

Angel Films præsenterer

**TONI
COLLETTE**

**DREW
BARRYMORE**

SAVNER DIG ALLEREDE

I medgang og modgang - veninder for altid

NEW SPARTA FILMS PRÆSENTERER I SAMARBEJDE MED THE SALT COMPANY og S FILMS PRODUKTION TONI COLLETTE, DREW BARRYMORE, "MISS YOU ALREADY" DOMINIC COOPER, PADDY CONSIDINE MED FRANCES DE LA TOUR OG JACQUELINE BISSET
SCENARIE LUCY BEVAN, FORFATTER MICHAEL S. CONSTABLE, OPERATØR JEN ROSS OG JOLO VILLANUEVA, KOMPONIST HARRY GRESSION-WILLIAMS, ANIMATØR JAN SEVELL, LYGEMÅLER CLAIR FINLAY THOMPSON, REDAKTØR AMANDA McARTHUR OG PHILLIP J. BARTLELL, FOTOGRAF ELLIOT DAVIS
MONTØR JEROME BOOTH, TITTEL TATTOERER SHERYL CROWN, ANNE SHEEHAN, SAMANTHA HORLEY, JAMES NORRIS, BARBARA SOUTHCOMBE, LISA LAMBERT, CELINE PATRAY, TRUDIE STYLER, CATHERINE HARDWICKE, MORWENNA BANKS, PAUL ANDREW WILLIAMS
PRODUKTION I CHRISTOPHER SIMON, MANAGER MORWENNA BANKS, REDAKTØR CATHERINE HARDWICKE
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Premiere: 07. Januar 2016

Længde: 112 Minutter

Censur: 15 år

Instruktør: Catherine Hardwicke

Cast: Drew Barrymore, Toni Collette, Dominic Cooper

Premierebiografer: CinemaxX København, CinemaxX Århus, CinemaxX Odense, Værløse Bio, Klovborg Kino, Biffen Aalborg, Ishøj Bio, Vig Bio, Karup Bio, Nicolai Biograf & Cafe m.fl.

Synopsis:

Milly (Toni Collette) og Jess (Drew Barrymore) er uadskillelige bedste veninder og har været det, siden de var helt små. I dag er de voksne kvinder og har hver især etableret deres eget liv. Milly med mand og børn, mens Jess og hendes mand forsøger at få deres første barn. De to veninder har altid delt alt med hinanden, men deres venskab sættes på en prøve, da de to kvinder hver i sær rammes af en livsændrende nyhed. Milly bliver diagnosticeret med brystkræft, og Jess finder ud af, at hun endelig er blevet gravid med sit første barn. Mens Milly kæmper med at vende sig til tanken om at være leve med en livstruende sygdom, er Jess i tvivl om, hvorvidt hun kan dele sin glæde over endelig at være gravid med Milly midt i hendes svære tid.

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MISS YOU ALREADY

Production Information

Described by director **Catherine Hardwicke** as “a story about two best friends who are going on a wild emotional journey together,” **MISS YOU ALREADY** is a comedy-drama, starring **Drew Barrymore** and **Toni Collette** as two best friends living in London, tackling the struggles of breast cancer and IVF and how it affects every aspect of their lives.

Catherine Hardwicke ('Twilight', 'Thirteen', 'Lords Of Dogtown') directs from a screenplay by British writer and actress **Morwenna Banks** ('Damned', 'The Announcement'). Starring **Drew Barrymore** ('Grey Gardens') and **Toni Collette** ('The Way Way Back') as best friends, **MISS YOU ALREADY** also stars **Dominic Cooper** ('My Week with Marilyn'), **Paddy Considine** ('Pride') and **Jacqueline Bisset** ('Welcome To New York').

Filmed in London and against the dramatic backdrop of the beautiful Yorkshire Moors, **MISS YOU ALREADY** embraces the history and vitality of such disparate settings. Key locations for filming have included Ilkley in Yorkshire, Beach Blanket Babylon in Shoreditch and Bricket Wood.

New Sparta Films presents, in association with The Salt Company, an S Films production, “**MISS YOU ALREADY**”, starring Drew Barrymore, Toni Collette, Dominic Cooper and Paddy Considine, with Frances de la Tour and Jacqueline Bisset. Casting by Lucy Bevan, line producer Michael S. Constable, music supervisors Jen Ross and Jojo Villanueva, music by Harry Gregson-Williams, make-up & hair design Jan Sewell, costume designer Claire Finlay Thompson, production designer Amanda McArthur, editor Phillip J. Bartell, director of photography Elliot Davis, executive producers Jerome Booth, Nicki Hattingh, Sheryl Crown, Anne Sheehan, Samantha Horley, James Norrie, Barnaby Southcombe, Lisa Lambert, Celine Rattray, Trudie Styler, Catherine Hardwicke, Morwenna Banks and Paul Andrew Williams, produced by Christopher Simon, written by Morwenna Banks and directed by Catherine Hardwicke. International sales are handled by The Salt Company.

Short Synopsis

Milly (Collette) and Jess (Barrymore) have been best friends forever. They've shared everything since they were kids – secrets, clothes, laughs, substances, boyfriends – but now, they are trying to be grown-ups. Milly has a high-flying job and lives in a beautiful townhouse with husband Kit (Cooper) and their two kids. Jess is a town planner and she and her boyfriend Jago (Considine) live on a bohemian houseboat on a London canal. Their friendship is as rock solid as ever. That is until Jess struggles to have a much longed-for baby and Milly finds out she has breast cancer. How do you share that?

The Cast

Jess
Milly
Jago
Kit
Miranda
Jill the Wigmaker
Ace
Scarlett
Young Jess (21 years)
Company Executive
Ahmed
Kira
Ace's Nan

DREW BARRYMORE
TONI COLLETTE
PADDY CONSIDINE
DOMINIC COOPER
JACQUELINE BISSET
FRANCES DE LA TOUR
TYSON RITTER
HONOR KNEAFSEY
CHARLOTTE HOPE
NOAH HUNTLEY
MERN FERDA
ANJLI MOHINDRA
EILEEN DAVIES

The Production Team

Written by
Directed by
Produced by
Executive Producers

MORWENNA BANKS
CATHERINE HARDWICKE
CHRISTOPHER SIMON
JEROME BOOTH, NICKI HATTINGH,
SHERYL CROWN, ANNE SHEEHAN,
SAMANTHA HORLEY, JAMES NORRIE,
BARNABY SOUTHCOMBE, LISA LAMBERT,
CELINA RATTRAY, TRUDIE STYLER,
CATHERINE HARDWICKE,
MORWENNA BANKS &
PAUL ANDREW WILLIAMS
ELLIOT DAVIS
PHILLIP J. BARTELL
AMANDA MCARTHUR
CLAIRE FINLAY-THOMPSON
JAN SEWELL
HARRY GREGSON - WILLIAMS
JEN ROSS & JOJO VILLANUEVA
MIKE CONNOLLY
MICHAEL S. CONSTABLE
LUCY BEVAN & RUTH KEY

Director of Photography
Editor
Production Designer
Costume Designer
Hair and Makeup Designer
Music by
Music Supervisors
Visual Effects Supervisor
Line Producer
Casting by

Background information

The idea of MISS YOU ALREADY has been with writer Morwenna Banks for many years. “It is a work of fiction, but it happened that breast cancer touched my life and the lives of several people around me, within a short frame of time,” she recalls. “It seemed to me that it was almost an epidemic. I felt very passionate about trying to write something that showed what happens when the bomb of breast cancer just falls into the lives of ordinary people. People with families and, specifically, younger women, are what this film deals with – the lives of relatively younger women. When I started writing it, it was seen as something that was more of an issue for older women. I had witnessed this tragedy happen in the lives of several families and so I wanted to write specifically about how it feels, trying to deal with absolutely everything we’re all trying to cope with, including small children, lives, friendships, relationships – and having cancer. That’s what the film’s about, with the added thread and theme of a very close female friendship, running through.”

Producer Christopher Simon met Catherine Hardwicke 12 years ago at the London Film Festival. “She had directed ‘Thirteen’, which had just come out and was an incredible film. I also fell in love with Catherine. I thought she was an extraordinary filmmaker and I needed to work with her.” After he joined forces with Morwenna Banks, everything fell into place very quickly: “Catherine, Morwenna and myself all worked on the script together, over a very short period of time, really. It happened very fast. We worked in her house in Los Angeles, we table read with some actors and, within a very short amount of time, we were in production.”

Catherine fell in love with the script almost immediately. She remembers, “it had all these juicy ingredients of real life. You would just be rolling along happy and excited, then you get slammed with something super-difficult, a crisis. How do you deal with it? Do you deal with it with grace and humour and courage, or do you let it just knock you down? And these are things your family have to cope with, when someone is diagnosed with an illness; your friends cope with it, your children... It’s just this big messy mix of life.”

Catherine enlisted the talents of cinematographer Elliot Davis, with whom she had previously collaborated on ‘Twilight’, to join the crew. “He’s an awesome DP. He’s

very challenging, he wants it to be as radical and as interesting as it can be, and he's very beautiful with the camera on his shoulder."

Costume designer Claire Finlay-Thompson had known Morwenna for many years and was delighted to be brought on board to work on the project. Jan Sewell also joined, to take care of the hair and make-up.

The Cast

"Our casting was great," explains Catherine Hardwicke, "before I even knew about this project, Toni (Collette) had fallen in love with it, two or three years ago. So, she'd always expressed her passion and wanting to be involved. Of course Toni is amazing and I've seen her in so many things, she's just a chameleon. She can just do anything, she's fearless and she'll dive into anything, with 100% commitment." Toni was cast as Milly and everything clicked from there.

Casting a believable and compelling match for Toni's character was tough for Catherine, "It was exciting to figure out that challenge. Who would be such a cool partner to work with Toni Collette? And when we all thought about Drew, she's this amazing person, kind of the American sweetheart and everybody loves her. We all love her. Who wouldn't want Drew Barrymore to be your best friend? She's such a kick-ass chick and she's so fun and beautiful and you just kind of feel her heart and soul. So we reached out to her and when she read the script, she did feel something for it. So she said "yeah, I'd like to talk to you about it." Feeling she was right for the part, Toni Collette had also written a letter to Barrymore to urge her to join the project. "I wrote her a very passionate letter, trying to convince her to come and do it." Colette recalls, "I knew that she had recently had a baby and probably the last thing that she would want to do is go to work. But I wrote her this letter and I had this feeling that she was so, so right for it. And thank God, Drew decided to do it, because honestly, I think that in this film, even more than any other film that I've ever done, the relationship between the actors really, directly, and informs the characters and the story, more than ever. Whatever expectations I had of Drew were completely exceeded and blown out of the water."

When asked about what attracted her to the project, Barrymore explains how Colette's involvement fuelled her to sign up for the project. "A huge part of why I

wanted to do this film, as well as honour the subject matter, was wanting to work with Toni Colette. I think she is truly one of the greatest living actresses, not of our time, but ever. When you say her name, it warrants the greatest respect. People always pull out several different characters or films that she has done, that affected them, or that they loved the most – and the list is long!”

Toni and Drew’s chemistry was instant when meeting on set. According to Catherine, “the first time they met, honestly, it was magical. They were just alive and playing off each other, because they’re both creative, fun, amazing, brilliant souls. So it was beautiful.”

The leading men in the film have very important roles and lives of their own, Catherine wanted actors with real character and authenticity. “Drew’s boyfriend in the movie is Paddy Considine. I wasn’t super familiar with him, though I’d seen him in several movies. He’s often thought to be almost brooding and tense, but then he also has a flipside and we see him in these crazy comedies like ‘The World’s End’. So who is this person? He’s also in ‘The Bourne Ultimatum’! He came in to meet with us and he’s just the most lovely, warm, soulful guy – every woman basically swoons when they meet him. And Drew agreed, “yep, I want him to be my boyfriend in the movie.” For Paddy, MISS YOU ALREADY was a chance to play a character that he really connected with – “I showed the script to my wife and the first thing I said was, ‘you’d watch this! You’d definitely watch this film!’ She read it and said ‘you’ve got to do it, you’ve got to do this movie’.” He adds “It’s just that character of Jago. I thought it’s a chance to play a guy who’s really just in love with her. And it happens that way, he just really adores her and she does him.”

Although he had never played a character like Kit before, Catherine had seen Dominic Cooper in ‘The History Boys’ and ‘The Devil’s Double’ and thought he was an incredible, versatile actor, who she thought would gel well with Milly and her rock ‘n’ roll spirit. “So, when I was thinking about Dominic Cooper, I was thinking ‘wow – this guy is super cool.’ He’s played a lot of dark characters and a lot of fascinating characters, but he’s never really played the role of a Dad, married, with kids. So Dominic just became this very affecting character in the film and you just kind of love him. He just opened up and revealed all these interesting layers, that I think we’ve never seen from Dominic before.”

Morwenna's heart-wrenching and hilarious script was a huge draw for all the lead actors. "When I first read the script, I had goosebumps," says Toni Colette. "I knew immediately that I wanted to be in it. It was really very exciting, because it was about female friendship and it was about so many things. It just seemed very, very honest and just bloody funny." Toni has been following the film's progress for years and felt she needed to be involved. "I had such firm belief in this movie and I kept seeing it and feeling it and it never left my mind, over several years. I think it just goes to show that, when all the stars align, things happen as they are meant to. I cannot imagine this movie being made in any other way, or with any other people."

Drew Barrymore was drawn to join the project as soon as she saw Morwenna's inspirational script – "I think Morwenna's writing is so succinct; there's so much being said in one sentence and the characters really have a tennis match in their dialogue, which I love and find so refreshing. Each scene seemed to make so much sense and said more and more about their relationship, or solidified their ability to dance with one another. I also commend her for being able to tackle a subject the way she has.

"It is so difficult to speak about cancer. The thing that really strikes me about this film is that I've seen so many people have to endure this journey. Also, it speaks of the people who love those people and have had to go on that journey with them and how painful it is for them. To not isolate it only to the person who is going through it, but to include their world around them, is so important and so powerful. To handle a subject that is beyond delicate, in a way that is very real and humorous and authentic, really takes someone who is quite beyond brilliant, so I really love Morwenna for that."

Dominic Cooper was moved by Morwenna's script. "It's heart-wrenching because of its simplicity. It's a huge talent as a writer not to over-write and to understand, in a film like this more than anything, that the tiniest of moments are so powerful when there's so much at stake. When you're fully aware of what all these people are experiencing, a gesture often says a million things; it needs something delicate and not a great deal said, to make it work."

The Locations and the Elements

“It was exciting to work in England, for me,” says Catherine. “I think that, for every film maker, we just love to discover a new place, new architecture. I’m an architect, so I loved being in London and seeing all the juxtaposition of the old and the new and how could that inform what I was doing.”

Described by Catherine as a ‘beautiful cultural melting pot’, London, where the majority of the movie was based and filmed, was an ongoing inspiration to the director. “The city is so rich in history and in so much beautiful architecture, from so many eras, and the new with the old is very inspiring. We tried to capture that in the film, where you have a city that embraces people from all over the world.”

In direct contrast to the hustle and bustle of London, the film is partially set on the Yorkshire Moors. Catherine explains, “There was something I wanted to fix with the script – all of it was in London. I just thought, if you’re facing your own mortality, how cool would it be to just have the girls take a crazy road trip. I had been in England about three years before and I’d taken this mad road trip to the Moors, because I wanted to see where Wuthering Heights was written. So I told Morwenna Banks about that idea and she incorporated it and we added the whole trip into the script.

“So you’re always looking for things that are just going to make you feel the story more in your bones, more fun and visual, more exciting, so it will just draw you in more.” Tyson Ritter (‘Ace’), remembers the thick Yorkshire clouds enhancing the drama of his scenes. “My favourite thing was being on top of the moors and there was this massively emotional scene and we’re in the clouds. Every five minutes, the weather would change and, as we were looking down on Ilkley, where we were shooting, it was just breath-taking”.

Further locations were added to the movie during filming, as London offered such a multitude of diverse and beautiful locations that inspired Catherine. “...another day I was driving to the set and I look out the corner of my eye and I see this big cool wall. This art installation, that’s under a bridge, was this blackboard wall and it said ‘before I die’, and there was chalk and you could get in there and write on the wall what you want to do before you die. It was so inspiring and cool.”

Jess (Barrymore) and Jago (Considine) live on a houseboat in London. Despite the difficulties of filming on a real boat rather than in a studio, Catherine wanted the authenticity that came with the location. “I walked into several of those narrow boats and I could barely film with my iPhone, so I thought ‘we’re going to need a bigger boat!’” laughs Catherine. “But we found this cool barge that was right there in the Thames and it was just so funky and this fun woman lived there and had made it a really cool place to live. So I said, I’m going to film on a real boat, even though it’s a bit tricky to film on, but it just added authenticity. You could see other boats out in the water and you could hear the seagulls and the houseboat community.”

The Cast on their Characters

Drew Barrymore on Jess:

“She’s by no means the good girl, or the demure girl, but she has her stuff together and has figured out who she is. Not so much what she wants to do, she’s not really the career type – if anything she’s more arty than business-like – but she always had a good head on her shoulders. She’s always known who she is and is comfortable with herself.

“Milly, Toni’s character, is much more vivacious and outlandish – this firecracker that you can’t control! Jess is very good at being extremely direct with her. Historically, in real life and in the roles I’ve taken on, I’ve been more like the exotic one and it’s really nice to play someone who walks this fantastically un-boring straight line – its weirdly ironic and true to my own life. I like being Jess; I think she is a fundamentally good person.”

Toni Collette on Milly:

“Specifically to my character Milly, she starts out as a wild child, a party girl. She’s self-centred, egotistical, takes her life for granted and takes her friendships for granted. And then, in finding out that she has breast cancer, she has a complete wake-up call. There’s a little bit of arrogance in her response to learning she has cancer, initially. Eventually, it changes her for the positive, because she learns to appreciate all the wonderful things in her life and all of the people in her life and all of her experiences and the time granted to her itself.”

“So, in a sense, for Milly to have this incredible friendship with Jess, that’s been lifelong, and her family supporting her and seeing her in a new light, she’s seeing herself in a new light and all of them in a new light. It’s life changing, her whole perspective changes. When you’re given a context of what your life is, you’re much more respectful of life and those that you share it with.”

Dominic Cooper on Kit:

“I’m not a father – but the majority of my friends are and my brother is. I think Kit’s based on bits of them. I’m trying to be, as much as possible, as I would be. He has to grow up, but everyone has to grow up. He pursues his world in music and he seems very successful. He opens a store, because he’s obsessed with music. I love music and putting in equipment and know quite a bit about it, so I felt like I dragged bits of me, bits of my brother, and bits of other people into this family world. Bringing who that character is and bringing it to you and therefore embedding it into something very natural, rather than thinking ‘how would this person be as a father?’ It would be how I would be dealing with this circumstance, that I find myself in, at this age.

“You grow up; you don’t ever want to grow up! No-one ever says ‘It’s time to grow up now. I’m heading into my late thirties now and I’ve reached a point where I’m a solid, good, all-round person’. Does anyone do that? I don’t believe that they do – they feel as chaotic as they always did, they just try and navigate their way through the crap, which is what he’s doing. He’s doing quite a good job of it!”

Paddy Considine on Jago:

(Jago is Jess’s dotting partner, who helps support Jess, as she battles to come to terms with what is happening to her best friend.)

“In terms of what’s happening to Milly and how it impacts on Jess, I think Jago has a tolerance of all of that. He has to. Of course he understands that Jess’ best friend is in pain and he understands that she feels a duty to be there, that’s bound by their friendship, but at the same time, they’ve got their own lives. At times, it’s almost like Jago sees that Jess acts as a kind of punch-bag for her friend and is eager to protect her.”

Jacqueline Bisset on Miranda:

(Milly’s mother Miranda is a dramatic and occasionally absent presence in her daughter’s life.)

“I think Miranda is great fun – she goes through her little worries with Toni’s character Milly. It’s a good part and I like the humour of it and I like the little bit of sass that Miranda possesses. Toni Collette, of course, has masses of sass, in her character, as well as in her own life. Masses. I think for her to be my daughter is rather fun, even though she’s quite aggressive with me – and tempestuous, and bored and a lot of things! Miranda annoys her. But the main problem is, that she wasn’t really there for Milly as a child, so this is the lament and the constant between us – ‘You weren’t there’ and ‘how do you know about anything in my life now, because you weren’t there?’ – and so on.

“I think, through all these trials and the love that Miranda sees between these two friends, she often feels excluded and maybe doesn’t really know at times how to be close to Milly and her family, even though everybody is nice to her and she loves the children. But there are moments when she’s lonely within that, I think.”

Tyson Ritter on Ace:

(Ace is a sexy barman, who tempts Milly to consider what it might be like for her to abandon her complicated domestic life and run away with him.)

“Ace is my favourite character I’ve ever played. Catherine Hardwicke had me read for Ace and my audition was in Catherine’s house. I remember walking in and she’d call me ‘the feral one’! We’d run the lines and she’d say ‘all right, now put that down, just have fun, be the feral Tyson – you’re a crazy man, you’re a wild man.’”

“I think Ace is a good guy. A wandering spirit good guy, but in the context of the story, you don’t want her (Milly) to go off with me. You don’t want her to find me any more than she does by meeting me. I think life is so much like that, as well, you don’t always do the right thing. This isn’t a movie, life isn’t a movie.”

Biographies

The Cast:

DREW BARRYMORE (Jess) was born in Culver City, California, into a revered acting family that includes, among many others, her grandfather John Barrymore and grand-uncle Lionel Barrymore. At the age of six she was chosen by director Steven Spielberg to co-star as 'Gertie' in 'E.T.: The Extraterrestrial'. Once the film was released to overall acclaim in 1982, the young actress had instantly become a movie star. Much in demand as a child performer, she starred in such well-received films as 'Firestarter', 'Irreconcilable Differences' and 'Cat's Eye'. As she became an adult, she continued her prolific output of work by starring in the popular motion pictures 'Boys on the Side', 'Batman Forever', director Woody Allen's 'Everyone Says I Love You' and the blockbuster 'Scream'. In 1995, she created Flower Films with partner Nancy Juvonen-Fallon. Their first production was the 1999 comedy 'Never Been Kissed', followed by the boxoffice hit 'Charlie's Angels' in 2000. Firmly established as a production powerhouse, Flower Films subsequently produced the features '50 First Dates', cult favourite 'Donnie Darko', 'Duplex', 'Charlie's Angels: Full Throttle', 'Music and Lyrics', 'Fever Pitch', 'He's Just Not That Into You' and 'Whip It' (which Drew directed and appeared in). Flower Films to-date has amassed over 1 billion dollars in box office ticket sales. She won the 2009 Golden Globe® Award and Screen Actors Guild Award for her role as fallen heiress Edith Bouvier Beale in the lauded HBO production of 'Grey Gardens'. A successful business woman, she has her own cosmetics line, Flower, and has also spent the last six years as the Ambassador Against Hunger for the United Nations World Food Programme where she has devoted much of her time towards education and hunger in Africa. She was also the 2015 honoree at the Baby2Baby Gala, a non-profit organization dedicated to supplying necessary baby items to families in need.

TONI COLETTE (Milly) was born and raised in Australia and studied at Australia's prestigious National Institute of Dramatic Art (NIDA). She made an indelible impression on moviegoers worldwide with her breakout performance as the title character in P.J. Hogan's 'Muriel's Wedding', which brought her a Golden Globe® Award nomination. More recently, she won a Golden Globe® and an Emmy for her portrayal of a woman with multiple personalities in the TV series 'United States of

Tara'. She was an Academy Award® nominee for her performance in M. Night Shyamalan's sleeper phenomenon 'The Sixth Sense', which was nominated for five other Academy Awards® including Best Picture. She subsequently starred in another Best Picture Oscar® nominee, Jonathan Dayton and Valerie Faris' 'Little Miss Sunshine', the surprise hit of 2006; Ms. Collette received Golden Globe® and BAFTA Award nominations for her performance, and shared, with her fellow actors, the Critics' Choice Movie Award for Best Acting Ensemble as well as the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture. Her many other movies have included Todd Haynes' 'Velvet Goldmine'; Paul and Chris Weitz's 'About a Boy', for which she received a BAFTA Award nomination; Stephen Daldry's 'The Hours', for which she was a Screen Actors Guild Award nominee, together with her fellow actors; Sue Brooks' 'Japanese Story', opposite Gotaro Tsunashima, for which she won Best Actress honours from the Australian Film Institute and the Film Critics Circle of Australia; Bharat Nalluri's telefilm 'Tsunami: The Aftermath', for which she received Emmy and Golden Globe Award nominations; Nat Faxon and Jim Rash's 'The Way Way Back'; Gerard Barrett's 'Glassland' with Jack Reynor and Legendary Picture's 'Krampus', with Adam Scott, scheduled to be released in December 2015. Ms. Collette was a Tony and Drama Desk Award nominee, and a Theatre World Award winner, for her Broadway debut in George C. Wolfe and Michael John LaChiusa's musical 'The Wild Party'. In 2014, she returned to Broadway in Will Eno's play 'The Realistic Joneses'— she shared the Drama Desk Award for Outstanding Ensemble Performance with her fellow actors. Her additional stage credits include productions with the Belvoir Street Theatre and the Sydney Theatre Company.

DOMINIC COOPER (Kit) is a London-born British actor and trained at the London Academy of Music and Dramatic Art. His big break came when he took the BIFA- and Critics' Circle-nominated role of the charismatic 'Dakin' in the highly-regarded film adaptation of 'The History Boys' under the direction of Nicholas Hytner – Dominic had previously held this role in the acclaimed stage production at the National Theatre and on Broadway, where he received a Drama Desk nomination. Since then, Dominic has proved himself to be one of the hardest working actors in the business. We have seen him in critically lauded projects such as Lone Scherfig's 'An Education', Stephen Frears' 'Tamara Drewe', Lee Tamahori's 'The Devil's Double', Simon Curtis' 'My Week With

Marilyn', Christopher Menaul's 'Summer In February' and Peter Howitt's 'Reasonable Doubt', crowd-pleasers like Timur Bekmambetov's 'Abraham Lincoln: Vampire Hunter', Scott Waugh's "Need For Speed" and Gary Shore's 'Dracula Untold' and in mega-blockbuster hits such as Phyllida Lloyd's 'Mamma Mia', Joe Johnston's 'Captain America: The First Avenger' and Louis D'Esposito's 'Marvel One-Shot: Agent Carter', reprising the role of Howard Stark, which he also played in the TV mini-series sequel. As a stage actor, he has also appeared at the Royal National Theatre opposite Helen Mirren in 'Phèdre' and on television, he starred in 'Sense and Sensibility' and as 007 creator Ian Fleming in 'The Man Who Would Be Bond'. Next up, Dominic will be seen heading up the US AMC pilot 'Preacher', written by Seth Rogen.

PADDY CONSIDINE (Jago) has swiftly become one of the UK's most sought-after actors and his extraordinary back-catalogue of work continues to recommend him for high-profile, critically acclaimed projects. He has delivered memorable performances across a wide variety of roles, from Channel 4's harrowing 'Red Riding 1980' to comedic performances in 'Hot Fuzz' and 'The World's End'. Paddy also made his directorial debut with 'Tyrannosaur' in 2011, which was lauded by critics at the time of release and won the Outstanding Debut Award at the BAFTA Awards in 2012, as well as the Best British Independent Film at the BIFAs in 2011, where he was also awarded the Douglas Hickox prize for Best Debut Director and Olivia Colman was named as Best Actress, for her performance in his film.

JACQUELINE BISSET (Miranda) won the Best Supporting Actress Award at the 2014 Golden Globes, for her performance in Stephen Poliakoff's BBC mini-series 'Dancing On The Edge', before starring with Gérard Depardieu in the international cause célèbre, 'Welcome To New York', proving that her talent and stardom are as enduring as her beauty. Following an uncredited appearance in Richard Lester's 'The Knack...And How To Get It' in 1965, she made her official debut in Roman Polanski's 'Cul-de-Sac', followed by Stanley Donen's 'Two For the Road' and a memorable appearance as Giovanna Goodthighs in the Bond spoof 'Casino Royale'. The next year, she starred opposite Frank Sinatra in 'The Detective', and then received a Golden Globe® Award nomination for 'The Sweet Ride' and teamed with Steve McQueen in 'Bullitt'. This was followed by such critical and boxoffice hits as François Truffaut's 'Day for Night', 'The Deep', 'The Greek Tycoon', 'Who Is

Killing the Great Chefs of Europe?’ for which she earned her second Golden Globe® Award nomination and her third for her role in John Huston's ‘Under the Volcano’. Her other recent work includes Tony Scott's ‘Domino’ and the honoured festival favourite, ‘Death In Love’. Jacqueline was nominated for a César award, the French equivalent of the Academy Award®, as best supporting actress for ‘La Cérémonie’ and she has received France’s highest tribute, the Légion D’Honneur. In television, she received an Emmy® Award nomination for her role in the miniseries ‘Joan of Arc’ and, in 2006, she had a juicy recurring role as a ruthless extortionist on ‘Nip/Tuck’, during its fourth season. More recently, she performed in the uplifting television movie ‘An Old Fashioned Thanksgiving’. Few actresses have starred opposite as many extraordinary leading men and been selected and directed by more world-acknowledged filmmakers than Jacqueline Bisset.

TYSON RITTER (Ace) is the lead vocalist and bass guitarist of The All American Rejects, a model and an actor. Growing up, Ritter lived in Stillwater, Oklahoma. His early love for the stage took him to the local Town And Gown theatre where he played everything from Conrad Birdie to The Cowardly Lion. It was a bass guitar and his unique voice that ultimately took him away from home and around the world. And after over a decade of doing so, he has recently returned to his love for acting. Tyson made his debut film performance in the Anna Faris comedy, ‘The House Bunny’ and his debut TV performance guest-starring in an episode of ‘House’. Most recently, he appeared in the feature film ‘Love & Mercy’ based on the life of reclusive Beach Boys songwriter and musician Brian Wilson, starring Elizabeth Banks, Paul Dano and John Cusack, in addition to doing a 2 season arc on NBC’s ‘Parenthood’ and a recurring role in the Amazon series ‘Betas’.

The Production Team:

CATHERINE HARDWICKE (Director) made her debut as a film director with the critically-acclaimed ‘Thirteen’, which won the Director’s Award at the 2003 Sundance Film Festival, two Golden Globe® nominations for Holly Hunter and Evan Rachel Wood, an Academy Award® nomination for Best Supporting Actress for Holly Hunter, an Independent Spirit Award for Nikki Reed, and awards at numerous international film festivals, including Deauville and Locarno. She has since become best known as the director of ‘Twilight’, which launched the worldwide blockbuster franchise, ‘The Twilight Saga’. ‘Twilight’ landed her in the Guinness Book of World

Records for the female director with the biggest box office opening weekend. Her book, *The Twilight Director's Notebook*, was an international best-seller, translated into 20 languages. Other credits include 'Red Riding Hood' and 'Lords of Dogtown'. Hardwicke previously worked as a production designer on films directed by Richard Linklater, David O. Russell, Cameron Crowe, Lisa Cholodenko, and Costa-Gavras. She holds a Bachelor of Architecture degree from UT Austin, and did graduate work in animation at UCLA Film School. She frequently works as a mentor at labs for the Sundance Institute, Film Independent, and the Ghetto Film School. In the last two years, Hardwicke has dived into the world of television, directing episodes for AMC and pilots for CBS and MTV, both of which have gone to series.

CHRISTOPHER SIMON (Producer) Christopher started out as an actor in London's West End theatre, working with directors such as Harold Pinter and Stephen Daldry. Christopher's producing credits include the award-winning 'Still Life' directed by Uberto Pasolini and starring Eddie Marsan and Joanne Froggatt; 'The Sweeney' directed by Nick Love and starring Ray Winstone and Damian Lewis; the British remake of Nicolas Winding Refn's cult hit 'Pusher' which introduced Agyness Dean to the screen; 'I, Anna', starring Charlotte Rampling and Gabriel Byrne; 'Boogie Woogie' starring Amanda Seyfried, Heather Graham and Danny Huston; 'The Trouble With Men & Women' with the IFC and distributed by the Weinsteins; and 'Photo Finish' with Aiden Gillen and James Purefoy. He is also a producer on 'The Proposition' by Nick Cave, directed by John Hillcoat. He is an executive producer on 'Me and Me Dad', which premiered in Cannes Classics, and most recently on 'High-Rise' directed by Ben Wheatley and starring Tom Hiddleston.

MORWENNA BANKS (Writer, Executive Producer) is an award-winning actor, writer and producer. She is a founding member of Absolutely Productions (producers of comedy including 'Armstrong & Miller' and Trigger Happy TV) and has acted in film and television in Britain and USA in shows such as 'Saturday Night Live' (USA), 'Skins', 'Saxondale', and Armando Iannucci's political satire 'The Thick Of It' and many other original and groundbreaking comedy shows and series. She provides the voices for many animations from 'Monkey Dust' to 'Peppa Pig'.

ELLIOT DAVIS (Director Of Photography) was born on May 23, 1948 in the USA. He is a long-time collaborator of Catherine Hardwicke, having worked with her on 'Twilight', 'Thirteen' and 'Lords of Dogtown'. He is also known for his work on 'I Am

Sam' and 'The Iron Lady'. Throughout his career, he has also enjoyed regular collaboration with director Steven Soderbergh in 'Out of Sight', 'King of the Hill', and 'Underneath'. He was awarded for his work on 'Year in Mooring' at the SXSW Competition for Best Cinematography-Narrative Competition and has received Independent Spirit Award nominations for 'Equinox' and 'Underneath'.

AMANDA MCARTHUR (Production Designer) made her feature film debut with her production design for the Napoleonic adventure story 'Passion In The Desert'. Her other work includes Jeremy Brock's award-winning comedy-drama "Driving Lessons", the romantic comedy 'Penelope', the Anglo-Indian thriller 'Broken Thread', the revived 'St Trinians' comedies, the fantasy TV mini-series 'Neverland', Ol Parker's romantic drama 'Now Is Good' and, most recently, Jonathan Gershfield's student reunion comedy "Party Pieces".

PHILLIP J. BARTELL (Editor) is best known for his work on 'Eating Out 2: Sloppy Seconds', which he also wrote and directed, his early editing work on Andrew Niccol's 'Gattaca' and as assistant editor on Spike Jonze's 'Being John Malkovich'. His recent projects include the award-winning black student comedy 'Dear White People' and the romantic drama 'Beyond Paradise'.

HARRY GREGSON-WILLIAMS (Composer) is best-known for his work on the four instalments of the blockbuster Shrek franchise. Gregson-Williams garnered a BAFTA nomination for the score for the first Shrek and received Golden Globe® and Grammy Award nominations for his score to Andrew Adamson's 'The Chronicles of Narnia: The Lion, The Witch and The Wardrobe'. He has also just completed work on Adamson's 'Mr Pip', starring Hugh Laurie. His other recent scores include 'Blackhat' for Michael Mann and 'Monkey Kingdom' for Disney Nature, 'The Equalizer' starring Denzel Washington, 'Total Recall' starring Colin Farrell and Kate Beckinsale, and music for Ridley Scott's 'Prometheus'.

CLAIRE FINLAY-THOMPSON (Costume Designer) has over 18 years of experience in the television and film industry. Her work ranges from the contemporary demands of 'The Inbetweeners 2', 'Him and Her' and 'Gavin and Stacey', to the period detailing of 'Hunderby', 'Hattie' and 'The Tractate Middoth' and the cult fantasy world of 'Penelope Princess of Pets' to the grotesque characters of

'Nighty Night'. She was awarded the RTS Television Award 2013 for Best Costume Design in Entertainment & Non Drama Productions for 'Up The Women'.

JAN SEWELL (Hair and Make-up Designer) worked on a variety of television programmes, before making her feature film debut with the mediaeval crime drama 'The Advocate', in 1993. Among her film credits are Paul Weiland's 'Roseanna's Grave', the TV movie of 'Jane Eyre', starring Samantha Morton, David Schwimmer's 'Run, Fatboy, Run', Larysa Kondraki's award-winning 'The Whistleblower', Lee Tamahori's 'The Devil's Double', Matthew Vaughn's 'X-Men First Class', the hit musical 'Les Misérables', Marc Forster's 'World War Z' and James Marsh's 'The Theory of Everything', for which she received a BAFTA nomination. She had already won a TV BAFTA for her work on the 'French and Saunders' comedy series.

LUCY BEVAN (Casting Director) has credits including 'St Trinians', 'An Education', 'The Duchess', 'Me & Orson Welles', 'The Disappearance Of Alice Creed', 'Made In Dagenham', 'Nanny McPhee Returns', 'Unrelated', 'Archipelago', 'Pirates of The Caribbean; On Stranger Tides' and most recently 'Snow White & The Huntsman' for Universal and Dustin Hoffman's directorial debut 'Quartet'. For television, she has cast 'Birdsong' for Working Title and was casting director for the Gate Theatre from 2007 to 2010. Lucy Bevan was fortunate enough to train with the late Mary Selway.

RUTH KEY (Casting Director) has cast films such as Dustin Hoffman's 'Quartet', David Hare's TV movie 'Page Eight', Lasse Hallström's 'Salmon Fishing in the Yemen', Roman Polanski's 'The Ghost' and Saul Dibb's 'The Duchess'.