



COHEN FILM COLLECTION

Presents

# HOWARDS END

Directed by James Ivory  
Produced by Ismail Merchant  
Based upon the novel by E.M. Forster

**\*\*NEW 4K RESTORATION\*\***

**OFFICIAL SELECTION - CANNES CLASSICS - 2016**

## AWARDS

- 3 Oscar wins (Best Actress: Emma Thompson, Best Adapted Screenplay, Best Art Direction) and 9 Oscar nominations for the 65th Academy Awards
- 1 Golden Globe win (Best Actress, Emma Thompson) and 4 Golden Globe nominations for the 50th Golden Globe Awards
- 2 BAFTA wins (Best Actress: Emma Thompson, Best Film) and 11 BAFTA nominations for the 46th BAFTA Awards
- 3 National Board of Review awards (Best Film, Best Director, Best Actress: Emma Thompson)  
Winner of the 45th Anniversary Prize at the 1992 Cannes Film Festival

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## **NEW 4K RESTORATION AT CANNES**

- 4K restoration from the original camera negative and magnetic soundtrack held at the archive of the George Eastman Museum
- Digital restoration completed by Cineric Portugal
- 5.1 audio track restoration by Audio Mechanics (Burbank)
- Color grading by Deluxe Restoration (London) under the supervision of cinematographer Tony Pierce-Roberts and director James Ivory

## **SHORT SYNOPSIS**

One of Merchant Ivory's undisputed masterpieces, this adaptation of E.M. Forster's classic 1910 novel is a saga of class relations and changing times in Edwardian England. Margaret Schlegel (Emma Thompson) and her sister Helen (Helena Bonham Carter) become involved with two couples: a wealthy, conservative industrialist (Anthony Hopkins) and his wife (Vanessa Redgrave), and a working-class man (Samuel West) and his mistress (Niccola Duffet). The interwoven fates and misfortunes of these three families and the diverging trajectories of the two sisters' lives are connected to the ownership of Howards End, a beloved country home. A compelling, brilliantly acted study of one woman's struggle to maintain her ideals and integrity in the face of Edwardian society's moribund conformist values.

## LONG SYNOPSIS

Howards End, first published in 1910 remains today one of the most important English novels of the 20th century. Along with A Passage To India, it is widely considered to be one of E.M. Forster's supreme masterpieces.

Margaret and Helen Schlegel are sisters -- intelligent, cultured, and by the standards of the time, highly emancipated. They make the acquaintance of the prosperous, conventional Wilcox family, and Helen falls in love with the younger Wilcox son, Paul. This ends as badly as was to be expected with two such very different individuals, and the two families part in the hope of never meeting again. But they do meet again, and Margaret and Mrs. Wilcox form a firm friendship. Helen, however, has turned her back on the Wilcox family and pursues her own interests, which include encouraging the cultural aspirations of an unhappily married young clerk called Leonard Bast.

Mrs. Wilcox dies, and when her will -- a note hastily scribbled in the hospital -- is opened, her family discovers that she has left her house, Howards End, to Margaret Schlegel. They decide to suppress what is in their opinion an irresponsible whim, and continue to hope that they will never meet the Schlegels again. But Margaret and the widowed Mr. Wilcox renew their acquaintance, which ripens into something more. Helen, who can find little good to say about him, nevertheless seeks his help in securing employment for Leonard Bast.

Mr. Wilcox proposes marriage to Margaret and is accepted, to the distress of both the Schlegel and the Wilcox families. At the same time, the help he has given Leonard Bast has rebounded disastrously, leaving Leonard and his wife without means of support. Helen furiously confronts Mr. Wilcox, bringing along Leonard and Mrs. Bast. It turns out that Mrs. Bast was at one time kept by Mr. Wilcox, and Helen is full of rage at what she considers Mr. Wilcox's double betrayal of her new friend

Leonard, and of her sister, Margaret. In their unhappiness, she and Leonard turn to each other and spend a night together. Next day Helen abruptly leaves for Germany.

In spite of the revelation of his past, Margaret marries Mr. Wilcox, hoping to what she calls "connect" the widely disparate but mutually supportive characteristics of the Wilcox and Schlegel families. Their marriage is a very happy one, and Margaret's only anxiety is Helen's continued absence in Germany, and her odd, infrequent communications. On her husband's advice, she lures Helen back to England and to Howards End, where she has stored the Schlegel family books and furniture. The Wilcox family, and especially the elder son, Charles, resent this invasion of their mother's house, but Mr. Wilcox overrules them. He and Margaret secretly follow Helen to Howards End only to discover that the reason she has been hiding herself away is that she is pregnant. The sisters are reconciled and Helen reveals that it is Leonard's child she is carrying. The Wilcox family, full of muddled prudery, feels disgraced, and Charles attacks the sickly Leonard, who collapses and dies. He has suffered heart failure, but Charles is convicted of manslaughter and sentenced to prison. At this disaster, the strong and ebullient Mr. Wilcox breaks down, and Margaret takes charge. She brings him and her sister to Howards End, and here Helen's baby is born. Thus, in the end, Mrs. Wilcox's will is fulfilled -- Margaret, her spiritual heir, inherits the house, and the Schlegel and Wilcox families are united, or connected, in all their disparity.

## **JAMES IVORY - DIRECTOR**

James Ivory is one of the founding partners of Merchant Ivory Productions. With the late Ismail Merchant he made 24 feature films over their 44-year partnership. Perhaps best known for a trio of English films, *A Room with a View*, *Howards End* and *The Remains of the Day*, which between them earned twenty-five Academy Award nominations including three for Best Picture and Best Director, Ivory began his filmmaking career in India with Merchant and two-time Oscar winner Ruth Praver Jhabvala, his long-time screenwriter, in 1962. There the trio made the classic *Shakespeare Wallah* and the more recent *Heat and Dust*, based on Jhabvala's Booker Prize-winning novel, "Heat and Dust". In 1995 James Ivory was given the D.W. Griffith Award of the Directors Guild of America, their highest life achievement prize.

His work has taken him frequently to France for six features, and in the last decade to China for *The White Countess*, based on an original screenplay by Kazuo Ishiguro – the final film with Ismail Merchant.

## **ISMAIL MERCHANT - PRODUCER**

Although Ismail Merchant was born in Bombay, India, he lived and worked for most of his life in the West, completing his education at New York University where he earned his Master's Degree in Business Administration.

Merchant's first film was a theatrical short -- *The Creation of Woman* -- which was nominated in 1961 for an Academy Award and was an official entry from the United States at the Cannes Film Festival that same year. While en route to the festival, Merchant met James Ivory, who agreed to form a partnership, Merchant Ivory Productions, to make English-language theatrical features in India for the international market.

It was not only the vast resources of India that attracted the Merchant Ivory team, but also the opportunity to finance its films with funds from frozen rupee accounts of major American film distributors. These accounts contained distribution income which the Indian government would not allow to be repatriated, but which could be utilized under an agreement to make films in India. Thus, *The Householder* was MIP's first feature and the first Indian film to be distributed worldwide by a major American Company, Columbia Pictures. It was followed by three more Indian features, all in some way funded wholly or partly by an American major: *Shakespeare Wallah* (1966), *The Guru* (1969), and *Bombay Talkie* (1970).

For nearly thirty years, Merchant Ivory Productions has endured as one of the most productive collaborations in cinema, bringing forth such films as *Autobiography of a Princess*, *The Wild Party*, *Savages*, *Roseland*, *The Europeans*, *Quartet*, *The Bostonians*, *Heat and Dust*, *A Room With A View*, *Maurice*, *Slaves of New York*, *The Deceivers*, *Mr. & Mrs. Bridge*, starring Paul Newman and Joanne Woodward, and simultaneously, *The Ballad of The Sad Cafe*, starring Keith Carradine and Vanessa Redgrave. These were

followed by *Howards End* (1992), *The Remains of the Day* (1994), *Jefferson in Paris* (1995), *Surviving Picasso* (1996), *A Soldier's Daughter Never Cries* (1998), *The Golden Bowl* (2002), *Le Divorce* (2003), *The White Countess* (2006), and *The City of Your Final Destination* (2009), all directed by Ivory.

In addition to producing all the Merchant Ivory films, Merchant has directed two television films of his own: a short entitled *Mahatma and the Mad Boy*, and a full-length television feature, *The Courtesans of Bombay*, made for Britain's Channel Four, as well as four features: *In Custody* (1994), *The Proprietor* (starring Jeanne Moreau in 1996), *Cotton Mary* (1999), and *The Mystic Masseur* (2003). He has also written: Ismail Merchant's Indian Cuisine and Hullabaloo in Old Jeypore: The Making of the Deceivers, Ismail Merchant's Passionate Meals, and Filming and Feasting in Tuscany.

Ismail Merchant died prematurely in London in 2005.



## **RUTH PRAWER JHABVALA - WRITER**

Born in Germany in 1927, where her father was a cantor in Cologne's largest synagogue, Ruth Praver Jhabvala emigrated to England at the age of twelve. After completing her education with a degree in English Literature from London University, she married C.S.H. Jhabvala, an Indian architect, and moved in 1951 to India, where she and her husband raised three daughters.

In India, she began to write the novels and stories based on local life which would establish her reputation as one of the foremost writers of contemporary English fiction. Since 1955, she has written eight novels set in India, including, The Nature of Passion, Esmond in India, Travelers, and The Householder, the latter inspiring Merchant Ivory to contact her. Her first collaboration with Merchant Ivory on an original screenplay was for *Shakespeare Wallah*, a film now widely regarded as a classic. She has worked with director Ivory on original screenplays and adaptations of works by herself and other authors, including two popular novels by Henry James set in 19th century America, *The Europeans* and *The Bostonians*, and Kazuo Ishiguro's *The Remains of the Day* (1993).

In 1975, Jhabvala won the Booker Prize, the most significant literary award given in England, for her novel Heat and Dust. In 1984, she won the British Academy Award for Best Screenplay for the highly acclaimed Merchant Ivory production of *Heat and Dust*. She has also received a MacArthur Foundation Award in that year. A frequent contributor to the New Yorker, she has had five short story collections published in addition to ten novels. Her most recent novel is entitled Three Continents, and was published in 1987. In the same year she received the Academy Award for Best Adapted Screenplay for *A Room With A View*.

In 1990, Jhabvala won the Best Screenplay Award from the New York Film Critics Circle for *Mr. & Mrs. Bridge*, her most recent project with Merchant Ivory. She also received several award nominations for the film, including a BAFTA nomination for

Best Screenplay. Ms. Jhabvala has twelve theatrical films to her credit including *Howards End*, for which she won her second Oscar for Best Adapted Screenplay, and three television films. She divided her time between Delhi and New York City, where she passed away in 2013.

## **RICHARD ROBBINS - COMPOSER**

Richard Robbins, the American composer of the music of *Howards End*, was nominated in 1992 for the Academy Award for the film's score. He had composed the music for nine previous Merchant Ivory films, including the memorable scores for two earlier E.M. Forster films, *A Room With A View* and *Maurice*. He followed *Howards End* with ten more musical scores, ending with that of the haunting *White Countess*, filmed in Shanghai in 2005, and was at work on James Ivory's *The City of Your Final Destination* when his last illness forced him to stop.

Robin's association with Merchant Ivory came about in an unusual way: he was teaching piano at the Mannes College of Music in Manhattan to Ruth Jhabvala's daughter Firoza and soon became acquainted with Ismail Merchant and James Ivory, who were about to begin their film *The Europeans*, set in 1850. He indicated his interest in helping them create a score for it from appropriate existing American and European period source music -- folk tunes, hymns, and most notably, the piano music of Clara Schumann.

In later films Robbins exhibited an extraordinary and versatile musicology, writing 1920s jazz songs for *Quartet*, to be sung by Armelia McQueen; a short classical, Mozartean opera sequence for *Jane Austen in Manhattan*; utilized the Brahms Requiem for a sequence in *The Bostonians*, and most memorably of all, arias from Puccini's opera *Gianna Schicchi*, sung by Kiri Ti Kanawa for *A Room With A View*. He paired up with the master Indian classical percussionist Zakir Hussein for the score of *Heat and Dust*, set in India.

Robbins earned another Academy Award nomination for his masterful score of *The Remains of The Day*, which has inspired many other composers of film and television productions. Who has not heard -- or *thinks* he has heard -- strains of Robbin's music for *The Remains of The Day* in "Downton Abbey?"

Richard Robbins died in 2013 from the effects of Parkinson's Disease.

## **ANTHONY HOPKINS - HENRY WILCOX**

Anthony Hopkins received an Academy Award for his performance in *Silence of the Lambs* (1991) as well as Oscar nominations for his roles in *The Remains of the Day* (1993), *Nixon* (1995), and *Amistad* (1998). He was also honored with the Best Actor Award by the British Academy of Film & Television Arts for *The Remains of the Day* and has received two Emmy Awards.

## VANESSA REDGRAVE - RUTH WILCOX

Vanessa's many stage credits include *The Year of Magical Thinking* (also on Broadway), *The Cherry Orchard*, and *Not About Nightingales* at The National Theatre; *The Aspern Papers* (Olivier Award for Best Actress), *Lady Windermere's Fan*, *Daniel Deronda*, *The Threepenny Opera*, *Design for Living*, and *The Lady from the Sea* in the West End; *Driving Miss Daisy*, *Long Days Journey into Night* (Tony Award for Best Actress), and *Vita and Virginia* on Broadway; *The Tempest*, *As You Like It*, and *A Midsummer Night's Dream* for the RSC; and *Much Ado About Nothing* at the Old Vic.

Notable film appearances include *Coriolanus* opposite Ralph Fiennes, *Evening*, *Venus*, *Howards End*, *Mrs. Dalloway*, *Atonement*, *The Whistleblower*, *A Man for All Seasons*, and *Camelot*.

Her television appearances include *Nip/Tuck*, *The Day of the Tiffid*, and *Call the Midwife*.

She is a six-time Oscar nominee and won the Academy Award for Best Supporting Actress for *Julia*. During her career Vanessa has also won the Emmy, BAFTA, Cannes, Golden Globe, and the Screen Actors Guild awards. Vanessa received the 2010 BAFTA Fellowship, is a 2003 American Theatre Hall of Fame inductee and was made CBE in 1967.

## **EMMA THOMPSON - MARGARET SCHLEGEL**

Emma Thompson is one of the world's most respected talents for her versatility in acting as well as screenwriting. She is the sole artist thus far to have received an Academy Award for both acting and screenwriting.

In 1992, Thompson caused a sensation with her portrayal of Margaret Schlegel in the Merchant-Ivory adaptation of E.M. Forster's *Howards End*. Sweeping the Best Actress category wherever it was considered, the performance netted her a BAFTA Award, Los Angeles Film Critics Award, New York Film Critics Award, Golden Globe and Academy Award. She earned two Oscar nominations the following year for her work in *The Remains of the Day* and *In the Name of the Father*. In 1995, Thompson's adaptation of Jane Austen's *Sense and Sensibility*, directed by Ang Lee, won the Academy Award for Best Adapted Screenplay as well as the Golden Globe for Best Screenplay and Best Screenplay awards from the Writers Guild of America and the Writers Guild of Great Britain, among others. For her performance in the film she was honored with a Best Actress award from BAFTA and nominated for a Golden Globe and an Academy Award. Her performance in Richard Curtis' *Love Actually* earned Thompson Best Actress in a Supporting Role at the 2004 Evening Standard Film Awards, London Film Critics Circle Awards and Empire Film Awards, along with a BAFTA nomination. In 2013, Thompson's moving portrayal of author 'P.L. Travers' in *Saving Mr. Banks* earned her both the National Board of Review and Empire Best Actress Awards, along with Golden Globe, Broadcast Film Critics, SAG and BAFTA nominations.

Thompson is currently on location filming *Alone in Berlin* with Brendan Gleeson and Daniel Bruhl. An English language adaptation of Hans Fallada's powerful novel, based on the true story of a working class couple who conducted a harrowing series of anonymous protests against the Nazi regime during Second World War, the film is being directed by Vincent Perez, who also co-wrote the screenplay. Thompson has

completed filming on *The Long Midnight of Barney Thomson* opposite Robert Carlyle and Ray Winstone; on director Ken Kwapis' *A Walk in the Woods*, opposite Robert Redford and Nick Nolte; and on *Adam Jones*, starring Bradley Cooper.

In March of 2014, to the delight of both critics and audiences, she portrayed 'Mrs. Lovett' in the New York Philharmonic's staged production of Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*, opposite bass-baritone Bryn Terfel, in the title role. The production marked Thompson's New York Philharmonic debut, New York stage debut, and first time performing the role. She and Terfel reprised their roles this Spring, in a sold-out, limited run at the London Coliseum with the English National Opera, for the ENO's first ever season of musical theater.

In September of 2014, Penguin Press published *The Spectacular Tale of Peter Rabbit*, the third in the series written by Thompson. To celebrate the 110<sup>th</sup> anniversary of Peter Rabbit, Thompson was commissioned to write the 24<sup>th</sup> tale in the existing collection of Peter Rabbit stories. It marked the first time that Frederick Warne, the publisher, had published an additional title to the series, which Beatrix Potter wrote between 1902 and 1930. The book, entitled *The Further Tale of Peter Rabbit* was published in September of 2012 to great critical acclaim and, in October of 2013, Penguin published *The Christmas Tale of Peter Rabbit*.

Thompson's feature film debut came in 1988, starring opposite Jeff Goldblum in the comedy *The Tall Guy*. Her other film credits include *Henry V*; *Dead Again*; *Peter's Friends*; *Much Ado About Nothing*; *Junior*; *Carrington*; *The Winter Guest*; *Imagining Argentina*; *Primary Fiction*; *Stranger Than Fiction*; *Last Chance Harvey* (Golden Globe nomination as Best Actress); *Love Punch*; Pixar's Academy Award-winning animated film, *Brave*, and *Men In Black 3*.

In 2010, she reprised the title role of the magical Nanny in *Nanny McPhee Returns*, for which she also wrote the screenplay and acted as an Executive Producer. Thompson created the character for the screen originally in 2004, in her own

adaptation of *Nanny McPhee*, directed by Kirk Jones.

In 2004, she brought to the screen JK Rowling's character of Sybil Trelawney in *Harry Potter and the Prisoner of Azkaban*, for director Alfonso Cuarón, and in 2007, she reprised the role in *Harry Potter and the Order of the Phoenix*, for director David Yates.

For director Mike Nichols, she starred in the HBO telefilms *Wit* (2001, in a Golden Globe-nominated performance) and *Angels in America* (2002, Screen Actors Guild Award and EMMY Award nominations). For her performance in the BBC Two television production of Christopher Reid's narrative poem, *Song of Lunch*, opposite Alan Rickman, Thompson was nominated for a 2012 Emmy Award (in the U.S. it aired on "Masterpiece" on PBS). Also in 2012, she portrayed Elizabeth II in the Sprout/SKY ARTS production *Walking the Dogs*.

Throughout the 1980s Thompson frequently appeared on British TV, including widely acclaimed recurring roles on the Granada TV series *Alfresco*, BBC's *Election Night Special* and *The Crystal Cube* (the latter written by fellow Cambridge alums Stephen Fry and Hugh Laurie), and a hilarious one-off role as upper-class twit Miss Money Sterling on *The Young Ones*. In 1985, Channel 4 offered Thompson her own TV special *Up for Grabs* and in 1988 she wrote and starred in her own BBC series called *Thompson*. She worked as a stand-up comic when the opportunity arose, and earned £60 in cash on her 25<sup>th</sup> birthday in a stand-up double bill with Ben Elton at the Croydon Warehouse. She says it's the best money she's ever earned.

Thompson was born in London to Eric Thompson, a theatre director and writer, and Phyllida Law, an actress. She read English at Cambridge and was invited to join the university's long-standing Footlights comedy troupe, which elected her Vice President. Hugh Laurie was President. While still a student, she co-directed Cambridge's first all-women revue *Women's Hour*, made her television debut on BBC-TV's *Friday Night, Saturday Morning* as well as her radio debut on BBC Radio's



*Injury Time.*

She continued to pursue an active stage career concurrently with her TV and radio work, appearing in *A Sense of Nonsense* touring England in 1982, the self-penned *Short Vehicle* at the Edinburgh Festival in 1983, *Me and My Girl* first at Leicester and then London's West End in 1985, and *Look Back in Anger* at the Lyric Theatre, Shaftesbury Avenue in 1989.

Thompson is President of the Helen Bamber Foundation, a UK-based human rights organization, formed in April 2005, to help rebuild the lives of, and inspire a new self-esteem in, survivors of gross human rights violations. On behalf of the Foundation, Thompson co-curated "Journey," an interactive art installation which used seven transport containers to illustrate the brutal and harrowing experiences of women sold into the sex trade. Thompson and "Journey" traveled to London, Vienna, Madrid, New York and the Netherlands for exhibitions and interviews.

Last year, Thompson joined Greenpeace on their Save the Arctic campaign. She is also an Ambassador for the international development agency, ActionAid, and has spoken out publicly about her support for the work the NGO is doing, in particular, in addressing the HIV/AIDS epidemic that continues to sweep across Africa. She has been affiliated with the organization since 2000 and thus far has visited ActionAid projects in Uganda, Ethiopia, Mozambique, South Africa, Liberia and Myanmar.

Thompson has served as President of the Teaching Awards since 2010. The awards are open to every education establishment in England, Wales and Northern Ireland teaching pupils between the ages of 3 and 18, to nominate and celebrate teachers (and schools) who transform lives and help young people realize their potential. She is a Patron of the Refugee Council and also patron of Edinburgh College's Performing Arts Studio of Scotland.

## **HELENA BONHAM CARTER - HELEN SCHLEGEL**

Helena Bonham Carter is a two-time Academy Award nominee, having earned her latest Oscar nod for her performance in 2010's true-life drama *The King's Speech*, directed by Tom Hooper. Her portrayal of Elizabeth, the wife of King George VI, also brought her Golden Globe and Screen Actors Guild (SAG) Award nominations, and won BAFTA and British Independent Film Awards. Additionally, the stars of *The King's Speech* won a SAG Award for Outstanding Motion Picture Cast.

She was honored with her first Oscar nod, as well as Golden Globe, BAFTA Award and SAG Award nominations for her work in the 1997 romantic period drama *The Wings of the Dove*, based on the novel by Henry James. For her performance in that film, she also won Best Actress Awards from a number of critics' organizations, including the Los Angeles Film Critics, Broadcast Film Critics, National Board of Review and London Film Critics' Circle.

Bonham Carter also garnered a Golden Globe nomination and won an Evening Standard British Film Award for Best Actress for her performance as Mrs. Lovett in Tim Burton's 2009 screen adaptation of the Stephen Sondheim musical *Sweeney Todd: The Demon Barber of Fleet Street*, opposite Johnny Depp in the title role. In 2010, she re-teamed with Burton and Depp for the fantastical adventure hit *Alice in Wonderland*.

In 2011, Bonham Carter appeared as the evil Bellatrix Lestrange in the blockbuster *Harry Potter and the Deathly Hallows - Part 2*, reprising the role she played in *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince*, and *Harry Potter and the Deathly Hallows - Part 1*.

Bonham Carter next stars in Tom Hooper's big-screen adaptation of the musical *Les Misérables*, playing the duplicitous Madame Thénardier. She is also filming a

starring role in Gore Verbinski's actioner *The Lone Ranger*, with Johnny Depp and Armie Hammer.

Bonham Carter made her feature film debut in 1986 in the title role of Trevor Nunn's historical biopic *Lady Jane*. She had barely wrapped production on that film when director James Ivory offered her the lead in *A Room with a View*, based on the book by E.M. Forster. She went on to receive acclaim in two more screen adaptations of Forster novels: Charles Sturridge's *Where Angels Fear to Tread* and James Ivory's *Howards End*, for which she earned her first BAFTA Award nomination. Her early film work also includes Franco Zeffirelli's *Hamlet*, opposite Mel Gibson; *Mary Shelley's Frankenstein*, directed by and starring Kenneth Branagh; Woody Allen's *Mighty Aphrodite*; and *Twelfth Night*, reuniting her with Trevor Nunn.

She went on to star in David Fincher's *Fight Club*, with Brad Pitt and Edward Norton; the Tim Burton-directed films *Big Fish*, *Planet of the Apes*, and *Charlie and the Chocolate Factory*; and the actioner *Terminator Salvation*, directed by McG. In addition, she has starred in such independent features as *Novocaine*, *The Heart of Me*, *Till Human Voices Wake Us*, *Conversations with Other Women*, and *Toast*, which was based on Nigel Slater's autobiography. She also lent her voice to the animated features *Carnivale*; Tim Burton's *Corpse Bride*, in the title role; and the Oscar-winning *Wallace & Gromit in The Curse of the Were-Rabbit*.

On the small screen, Bonham Carter earned both Emmy and Golden Globe Award nominations for her performances in the telefilm *Live from Baghdad* and the miniseries *Merlin*, and a Golden Globe nomination for her portrayal of Marina Oswald in the miniseries *Fatal Deception: Mrs. Lee Harvey Oswald*. She also starred as Anne Boleyn in the British miniseries *Henry VIII*, and as the mother of seven children, including four autistic sons, in the BBC telefilm *Magnificent 7*. More recently, she starred in the BBC biopic *Enid*, playing renowned children's storyteller Enid Blyton.

Bonham Carter's stage credits include productions of *The Woman in White*, *The Chalk Garden*, *The House of Bernarda Alba*, and *Trelawny of the Wells*, to name a few.

## CAST

<b>Henry Wilcox</b>	Anthony HOPKINS
<b>Ruth Wilcox</b>	Vanessa REDGRAVE
<b>Helen Schlegel</b>	Helena Bonham CARTER
<b>Margaret Schlegel</b>	Emma THOMPSON
<b>Charles Wilcox</b>	James WILBY
<b>Leonard Bast</b>	Samuel WEST
<b>Evie Wilcox</b>	Jemma REDGRAVE
<b>Jacky Bast</b>	Nicola DUFFETT
<b>Dolly Wilcox</b>	Susie LINDEMAN
<b>Tibby Schlegel</b>	Adrian Ross MAGENTY
<b>Miss Avery</b>	Barbara HICKS
<b>Paul Wilcox</b>	Joseph BENNETT
<b>Annie</b>	Jo KENDALL
<b>Percy Cahill</b>	Mark PAYTON
<b>Peter Cellier</b>	Peter CELLIER
<b>Aunt Juley</b>	Prunella SCALES
<b>Albert Fussell</b>	Crispin Bonham CARTER
<b>Station Master</b>	Ian LATIMER
<b>Pianist</b>	Mary NASH
<b>Man Asking a Question</b>	Siegbert PRAWER
<b>Luncheon Guests</b>	Mark TANDY
	Andrew ST. CLAIR
	Anne LAMBTON
	Emma GODFREY
	Duncan BROWN
	Iain KELLY
<b>Maid at Howards End</b>	Atlanta WHITE
<b>Porphyron Supervisor</b>	Gerald PARIS
<b>Blue-stockings</b>	Allie BYRNE
	Sally GEOGHEGAN
	Paula STOCKBRIDGE
	Bridget DUVALL
	Lucy FREEMAN
	Harriet STEWART
	Tina LESLIE
<b>Simpson's Carver</b>	David DELANEY
<b>Wilcox Baby</b>	Mary MCWILLIAMS

<b>Chauffeur</b>	Rodney RYMELL
<b>Tom, the farmer's boy</b>	Luke PARRY
<b>Bank Supervisor</b>	Antony GILDING
<b>Wedding Guests</b>	Patricia LAWRENCE
	Margery MASON
<b>Marlett</b>	Jim BOWDEN
<b>Porphyron Chief Clerk</b>	Alan JAMES
<b>Telegraph Operator</b>	Jocelyn COBB
<b>Doctor</b>	Peter DARLING
<b>Delivery Man</b>	Terence SACH
<b>Police Inspector</b>	Brian LIPSON
<b>Helen's Child</b>	Barr HECKSTALL-SMITH

## **CREW**

<b>Co-Producer</b>	Ann WINGATE
<b>Casting</b>	Celestia FOX
<b>Costume Design</b>	Jenny BEVAN
	John BRIGHT
<b>Production Design</b>	Luciana ARRIGHI
<b>Executive Producer</b>	Paul BRADLEY
<b>Editor</b>	Andrew MARCUS
<b>Music</b>	Richard ROBBINS
<b>Photography</b>	Tony PIERCE-ROBERTS
<b>Screenplay</b>	Ruth Praver JHABVALA
<b>Producer</b>	Ismail MERCHANT
<b>Director</b>	James IVORY
<b>Assistant Director</b>	Chris NEWMAN
<b>Production Managers</b>	John DOWNES
	Caroline HILL
<b>Production Coordinator</b>	Nick O'HAGAN
<b>Follow Focus Cameraman</b>	Rawdon HAYNE
<b>Clapper Loader</b>	Peter BATTEN
<b>Camera Trainee</b>	Roderick MARLEY
<b>Grip</b>	Malcolm HUSE
<b>Gaffer</b>	Tommy FINCH
<b>Best Boy</b>	Billy POCHETTY
<b>Sound Recordist</b>	Mike SHORING

<b>Boom Operator</b>	Andy MORRIS
<b>Supervising Sound Editor</b>	Campbell ASKEW
<b>Re-recording Mixers</b>	Robin O'DONOGHUE
	Dominic LESTER
<b>Art Director</b>	John RALPH
<b>Set Decorator</b>	Ian WHITTAKER
<b>Location Scout</b>	Joe FRIEDMAN
<b>Production Buyer</b>	Jill Quertier
<b>Art Department Assistant</b>	Philip ROBINSON
<b>Chief Makeup</b>	Christine BEVERIDGE
<b>Chief Hairdresser</b>	Carol HEMMING
<b>Assistant Hairdresser</b>	Paolo MANTINI
<b>Makeup Assistant</b>	Sally JAYE
<b>Hair/Makeup Trainee</b>	Sian GRIGG
<b>Associate Editors</b>	Michelle GORCHOW
	James MARSH
<b>Assistant Editor</b>	Tom FREEMAN
<b>Second Assistant Editor</b>	Paul DAWSON
<b>Dialogue Editor</b>	Sarah MORTON
<b>Assistant Sound Editor</b>	Bettina MCCALL
<b>Conductor</b>	Harry RABINOWITZ
<b>Music Performed by</b>	The English Chamber Orchestra
<b>Piano Soloist</b>	Martin JONES
<b>Music Associate</b>	Robert STEWART
<b>Music Coordinator</b>	Geoff ALEXANDER
<b>Music Recording</b>	Keith GRANT
<b>Tangos Performed by</b>	Teddy Peiro and his Tango Group
<b>Second Assistant Director</b>	Simon MOSELEY
<b>Third Assistant Director</b>	Carl OPREY
<b>Continuity</b>	Jean BOURNE
<b>Stills Photographer</b>	Derrick SANTINI
<b>Property Master</b>	Berry WILKINSON
<b>Dressing Props</b>	Charlie IXER
	Peter WALLIS
<b>Special Effects</b>	Effects Associates
<b>Wardrobe Supervisors</b>	Stephen CORNISH
	Sue HONEYBOURNE
<b>Wardrobe Assistants</b>	Jill AVERY
	Adrian SIMMONDS
<b>Location Manager</b>	Jeanne FERBER

<b>Location Assistant</b>	Christian MCWILLIAMS
<b>Production Accountants</b>	Mike YELL Sunil KIRPARAM
<b>Assistant Accountant</b>	Frances RICHARDSON
<b>Assistant to the Producer</b>	Kathryn MARTIN
<b>Production Runner</b>	Jo CHATE
<b>Production Assistants</b>	James BUTLER Flora HERBERT Benjamin HOWARTH Fay Efrosini LELLIOS Don ROGERS Emily SHAPLAND
<b>Construction Manager</b>	John HEDGES
<b>Chargehand Carpenter</b>	Michael HEDGES
<b>Chargehand Painter</b>	Robin HEINSON
<b>Stand-bys</b>	Richard JONES Jeff SULLIVAN Bill RICHARDS Len SERPANT
<b>Transport Captain</b>	Michael LIND
<b>Sound Re-recording</b>	Twickenham Film Studios
<b>Optical Effects</b>	Peerless Camera Company, London Optical Film Effects Limited
<b>Title Design</b>	Oliver HARRISON
<b>Processed and Printed by</b>	Technicolor, London

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