Brothers' *Burn After Reading*; *The Soloist* with Robert Downey, Jr.; the crime thriller *State of Play*; Paul Greengrass' *Green Zone* with Matt Damon; and Richard Curtis' *The Boat that Rocked*, with Philip Seymour Hoffman and Kenneth Branagh.

Peter Straughan's (Screenplay) stage plays include *Bones* (Live Theatre 1999, Hampstead Theatre 2000) and *Noir* (Live Theatre, Northern Stage 2001). Radio plays include *The Ghost of Federico Garcia Lorca* (1998, Winner of the Alfred Bradley award), *M* (adapted from the Fritz Lang film, winner of the Prix Italia 2005) and his upcoming adaptation of Fritz Lang's *Metropolis*.

Other film projects include *Mrs. Ratcliffe's Revolution* (co-written, Assassin Films) *Noir* (Trademark Films) and *How to lose Friends and Alienate People* (adapted, Number 9 Films, Film Four). He is currently adapting Jon Ronson's book *The Men Who Stare at Goats* for BBC Films.

Bridget O'Connor (Screenplay) is the author of two short story collections, *Here Comes John* and *Tell Her You Love Her*, published by Picador. Her short stories have been published in various anthologies including *The Picador Book of Contemporary Irish Short Stories*. She won an Arts Council award for radio dramatists and her play *Becoming the Rose* was subsequently broadcast on Radio 4. Her stage plays include the site-specific *News From The Seventh Floor* (co-written, Wils Wilson, 2003), *The Lovers* (Live Theatre, 2005) and *The Flags* (Manchester Royal Exchange, 2006). Other film scripts include *Mrs. Ratcliffe's Revolution* (Assassin Films) and the short film *Dead Terry* (2005).

After obtaining a B Ed in Drama and English at the Central School of Speech and Drama, **Natascha Wharton** (Executive Producer) joined Initial Films working with Head of Development, Eileen Quinn. She then went on to work with Eric Fellner as a Producer's Assistant on films including *A Kiss Before Dying* (James Dearden) and *Four Weddings And A Funeral* (Mike Newell).

In 1994 she started working in the development department at Working Title Films as a Development Executive, working alongside Head of Film, Debra Hayward on all of Working Title's film projects including *Elizabeth* (Shekhar Kapur) and *The Borrowers* (Pete Hewitt). In 1997 she set up Working Title's New Writers Scheme to foster new talent. Wharton was Associate Producer on *What Rats Won't Do* (Alistair Reid) and co-produced Jake Scott's 18th Century Highwayman film, *Plunkett & Macleane*.

In May of 1999 Wharton to set up WT², Working Title's low budget film division, aimed specifically at establishing a home for emerging writers, directors and producers in the UK. She was Executive Producer on *Billy Elliot*, WT²'s first film, directed by Stephen Daldry, which was nominated for ten BAFTAs, three Academy Awards and five Golden Globes. Wharton has since executive produced all of WT²'s releases to date: *Long Time Dead* (directed by Marcus Adams), *Ali G Indahouse* (directed by Mark Mylod), *My Little Eye* (directed by Marc Evans), Edgar Wright's *Shaun Of The Dead*, *The Calcium Kid* (directed by Alex de Rakoff), *Mickybo & Me* (directed by Terry Loane), and *Inside I'm Dancing* (directed by Damien O'Donnell).

In June 2005, Wharton assumed the running of Working Title's main slate projects whilst maintaining her involvement in existing WT² films. She recently executive produced two films - *Gone*, directed by Ringan Ledwidge and Edgar Wright's *Hot Fuzz*.

Richard Curtis (Executive Producer) was born in New Zealand in 1956 and raised in Manila, Stockholm, Folkestone and Warrington. He has now lived in London off and on for over twenty years. He began writing comedy after leaving Oxford University in 1978. He had worked with Rowan Atkinson there -- and continued to do so. His first job on television was writing for all four series of *Not the Nine O'Clock News* for the BBC. He then went on to write the *Blackadder* series, a situation comedy set in four different eras of British history, always starring Rowan Atkinson in a different amusing haircut. The last three series were co-written with Ben Elton.

During these years, Richard, Rowan and Ben staged two West End comedy revues and Richard wrote his first film, *The Tall Guy*, directed by Mel Smith and starring Jeff Goldblum, Emma Thompson (in her film debut) and Rowan Atkinson as a cruel heartless comedian starring in a West End show. The film was not autobiographical and was produced by Working Title, with whom Richard always has worked since.

Back on television, Richard and Rowan then began work on *Mr. Bean*, and continued for some years to make intermittent programs starring the man in the tie who says very little. In 1993, Richard wrote *Bernard and the Genie*, a wholesome Christmas fantasy starring Lenny Henry and Alan Cumming. In December 1993, Richard was awarded the Writers Guild of Great Britain Comedy Lifetime Achievement Award.

His second film, *Four Weddings and a Funeral*, starring Hugh Grant and Andie MacDowell, was directed by Mike Newell, produced by Duncan Kenworthy and released in March 1994. The film won a French Cesar, an Australian Academy Award and the BAFTA for Best Film. At the Academy Awards, the film was nominated for Best Original Screenplay and Best Picture.

In 1994, Curtis was made an MBE and started writing *The Vicar of Dibley*, a situation comedy for the BBC, starring Dawn French as a female vicar in a small village suspiciously full of eccentric characters. The movie *Bean*, co-written with Robin Driscoll, directed by Mel Smith

and starring Rowan Atkinson opened in Britain at the end of August 1997. His next film, *Notting Hill*, starred Julia Roberts and Hugh Grant and was released in May 1999 – and for a while was the highest earning British film ever. In 2001, Richard was co-writer of the award-winning screenplay *Bridget Jones's Diary*, starring Renée Zellweger, Colin Firth and a nasty Hugh Grant

In 2003 he wrote and directed *Love Actually*, a story about lots of different kinds of love, set at Christmas and featuring 22 leading characters. In 2004, he was co-writer of *Bridget Jones: The Edge Of Reason*.

Richard Curtis is co-founder and vice-chairman of Comic Relief, the organisation which runs Red Nose Day in Britain. He has co-produced the live nights of Comic Relief for the BBC since 1987. Comic Relief has made over £350,000,000 for charity projects in Africa and the U.K. He worked on the Make Poverty History 2005 campaign and Live 8, concentrating on Trade Justice, more Aid and Debt cancellation for the world's poorest countries. He is not married to Emma Freud and they have a daughter, Scarlett, and three sons, Jake, Charlie and Spike. In 2000, he was made a CBE.

Daniel Landin (Director of Photography) started out making Super 8 & 16mm films to project during the performances of the militant classicist groups *Last Few Days* and *Laibach*. Synchronised films were simultaneously projected onto Multiple Screens to accompany the live music, culminating in *The Occupied Europe Tour*. Diverging from live events, Landin directed several short films, including *A Broken Spine*, *The Child and the Saw*, and *Thou Pluckest Me Out Screaming*, exhibiting at Berlin, Edinburgh, and London Film Festivals, before concentrating on working as a Director of Photography.

Initially shooting music videos (Oasis, Franz Ferdinand, PJ Harvey, Blur, Pulp, The Verve, Massive Attack, Bjork, David Bowie, Alicia Keyes, Cher, Rolling Stones, etc), and subsequently commercials (Stella, Guinness, Nintendo, Levis, , Orange, Audi, Mercedes, Lynx, Wrangler, Playstation, Nike etc) he has won the Gold 'Clio' for Cinematography, D&AD Pencil, and the Gold Creative Circle (twice), as well as becoming an AICP Honoree. He has worked as the Lighting Designer for Alexander McQueen, collaborating on all of McQueen's shows in London, Paris and New York over the last 8 years.

Daniel Landin has recently photographed several acclaimed short films (*Baby, Starry Night, Shell*), and his work on feature films includes second unit cinematographer on Guy Ritchie's *Snatch*, and additional photography on Jonathan Glazer's *Sexy Beast*.

Sixty Six is his first full length film, and fulfills a longtime desire for feature film making. His work as director of photography will also be seen in the upcoming thriller *The Uninvited* with Elizabeth Banks and Davis Strathairn; and *44 Inch Chest* with Tim Roth and Ray Winstone.

Paul Tohill (Editor) first worked with Joe Wright on the BBC miniseries *Charles II: The Power And The Passion*. They later worked together on *Pride & Prejudice*, also for Working Title, for which Paul received an Ace Eddie nomination for Best Editing; and *Atonement*, which earned Tohill a BAFTA Nomination for Best Editing. They are currently completing *The Soloist* to star Robert Downey, Jr. and Catherine Keener.

Paul started his career at the BBC. In addition to several Royal Television Society Award nominations, he has received five BAFTA Award nominations for his work on Bille Eltringham's *The Long Firm*; Stephen Poliakoff's *Perfect Strangers*; Andy Wilson's *Gormenghast*; Metin Huseyin's *The History of Tom Jones, a Foundling*; and Anthony Page's *Middlemarch*.

Tohill's other credits include Stephen Poliakoff's miniseries *Shooting The Past*; Beeban Kidron's *Murder*; Simon Cellan-Jones *Our Friends In The North* and Shane Meadows' *A Room for Romeo Brass*.

Michael Howells (Production Designer) credits are as extensive as they are impressive and encompass film, theatre, opera, ballet, fashion, and exhibitions. His film credits include Kirk Jones' *Nanny McPhee*, written by and starring Emma Thompson; Frank Oz's black comedy *Death at a Funeral*; Stephen Fry's *Bright Young Things*, which received a Best Technical Achievement nomination from the British Independent Film Awards; Charles Sturridge's *Shackleton*, for which he received both a BAFTA TV nomination for Best Production Design, and a Royal Television Society Award nomination for Best Production Design; Mike Figgis' *About Time Too* and *Miss Julie*; Oliver Parker's *An Ideal Husband* starring Julianna Moore and Rupert Everett, for which he received a Golden Satellite nomination for Best Production Design; Andy Tennant's *Everafter*

aka *Cinderella* starring Drew Barrymore, Charles Sturridge's *FairyTale - A True Story* ; Doug McGrath's *Emma* starring Gwyneth Paltrow; and Chris Menges' *Second Best* starring William Hurt. Howell's work will next be seen in Sturridge's period epic *Bronte*.

His theatre, opera and ballet credits as a designer include : Mark Baldwin's ballet "Constant Speed" for the Rambert; The Royal Ballet's *Towards Poetry* at Sadlers Wells; Deutsche Staatsoper Berlin's *Der Damon*; DV8 Physical Theatre's *MSM* at the Royal Court Theatre and Nottingham Playhouse, and *Memoirs de Montmartre* at the Royal Academy of Arts.

In the world of fashion, his set design credits include shows for John Galliano for Christian Dior: Haute Couture 1997-99; John Galliano: Pret a Porter Autumn/Winter 1998; John Galliano for Christian Dior: Pret a Porter Autumn/Winter 1998; and Christian Lacroix: Haute Couture and Pret a Porter.

Michael has also collaborated with renowned photographers Mario Testino, Nick Knight and Mert and Marcus for such publications as English, French and American Vogue, French Elle and Harpers and Queen.

Rebecca Hale (Costume Designer) has worked extensively in both film and television. Her work on film includes Kieron O'Brien's short *Bee Stung Wasp*, starring Dervla Kirwan, Damien Hirst's short *Is Mr. Death In*, starring Keith Allen and Eddy Izzard, and Alan Cumming's short *Butter*, starring Helena Bonham Carter. In 1987 she designed the costumes for David Hare's *Strapless*, starring Bridget Fonda. Her television credits include *French & Saunders*, *Absolutely Fabulous*, various sketches in *Comic Relief*, *Lenny Henry in Pieces*, *Pilgrim's Rest*, *Lenny Henry Variety*, *Chef*, Paul Weiland's *Bernard & The Genie* and Peter Richardson's *The Comic Strip*.

Since 1990 she has worked on many commercials for directors including Paul Weiland (Walkers), Gerard de Thame (Visa, Range Rover, Delta, Mini, New York Life, Dupont, Mercedes-Benz), Kirk Jones (Camelot Lottery), Stephen Daldry (DeBeers), Vince Squibb (BT, Eurostar, Aero). Rebecca has also worked for clients including Pirelli, British Airways, Barclaycard, Heineken, Chrysler, Schweppes, General Electric, Doritos, Renault, and Peugeot. In 2004 she worked on *In My Life*, a music video with Ozzy Osbourne.

Joby Talbot (Composer) began writing and performing in the early 90's, joining Neil Hannon in the UK pop phenomenon, The Divine Comedy. The successful partnership produced seven albums for The Divine Comedy; Ute Lemper's critical masterpiece, *Punishing Kiss*; and a live collaboration with Michael Nyman, which was awarded the Edinburgh Festival's Critics Choice in 1997.

Now highly in demand as a pop arranger, Talbot went on to work with artists such as Travis, Tom Jones, Paul McCartney, The White Stripes and producer Nigel Godrich. In 2000, Joby's score to the primetime comedy *The League of Gentlemen* won the Royal Television Society Award for Best Title Music and a series of high profile commissions followed from BBC television. In the same year The British Film Institute asked Talbot to compose a new score for Hitchcock's silent classic *The Lodger*, and the film together with the new score is performed regularly across Europe and in the States.

As a classical composer, Talbot has worked with all the major UK orchestras and has been commissioned by the prestigious BBC Proms Festival. His music is performed on an international platform by artists such as Evelyn Glennie, Tenebrae and The King's Singers. 2004 was a landmark year for Joby Talbot. His first orchestral Proms commission *Sneaker Wave* premiered at the Royal Albert Hall in September and Classic FM in association with the PRS Foundation for New Music appointed Joby Talbot as their first ever Composer in Residence. The resulting album *Once Around the Sun* was released by Sony/BMG in May 2005. In the same year Joby also scored two feature films, *The Hitchhiker's Guide to the Galaxy* and *The League of Gentlemen's Apocalypse*. Talbot's recent credits include *The Son of Rambow*, *Penelope* with Reese Witherspoon and Christina Ricci, the documentary *Arctic Tale*, and the upcoming thriller *Franklyn*.

First Independent Pictures (Distributor). Based in Los Angeles, First Independent acquires 4-6 features yearly for theatrical release. Previous releases include the aforementioned award winning doc “New York Doll” as well as David Mamet and Stuart Gordon’s “Edmond”, with a tour de force performance by William H. Macy, and “The Great New Wonderful” with an ensemble cast that includes Maggie Gyllenhaal, Edie Falco, Tony Shalhoub, Stephen Colbert, Will Arnett and others. The company is in the process of raising its second tranche of financing. It also provides selected consulting services and is very proud to be releasing “Sixty Six”.

APPROVED

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