

**WestEnd Films, BBC Films
and the UK Film Council
PRESENT**

**A Ruby Films Production
in association with
Notting Hill Films**

'Tamara Drewe'

**Based on the graphic novel by
Posy Simmonds**

**Screenplay by
Moira Buffini**

A film by Stephen Frears

Produced by
Alison Owen
Paul Trijbits
Tracey Seaward

Executive Producers
Christine Langan Sharon Harel
Maya Amsellem

Director of Photography
Ben Davis BSC

Film Editor
Mick Audsley

Production Designer
Alan Macdonald

Music by
Alexandre Desplat

Costume Designer
Consolata Boyle

Make-up and Hair Designer
Daniel Phillips

Casting Director
Leo Davis

SHORT SYNOPSIS

Based on Posy Simmonds' much-loved graphic novel, which in turn was inspired by Thomas Hardy's *Far From the Madding Crowd*, this is a joyful but occasionally dark comedy about a young newspaper journalist torn between two lovers. Tamara Drewe's childhood home is being sold, and her return to the rural Dorset village where she grew up causes something of a stir. Having left as an awkward teenager she returns as a smouldering femme fatale, kicking up a storm of envy, lust and gossip wherever she goes. Tamara is the ultimate modern girl but her story of love and confusion is timeless.

LONG SYNOPSIS

After leaving her sleepy Dorset village as a gawky teenager to seek her fame and fortune in London, Tamara Drewe is forced to return to Ewedown after the death of her mother, to renovate and sell on the family home. Much changed from the teenage ugly duckling with the enormous conk, Tamara returns as a smouldering femme fatale, media celebrity and aspiring novelist, and most importantly with her new nose job.

Her arrival sends shockwaves through this quiet community, particularly amongst its male contingent: there's successful 50-something thriller writer Nicholas Hardiment, a serial philanderer to his poor wife Beth, and who once spurned the advances of a teenage Tamara; there's Andy Cobb, her teenage boyfriend, now handyman and gardener at the Hardiments' writers' retreat, but surely too much of a local yokel for the new Tamara; and there's Ben Sergeant from Swipe, rock musician and teen idol, who moves to Ewedown to be with Tamara after she interviews him at a local music festival. His arrival creates yet more ripples amongst the villagers, particularly for Jody and Casey, two local schoolgirls obsessively smitten with Ben and harbouring fantasies of 'living the dream' and the rock star lifestyle.

As autumn turns to winter and spring, Andy sets about renovating Tamara's family home, with hopes of reviving their teenage trysts in the shed; Tamara starts writing her first autobiographical novel; Ben tries his best to adjust to rural life with his beloved; and Nicholas sees a way to reinvigorate both his life and writing, and free himself from the cosy domesticity of Beth and the writers' retreat. All the while the romantic machinations going on all around them provide plenty of grist for the literary mills of American Thomas Hardy scholar Glen and the other writers at the retreat.

Can life at Ewedown ever return to normal after Tamara Drewe enters the village, leaving a trail of envy, lust and gossip in her wake? And will Tamara make the right choice about who is the right man for her?

ABOUT THE PRODUCTION

“I saw the opportunity with *Tamara* to do an interesting independent film that had great characters, drama, comedy – but intelligent comedy – and also some social comment running through it as well, that was interesting and would appeal to people,” says Producer Alison Owen.

Director Stephen Frears also fell immediately for the unique charm and challenges of Posy Simmonds’ graphic novel: “My goodness, I knew it was original. Christine Langan (Creative Director of BBC Films) sent it to me, and said, ‘I’ve got something for you.’ I was flying to New York and I opened the envelope on the plane. I couldn’t believe what I was looking at. It happened like that with *The Snapper*. You can’t believe what you’ve been sent. Very, very nice!”

A definite element of serendipity surrounded *Tamara Drewe’s* genesis. “I had been aware of Posy’s work and always loved it,” says Alison Owen. “But it was only when Posy’s publishers had the genius idea to publish *Tamara* as a full graphic novel in its own right that I suddenly saw the full potential of it and thought it would be a fantastic movie. I had seen the book in Waterstones that weekend and then on Monday morning I found that literary agent, Anthony Jones, had sent me a copy, obviously having the same idea in mind. He had simultaneously sent a copy to Christine Langan at the BBC, and then Christine and I bumped into each other at a Marylebone delicatessen, both us with these big *Tamara Drewe* books in our little handbags! Christine and I both fell in love with it and the BBC wanted to develop it so that was a very easy set up.”

This serendipity and the vibrancy of the source material continued to be an asset as Alison started to assemble her team: “Literally the first writer we sent it to was Moira Buffini and she wanted to do it. The first draft she turned in was wonderful. We did a little bit of tweaking, but pretty much sent that draft to our first choice - Stephen Frears, who wanted to do it straight away. So it was one of those points where you feel like God is with you, you know, the universe is on your side.”

“Having had the challenge over the years of putting together many and varied types of productions, it’s very rare and exhilarating when the stars align like this” adds producer Paul Trijbits. “We were aware that we had something special because Stephen’s reaction was so immediately positive.”

Another unique selling point and challenge in adapting *Tamara Drewe* was the fact that the film came with a readymade storyboard, in the form of Posy Simmonds’ original graphic novel. For screenwriter Moira Buffini, this was more help than hindrance: “Visually you’ve got so much there, you just think, ‘My

goodness, it's a film'. She gives you so many clues to the character in her drawings. The characters are really well observed, all of them."

Frears too found having Posy Simmonds' illustrations as a reference point an aid: "It was very, very liberating. Literally there was a storyboard if you chose to think about it like that. Frequently we would do things and you'd look at it in the book and say - 'Well, I can't improve on that. It tells you everything you want to know.' Somebody before you has compressed everything down to a single image. It might be a complex image, but she's got it into one frame."

Production Designer Alan Macdonald, a regular Frears collaborator, continues the theme: "It's unusual for a designer to have a readymade storyboard, which of course works in my favour and against my better interests. Often Stephen will say, "Just look at the book," and then sometimes he'll say, "Just ignore the book!"

Key to the whole production team was that they didn't feel constrained to be too faithful to Posy's illustrations. Costume Designer Consolata Boyle: "You always go back to the source material because in it you find something wonderful, but obviously you need the space to interpret it as well because when the actors are cast, they are involved - their shapes, their feelings, their colouring dictate and you work around that as well. But I found the book and the illustrations a wonderful safety net."

Producer Alison Owen elaborates on this theme with regards to the casting process: "That's one example of the unthinking that you had to do. Actually a number of the characters did end up looking quite like Posy's drawings. Several exceptions looked nothing like them, and then there was that thought process of, 'Well, OK, we love the spirit of this person but they don't look anything like Posy's book; does that matter? Is it more important to capture the spirit? Can we conceive of that character in a new way, even though they're still embodying the essence of Posy's character?'"

And for the cast too, the graphic novel posed its own set of challenges. Luke Evans: "I flicked through it the first time I got the book and immediately knew which character I was. It was quite weird! All the cast have had the same thing, where we've scanned through and thought '*blinkin' heck, I actually look quite like the character, they've done quite a good job!*'... We've all got a bit of our characters in us, and that's magic, that's talent, for someone to have plucked us all out individually and found actors so accurately like our characters, physically, and to have mannerisms about us that relate to the characters."

For Tamsin Greig, too, the book proved a great help: "It's brilliant for an actor because it's like being handed your own storyboard. And Posy Simmonds is so

good at those tiny nuances of expression which are really helpful. It's like having a 3D script, really, you're coming at it from lots of different visual and physical angles."

Editor Mick Audsley also enjoyed having the graphic novel as a reference point, "to re-immense yourself in the timbre of what Posy has done, it was a sort of compass."

The form of the graphic novel also led to discussions amongst the filmmakers about how much to incorporate a comic book style in the look of the film. Alison Owen comments: "We did want to capture something of that, because there's something in the way that the material is rendered in pictorial form that has a very pleasant rhythm to it and adds an extra dimension that I wanted, if we could, to capture. Where I think Stephen has been fantastically clever – and I'm not nearly clever enough to analyse how he's done it – is that he has captured that rhythm without resorting to graphic novel devices. I thought, in my simple way, that it might be that we end up with names on the frame, or arrows, but, not 'KAPOW!!'. Stephen has not used any of those devices except a little bit of split screen here and there. And yet somehow it has that different rhythm. You do definitely feel that it's been adapted from a graphic novel; that it's got that cartoony, strip feel to it, that's somehow embedded intrinsically, rather than overlaid. Stephen's caught the spirit, not just of the material but of the form and the genre, and embedded it into the movie."

CASTING

"I wouldn't make the film until I'd got the cast," says director Stephen Frears. "My casting director said to me, 'You're casting this before you've decided to make the film.' I said, 'Well, what do you think financiers do?!'"

Nowhere was the casting more crucial than in finding their iconic, titular heroine. Producer Alison Owen: "Tamara has to be super-sexy, intelligent, a little bit lost, somewhat arch, she has to be able to play irony, and yet she has to make the audience feel empathy and want her to get together with who you want her to get together with at the end. Gemma seemed to magnificently embody all these characteristics in one. Stephen really fell in love with her and thought she was wonderful; and I think pretty much after he'd seen Gemma he felt that he couldn't make the movie without her. I don't think he could have conceived of making it with anybody else. And the first day that we filmed with Gemma, we all felt immediately affirmed that she was the right choice. We saw Tamara – Posy's Tamara – stepping out in front of us and saying the words exactly as one would have heard them in your imagination."

Frears adds: “When I met her, Gemma did immediately remind me of the drawings because she’s – well, she’s so curvy, isn’t she, she’s like a sort of line drawing in her own way. She’s a wonderful girl, warm and funny. I thought ‘Oh, I’d like to watch her for 90 minutes.’ I mean – as simple as that, really.”

In finding their philandering author Nicholas, a theme started to emerge in Frears’ method of casting. Alison Owen again: “Stephen felt from the beginning that it would actually be illegal to make this film without casting Roger Allam as Nicholas! I mean that was always just a given. The first time I met with Stephen he said, ‘Well obviously Roger’s got to play Nicholas.’ And Christine Langan agreed. Convinced is not a strong enough word, it was just obviously how it was going to be.”

Frears had previously worked with Roger Allam on *The Queen*: “He’s just wonderful – and somehow he’s like a sort of baron. He’s like the wicked villain in a pantomime! He’s just a brilliant actor who hasn’t really ever had a chance in films. Then I found Tamsin. And it was really only when I had those three – Roger, Gemma and Tamsin - that I thought I could make the film.”

In casting their Beth Hardiment, Frears veered significantly away for the first time from Posy Simmonds’ depiction: “Gemma Arterton always did remind me of the drawing. And Roger Allam. Tamsin Greig didn’t, Tamsin’s much younger than her character, basically. But in the end you needed an actress who could be that witty and that touching. It’s her ability to be wonderful in the right area was what clinched it, rather than whether they look like somebody.”

Rounding out the triangle of Tamara’s contrasting love interests are Dominic Cooper as rock musician and teen idol Ben Sergeant, and Luke Evans as Andy Cobb, the Hardiments’ faithful handyman. Frears again: “We had a read-through before I agreed to do it and Dominic was so funny. And the girls just said, ‘Oh, no, you cast Dominic Cooper.’ ‘All right – whatever you say.’ I just do what I’m told! He was in *Mamma Mia*. Teenage girls do kill for him! He’s very, very believable. Luke was harder to find. And he’s – he’s wonderfully sort of rural.”

Adds Alison Owen: “You could absolutely understand why all the girls would be crazy about Ben (Dominic); you can understand why Tamara in her state where she’s a little bit lost would be slightly taken in by the veneer of all that’s glitzy and glam about his character, only to find as the relationship chips away at that veneer, that what’s underneath is not what she’s looking for. And that’s when her thoughts turn back to the guy, of course, that we’ve had our eye on all the way through, which is Andy (Luke), right from the first frames when he’s drinking a bottle of water, we kind of know that he’s the man of every girl’s dreams.”

More unfamiliar to most audiences might be American character actor Bill Camp, a revelation as Glen McCreavy, the writers' retreat's resident Thomas Hardy scholar. Fellow retreat resident Bronagh Gallagher says of her co-star, and of Frears' eternal ability to unearth unknown gems: "The brilliant thing about Stephen is that he does have a great knowledge about actors, not just on this side of the globe, but also of the American theatrical community as well. Obviously we have Bill Camp here, who's fantastic. He's not known to any of us, but you only have to meet the guy and work with him for the first few minutes to realise, 'OK, this guy's really good.'"

Frears more modestly adds: "Two people, one of whom was my son, said, 'Cast him - he's the best actor in America.' Literally, I didn't know who he was, and he hasn't been in many films, so there isn't a lot of footage that you can look at. But Scott Rudin said, 'He's best actor in America.' And my son says, 'When I direct a play, the first thing I do is work out who Bill is going to play and then cast the other people around him.' He's wonderful. You know, some days you're lucky."

STONEFIELD - THE WRITERS' RETREAT AND ITS INHABITANTS

"Stonefield is the writers' retreat run by Nicholas and Beth Hardiment," says screenwriter Moira Buffini. "But it's really Beth's brain child. Nicholas, her husband, is an author of bestselling, rather good crime novels, and Beth's project in life is nurturing writers. She's got her little small holding farm she looks after the hens and her little goats and she also looks after writers. There are quite a lot of retreats around. They give writers time and space from their own life to write, and they are often in quite beautiful and peaceful locations. Stonefield is a writers' retreat and it attracts all sorts of different writers, there's Glen McCreavy, the academic who's come to do his quite highbrow book about Thomas Hardy. And then there's other writers who are just desperate to get published, like Tess, who writes romantic fiction, Eustacia who writes lesbian crime, and Diggory who's quite a well known poet but like all quite well known poets - finds it difficult getting a wider audience for his work. They're all at Stonefield exploring their creativity with Beth looking after them, making sure they drink enough, cooking them beautiful food, and generally helping their creativity."

When **Tamara Drewe** returns to Dorset after the death of her mother to renovate and sell their family home, she becomes the "pebble that goes into the pond and everything radiates from her arrival," comments Editor Mick Audsley. Screenwriter Moira Buffini concurs: "I think Tamara has got an idea of the person that she wants to be and she has made herself match this ideal of beauty. She's had her nose changed, she's got the hair, the clothes. She left at eighteen as

an awkward, plain, angry girl and has come back in her mid-twenties as this beautiful woman no one quite recognises, no one can quite believe it's the same person. She is a bit like the cat among the pigeons who returns and things start to happen... she's trying out her new role: I'm a beautiful woman now, if I press that button what will happen there? And yet the thing that I liked about Tamara was that at heart, inside, she still thinks of herself as a plain, awkward, angry girl, she still is that girl and she's experimenting. She thinks if she's beautiful everything will change and it doesn't, you know, it doesn't."

"Tamara Drewe is a girl that you would know from the office or from down the street," says Gemma Arterton. "She's an intriguing character, somebody you might want to be friends with at first, and then you'd get to know her and think, 'oh, I don't know about her'. But then if you just manage to continue a little bit further you'll fall in love with her. And men fall in love with her for some reason, she's just got this radiance about her, but actually that's surface. All the time she's playing at being so confident and so charming but really deep down she's an absolute wreck, she doesn't know who she is and she's completely confused but incredibly intelligent, and a heroine." She adds: "She's rather promiscuous and she's quite thoughtless in her actions, she doesn't really think how they're going to affect herself or anybody around her and that's a modern thing as well. We just go through life and create havoc and we end up in pickles and then have to resolve it. So she goes through this change and it all, sort of, centres around her nose, which is kind of a centre point for the whole film. The insecurities she has, I think, are very relevant to what happens to girls now, this whole need to fit in, the need to look beautiful, to be successful, and doing anything in order to get like that. And also wanting to be loved and all the mistakes that she goes through finding that. I found that I could identify with it and I know so many people like that in my life."

"Nicholas and Beth Hardiment have set up this rather lovely farmhouse which has become a kind of writers' retreat," says Roger Allam. "Nicholas, my character, knocks off one of his successful thrillers a year and they also have a group of writers and people who come and 'unblock' if they get writer's block." Allam adds: "He's one of those men who feel that he's got the right to roam, sexually, that that is absolutely his right as what he calls 'a creative mind'. I imagine he'd like to be taken more seriously as a writer. I think this is his nineteenth book and there's a sense that he is just churning them out, and that he'd like to move on. And I think that's probably all interlinked with a middle aged man wanting to reinvent himself through the eyes and the body of a much younger woman."

Tamsin Greig says of her character Beth Hardiment: "Beth runs the retreat and makes it a paradise where writers (including her husband) don't have to think

about feeding themselves or washing themselves. She's there to nurture them... She is an enabler, but she also wants to be an invisible servant, where things just happen, and she doesn't want to take credit for it. Her joy and her feelings of success come from the fact that she's created this place and no one knows how. She's sort of an illusionist." She adds, of her relationship with her husband: "It's a very tricky long term relationship; they've known each other for more than a couple of decades, so there's an incredible history. When two people grow at different rates and you think that there's an element of agreement and complicity but you're not sure which ones are being complicit and which ones are agreeing for the sake of the other."

Screenwriter Moira Buffini adds: "Beth thinks her great talent in life is to nurture creativity in others, and I think at heart her own self-esteem is quite low. She does seem quite saintly but she's stuck in this marriage which psychotherapists would describe as 'co-dependent'. Neither of them is happy in it and they're stuck in it, and they're both living out the death throes of their marriage."

The Hardiments have predictably different responses to Tamara's return to the village. After she came on to him once (after being dumped by her boyfriend as a gawky teenager), Nicholas sees Tamara's return as an opportunity to reinvigorate his life and his writing. Beth's reaction is that, "she wants to treat Tamara as the poor child that she remembers her to be," says Greig. "But actually she's become this new creature that's out of her control. You can control children to a degree, but this new creature has come back and now controls this world."

American actor Bill Camp had a very personal response to his character, academic and Thomas Hardy scholar **Glen McCreavy**: "I think of him, in many regards, as kind of like my father, if my father had chosen not to have a large family and go into the administrative education. My father was actually a Victorian verse and Hardy freak and taught it in a secondary school which I grew up at, a small boarding school in New England that he eventually ran. He taught Hardy and he taught a lot of English romantic poetry, so those books were lying around the house and I had some exposure to it. But all I had ever read was *The Mayor of Casterbridge* and I found it very hard to get through, you know, I was a teenager. So I think of Glen as somebody that my father at one point, right when he got married and was in graduate school and was writing his graduate thesis, and then he stopped because he needed to take a job on, and then suddenly had his first child, and then went into teaching and sort of left it aside. Glen is someone who stayed on that first path.

He adds: "Glen's a great lover of literature and has done a lot of writing of dry criticisms and translations of French verse. He spends a lot time in libraries, reading and writing and he's been teaching in London as a visiting professor. His

education is mostly in the States and he's now sort of in the midst of this Hardy biography which he's just stifled by, and has come here to this place because it's just so idyllic, it's so beautiful. It's exactly where I think he believes he needs to be, environmentally, in order to get through, and to get past Chapter six, where he seems stuck. Camp comments on that environment: "He watches and is fascinated by what he sees and I think that stokes his excitement about being here. I think he finds it all quite titillating - Andy and Tamara and everybody throwing themselves into these romantic machinations."

And, rarely for a male in *Tamara Drewe*, Tamara is not the chief object of his affections: "He sees what Nicholas has done to Beth, and she of course opens Glen up and frees him so that he can then write what he ultimately writes and have some success. He truly discovers something about himself when Beth leads him down the road as to who he is writing for and why is he doing what he's doing and for what purpose and for whom. She allows him to write, as he says, for her, as if he were speaking for her, which then gives him a voice.

Andy Cobb is the Hardiments' handyman and gardener, he keeps Stonefield in the idyllic condition its residents enjoy. Simple and earthy, he and Tamara enjoyed a fling as teenagers. But as Luke Evans puts it: "He's not into all this showbiz, celebrity, journalism, newspapers... I don't think he cares what's going on in the world. Tamara comes back having had this nose job, and written about it in the newspaper, and he can't really understand why she's done it. He quite liked the old Tamara." Nonetheless his attraction to the new Tamara grows on her return to Dorset, and he begins to envisage a future for them together, but does Tamara share his feelings?

Ben Sergeant is the songwriter and drummer of Swipe. At times a thoroughly obnoxious rock star, his yellow Porsche and metropolitan manners mean he sticks out like a sore thumb, after he moves into the village to be with Tamara. Dominic Cooper says of their relationship: "It starts at the Rock Festival when she's working for a newspaper and wants to interview Swipe, and my character as he writes the music. He's such a disgusting rancid show-off, he kind of charms her with his greasy drum technique and his song writing abilities. But I think it's pretty clear early on that he's not a wholesome man you would decide to spend the rest of your life with." But like most of the characters in the film, he's not quite as caricatured as he sounds, meaning it's hard for audiences not to feel any sympathy for him: "Even though he makes massive mistakes and says really stupid things you kind of feel empathy for him because he is so stupid he almost doesn't realise how ridiculous or how hurtful the things he's saying can be, or he has no idea the effect of what he's saying has on other people around him. He's so self obsessed but that sort of simplicity and lack of comprehension makes him mildly charming because you can't blame him." Cooper relished the chance to

live out a long held fantasy in playing Ben: “I’ve always wanted to be in a band, it’s just good fun. Lyrically, writing music is therapeutic; it’s exhilarating when you come up with something you are pleased with and actually the experience of performing at a rock festival. Yes, the crowd were obliged to enjoy what they were hearing but there were a lot of them there and they seemed to be getting involved with it and were excited by it. That feeling of playing drums on stage in a rock band, influencing a crowd, is a feeling like nothing else. You get that feeling acting on stage a little bit but there’s something about the music as well. Those dreams coming true, of being in a rock band, are something I will never achieve in real life so it’s great to get the opportunity to play in a film.”

Jody Long and Casey Shaw, played by newcomers Jessica Barden and Charlotte Christie, are two local schoolgirls, hanging around in bus stops, smoking spliffs, obsessing with Ben from Swipe, and therefore plotting the downfall of Tamara in any way they can. What started as quite minor roles seemed to grow and grow the longer production went on. Comments Alison Owen: “Posy always thought that they were the key to making it work on film and to give them a bigger voice. And they gradually grew, which is sort of the role that they have in the strip, in the graphic novel. Their role as a sort of Greek chorus, of being the ones that are commenting on what is happening, and also having their own threaded-through involvement grew in Moira’s take on the script. Moira wanted to involve them more and then Stephen wanted to involve them even more, so their parts were constantly boosted. And of course, that happened even more when we cast the glorious Jessica and Charlotte.”

Stephen Frears comments on his and screenwriter Moira Buffini’s fondness for the two girls: “Moira really loved these characters, it sort of poured out of her, all these jokes. And then we found these two wonderful girls. It’s odd: we went through a casting process, and chose them properly but I remember shooting scenes and thinking – I didn’t quite know they were going to have to do this! Afterwards you feel faintly irresponsible and think, ‘Well, I didn’t quite realise quite what I was going to be asking of them!’ You know, they would do long, sustained passages of tremendously delicate performance.

Jessica Barden, 17 playing 14, had to cast her mind back to recall the intensity of that age: “When you are 14 you *do* get obsessed with things and it *is* life or death. You can be in love with someone this week and not the next week so I had to think back to when I was fourteen.”

Charlotte Christie describes Casey as “just your typical bored teenager. We sit in our bus shelter, smoke spliffs and obsess over Tamara and her nose, and fantasise about Ben from Swipe. The fact that he’s in our village now and around is like a dream come true really. It’s the best thing ever to happen to us!”

THE LOOK AND FEEL OF *TAMARA DREWE*

“It became evident when we were doing the recce that there was a very strong sense of location to find in the book, and really that was the biggest challenge - finding Stonefield, the principal location for Nicholas and Beth,” says Production Designer Alan Macdonald. “The house we found, Limbury, at Salwayash in Dorset is perfect as groundwork to embellish. But I felt it needed softening on the exterior. We put roses growing up the wall, we put a lot of planting around the garden, and we totally replanted a vegetable garden to hide much more formal hedges and planting. We are filming the end of the summer which we should have been filming six weeks ago! So we’ve had to add plastic colour everywhere, which of course works in our favour because it doesn’t fade and won’t wilt during the shooting. We painted the outbuildings, we’ve done up sheds, moved cows in, put up fencing... It’s the kind of film where I feel the design is obviously very important, but at the same time I want it to have a totally naturalistic feel. The embellishment is totally harmonious with the natural foundation we found.”

Again, Posy Simmonds’ illustrations became a major reference point for the production design: “Graphic novels don’t fundamentally lend themselves to naturalism, there is a heightened reality I think. I realised that if I was going to be faithful to the graphic novel, on one hand I felt it should be founded in realism. But the other thing I noticed is that Posy often works with very defined colour palettes in her drawings. And that led me on to being very defined about colour palettes, particularly with the interiors. There’s a creaminess, ‘Dorset cream’ I call it, for the world of Stonefield. There’s a lack of blue in Stonefield for example. Posy seemed to always draw Stonefield in a kind of red/brown/yellow spectrum. When we go to Winnards, where Tamara Drewe’s mother lived, where Tamara grew up as a teenager and where she’s returned to, that her mother’s house is very strongly blue, which is how Posy drew it. But that house morphs throughout the film, because she gets Andy to do the house up. So we strip the blue away, and we go into a much more organic colour palette. Flashes of bright red arrive within the interiors when Tamara Drewe is having her affair with Nicholas Hardiment.”

And as always, the Production Designer’s job is to make sure the design serves story and character: “The interesting thing about the world of Stonefield is that ultimately it’s a construction of Beth Hardiment. There’s an extreme psychosis going on here. She’s on the edge, while keeping everything together ‘marvellously’, it’s an immaculate world that she’s invented of cooking, cleaning, accounting, managing, entertaining, hostessing... There’s a control that you’ll see when you go to the interiors. And I felt that Nicholas Hardiment’s shed had to be the one place where he was able to express his personality. And ultimately it’s

the embodiment of the mind of a fifteen-year-old boy, who's never grown up. He's a man who's never grown up, a mummy's boy."

The temporal duality of the film, with the echoes of Thomas Hardy filtering through this very modern story, also presented a challenge for Macdonald: "I said to Stephen that I saw the village fundamentally as the kind of village you would look for if you were doing a period film. Rather than stripping out all the 21st century elements, I wanted to embellish it. It's the modern rubbish that interested me in terms of design, like putting in a grotty old bus shelter and graffiti, and contemporary graphics – 30 mph signs, rubbish bins outside houses, everything that you would cringe at and want to take out of a period shoot, I wanted to put in and add to. My philosophy was – it's a period film, but put in all the modern rubbish."

The filmmakers ended up having to use two Stonefields – one for the interiors, and one for the exteriors: "The proportions of the interior spaces of these 17th/18th century farmhouses are very claustrophobic. We were very lucky that in our travels, we'd been to look at one house called Blackdown, which was built on a much grander scale. It had a sort of romantic quality that I felt the interior spaces at Limbury lacked. It has a beautiful staircase, it has a marvellous kitchen/dining room which enabled us to link rooms in a much more economical way in terms of shooting. Those journeys are much easier to narratively follow."

Costume Designer Consolata Boyle faced her own challenges on *Tamara Drewe*: "I think contemporary movies are by far the most difficult to costume. Fortunately all of the creative people involved have an overall vision to which we adhere and that places certain limitations and certain disciplines on you, which is useful because otherwise you'd have visual chaos because anyone could then wear what they like. There has to be coherence between every character, a colour scheme, an arc of how the character develops, the moods and emotions change, so that every piece of the costume is telling a part of the story and has a reason to be there. It should all work together - costume, the production design, the lighting - within the director's overall vision. And if you keep the overall in your head at all times, things slot into place and they are not indiscriminate."

In the case of Tamara Drewe herself, this meant for Consolata: "Well I think she's very self conscious, she knows exactly what she's doing, she knows how seductive she is, she's very aware, so I have reflected that. Again it's in Posy's drawings, it's so beautifully portrayed: there's a lot of skin exposed when she's definitely going for something or for somebody, or wants something or is manipulating someone. You can see how she dresses for that - slightly more figure hugging, more of her body exposed and when she relaxes into herself there's less of that. We did it subtly when we could, but sometimes it's quite

obvious what she is doing and that is the way and the fun and complexity of the woman. You can see her ambiguity and her lack of self-awareness comes in that way; she immediately becomes this manipulative poser, while underneath there is someone deeper and more profound, gentler and thoughtful. So there are two people working at the same time. There's the public face and the private reality."

And while writers are not renowned for their sartorial elegance, that in itself provided another challenge for Consolata and her team: "Dressing somebody who doesn't care how they dress is just as difficult as dressing someone who is obsessed with clothes."

Composer Alexandre Desplat's question initially was a more fundamental one: "Some films call for a score because there are moments of time passing, or cavalry battles, or huge emotional scenes for a love story, or these very strong melancholic moments of a character. And in *Tamara Drewe*, there's an energy driven by both the dramaturgy, the choral structure of the characters, and by the humour – the dark humour of the film. And when I first saw it, I sensed – mmm, do we really need to write a score for this film?"

For Desplat, his job in scoring the film was more to lead the narrative and underwrite the pauses between the action, enabling Frears and Editor Mick Audsley to skip from the darker to the lighter moments of the film, rather than to highlight the action. "It's a movie which is very much dialogue driven – you can ruin the balance. And if the music is too comic or too comedic, too dark or too suspenseful, suddenly you make the movie balance to the wrong side."

"I let the audience appreciate the moments of emotion. I think that's what Stephen likes, that I can make space. Leave space for the acting moments and the strong emotional moments to be by themselves, without pushing with the music. It's just there, giving weight, and also a way of balancing - keeping the audience aware that we're still in a mode of comedy. It's not a drama; there's a moment of drama, yes – but we're not off-balancing the film into drama suddenly just because the scene has changed."

THE HARDY ASPECT

One of the central enigmas of *Tamara Drewe* is that while it is loosely inspired by Thomas Hardy's *Far From The Madding Crowd* and is laced with classical allusions, this tale of a modern media girl trying to better herself is the most modern of tales. Screenwriter Moira Buffini relished the challenge of trying to capture and reinterpret the Hardy mythology: "I loved all of that. I did Hardy at college, I re-read *Far from the Madding Crowd* after I read Posy's book and I loved all of her allusions to it, I thought 'there's more, there's even more fun to be had.' So there's the scene when Ben Sergeant, the drummer, who is basically Sergeant Troy out of Hardy's book, seduces Tamara. And instead of doing as Sergeant Troy does with his sword play in that amazing scene in the film with Terence Stamp, I thought that would be really good fun if Ben Sergeant seduced her with his drum sticks. So you've got pretty much the same scene playing out where he's just so clever with his drum sticks that she sort of kind of slightly blown away by him."

Buffini adds: "In a general sense, Hardy makes that plot very serious and quite dark and just allows a happy ending. There's a wonderful comedy to be had if you take the same plot and just allow it slightly more comedy. Instead of all Hardy's farmers, the rural characters in the Hardy book which have dated and haven't stood the test of time, we've got Jodie and Casey, the two little girls from the village who are like the Greek chorus of it all, and they too are great catalysts for action in the book."

Stephen Frears feels that the contrast between past and present are at the heart of the film's comedy: "Tamara and Gemma are both very, very modern, in these rather ridiculous rural surroundings that feel a bit like they're from another period, so it's that combination of the location and the modern attitudes." But at the same time he was determined not to be constrained by the allusions to Hardy: "If you make a film in Dorset, it's just there, you can't escape him, and I suppose somewhere down the line the whole thing is a sort of echo of Hardy or a pastiche of Hardy. But it's not relevant to us making the film, I'm not making a gloomy novel."

For Arterton herself, after coming off a number of period and/or fantasy films, a huge part of the appeal of *Tamara Drewe* was precisely to do something so modern: "Having done the Hardys before (she starred as Tess in a BBC adaptation of *Tess of the D'Urbervilles*) and reading the book over and over again whilst filming this, it's so different actually, it's SO modern. With Hardy everything tends to be quite exclamatory and they really say what they feel. There's this part in *Far From The Madding Crowd* where she says, 'I'm your wife! You will love me! You will!' And it's really dramatic and Tamara would never do

that! She's much more modern than that and she keeps it inside and that's really satisfying to play especially on camera. I think Hardy can be a little too much on film because they do exclaim everything."

Roger Allam also felt that Hardy-esque notions needed to be in the background in order to focus on the action at hand: "You're trying to find the tone and the style all the time but you can't really think about that. You can't really think as a character, 'Oh, I'm in a classic reworking, I'm a modern reworking of a classic story'. Although somewhere at the back of your mind there might be a consciousness of that but certainly not at the forefront."

For Dominic Cooper, the timelessness of the plot and characters are what gives the film such universal appeal: "The themes and the things that happen and the problems, the human problems, are all things that you could relate to in any time really. But, I suppose, it's modern in how it's set and the music that surrounds it and the ideas about it, which are very much today."

For Luke Evans, it was more a case of not letting himself be intimidated by the source material: "I'm aware of the influence of Hardy's *Far From the Madding Crowd*. I've seen the film, and I've seen Alan Bates. I try not to get too overwhelmed by his performance, and to think 'Oh God, I've got to try to be like Alan Bates!' But it's a great story, and you can see how it's mirrored in this film."

And the last word on Hardy comes from Tamsin Greig: "I think all stories are echoes of another tale and I try not to think about that. I just try and focus on what's happening now, but with a sense of, 'You know what? We've seen this all before, this is a tale well told many, many times before. Because we're human beings and we're a bit rubbish.'"

WHAT IS 'A STEPHEN FREARS FILM'?

Stephen Frears' defining characteristic as a filmmaker is his ability to leapfrog from genre to genre to avoid categorisation. Once Stephen had decided to take on the film, his longtime producer Tracey Seaward began to assemble some of his regular collaborators and *Tamara Drewe* features a number of them - Mick Audsley, Alan Macdonald, Alexandre Desplat, Consolata Boyle and - from the cast - Roger Allam.

"The interesting thing about Stephen," says Production Designer Alan Macdonald, "is that it's very difficult ultimately to find out what a Stephen Frears film is. It's not like an Almodóvar film where there are scenes you see that immediately make you think 'Ah, it's an Almodóvar film'. The catalyst for

Stephen is the script always, and stylistically the three films I've done with him – *The Queen*, *Chéri* and *Tamara Drewe* – couldn't be more different from one another. I think that is exciting and challenging for both of us. I understand Stephen probably a lot better now than when I started on *The Queen*, but that doesn't necessarily make it any easier, because as I say, each film is fundamentally different, and he is psychologically looking for a different approach every time. An approach that's pertinent to the location and the subject matter each time."

Mick Audsley speculates on what it was about *Tamara Drewe* that he thought appealed to Frears' sensibilities: "I thought it was what I would call very Stephen-like material – the wry wit, and, you know, it's dark in places. The interesting thing we've discovered in cutting the film is that initially it seemed to be much lighter at the front and then there was a sort of point where it suddenly became darker, and we were always concerned that the two belonged to each other. But it's unique to this film that it has a tragedy at the end, but you were still able to laugh in a wry way throughout that, and I think that's Stephen's achievement with this film." And on his continued relationship with Frears, Audsley adds: "All the issues that you need as an editor - which are to do with being entrusted with the director's material and being able to feel free to manipulate it and offer things up - is something you can easily do for a friend. And it takes a lot of energy to strike new relationships and new collaborations, and win that trust, and we have twenty-five years and nearly twenty films or to fall back on."

Producer Alison Owen agrees with what attracted Frears to the material: "His sense of humour I think. I've known Stephen for quite a while but never worked with him; Christine Langan at the BBC has had a long history of working with Stephen. She felt sure that he would have a connection with the material that was backed up by my experience of Stephen. Stephen's own sense of humour is very wry, and ironic, and dry, and that's Posy's sense of humour but done in a much gentler way. So, I mean Posy's sense of humour is not sardonic – it's wry but it's not sardonic – and Stephen immediately just connected to the material and got that, I think largely because it's his own sense of gently poking fun at people but in a kind way – that he understands. There's a humanity that underlies all the fun-poking."

On the receiving end of the fun-poking in this film are writers. *Tamara Drewe's* screenwriter elaborates: "Glen, the Hardy academic, has got this great line about writers that they are the most self-regarding sacks of shit around, and there is something about writers that can be a little bit too self-regarding; all that stuff about 'my craft', and feeling they are somehow different from the rest of population because they're observers on life and they're creative in that way and

therefore they get special treatment. I mean it's not true and most writers are very humble about their work which is a job like any other really. You get up in the morning, you make your tea and you write. But I think there's something that's so easy about taking the mickey out of about any self-regarding writer, you know."

John Bett, who plays the poet Diggory in the film, also touches on this theme discussing how he came up with his character: "I did know as a young man a Scottish poet. I went to interview him when I was sixteen in his house in Scotland, and he did say at one point, 'Some of the greatest poets in the world, and I myself am no exception...' The ego was not lurking in the background!"

Frears is renowned as is an actors' director, with a strong track record of unearthing new stars, eliciting great performances from his cast, and creating an environment on set wherein his actors enjoy their work. Gemma Arterton discusses her relationship with Stephen and what he brings to *Tamara Drewe*: "Stephen's always changing his style, he's always doing things you don't expect him to do. On this one, he approached me before he'd decided to do it, he was sort of assembling the cast first and that was the point he wanted to make sure the cast was right because then the film takes care of itself in a way. So he got his great cast together and I think he's having lots of fun. It's funny because we'll do something on set and he'll say, 'Oh God I used to be a serious director.' And we're all sitting there going, 'what are you talking about?', you know, 'you're brilliant!' But because it is a comedy and it's very different to what he's done before, that's why he's the perfect guy for it because he's making it into something that's not just another British comedy. He's making it really unique and bringing some real eccentricity to it. He's brilliant because he's tapping into the deeper side of it, he's making the characters so real within that comedy that you are moved by it."

Bronagh Gallagher says of her director: "I've worked with Stephen before when I was quite young, and he's a master at telling a story. I think that's what all great directors do. He comes incredibly prepared, and the last result is, 'Are we telling the story?'"

Dominic Cooper: "Stephen gives you a tremendous amount of confidence. Playing my character, in a comedy, you need to feel very confident about what you are doing and very relaxed and able to take risks with it, because you are doing something quite heightened. So you have to be prepared for it to be very wrong and to make a fool of yourself and if the set and the company feels comfortable amongst each other than you have much more range to be able to experiment, and Stephen really allows that to happen."

Generosity is also a word that crops up frequently when the cast discuss their director. Says Roger Allam: "He doesn't tend to interfere obsessively with the detail of the acting, but he'll often catch you in the lunch break, come and say something, you know, in general terms about the character. I remember on *The Queen*, I had a really lovely sequence and, being far less experienced than him in the world of film, he just said, 'Oh, don't pause there.' And I said, 'Oh really, why not?' And he said, 'Well, it's so lovely what you're doing and if you pause there you'll give me the opportunity to get in with the scissors in the edit'. So it was very generous of him to put it in that way, and it was probably the right note as well, but also to let my acting survive, to not cut it."

And finally Tamsin Greig: "I think Stephen casts well and he's interested in people so you trust that what you bring is what he wants and you'll soon know if it's not what he wants. He's like a sculptor, you know, he waits till things emerge."

So what appealed to Frears about *Tamara Drewe*? "The script made me laugh, it makes me laugh, it's very, very funny, and very sexy and a very contemporary, modern film. And doing an adaptation of a comic strip is terribly liberating. You can sort of do anything; it frees you up in the most wonderful way. Comic strips are normally *Superman*, or about superheroes, but this is a comic strip which is also intelligent and about things you recognise, I've never made a film like this; I had to completely rethink how I do things."

Mid-edit, he adds: "I haven't worked it all out yet. It takes me a very long time before I can ever answer the question, 'Well what kind of film is it?' But I'm very pleased at how funny it is. And I can see it deals with sort of dreadful things! And I can only apologise! And I'll bet I'm the only man in the world who can do a cattle stampede in Dorset!"

And finally on what for him was unique about *Tamara Drewe*: "Well, first of all the English don't make films about the middle classes. I walk around now saying, 'Oh, it's a pastoral comedy.' Well, you know – *A Midsummer Night's Dream* is a pastoral comedy, but there aren't a lot of them around. And when they are, they're mainly period. I suppose you'd call *Tom Jones* a pastoral comedy but it's because it's so drowsed in history. They just don't exist – films set in the English countryside like this. So you could see immediately it was unlike anything else. It's more in a French tradition. You know, Chabrol made films about the middle classes and. So now I walk around saying 'Dorset is the new Provence!'"

ABOUT THE CAST

GEMMA ARTERTON (Tamara Drewe)

Gemma Arterton has quickly become one of Britain's most promising stars. Within months of graduation from RADA in 2007 she was making her mark on stage and television, starring as Rosaline in *Love Labour's Lost* at the Globe theatre and opposite Maggie Smith and David Walliams in Stephen Poliakoff's BBC drama *Capturing Mary*. Gemma also starred in the BBC's acclaimed adaptation of Thomas Hardy's classic novel *Tess of the D'Urbervilles* giving a heart rending portrayal of the heroic Tess.

Gemma made her feature film debut in the remake of the classic *St Trinian's*, became an iconic Bond Girl in Marc Forster's *Quantum of Solace*, and starred in Guy Ritchie's *RocknRolla* and Jonathan Gershfield's *Three and Out*.

2010 has seen Gemma taking a number of lead roles including kidnap thriller *The Disappearance of Alice Creed* plus big budget epics *Prince of Persia: The Sands of Time* alongside Jake Gyllenhaal and *Clash of the Titans* opposite Sam Worthington. She has recently finished a run on the London stage alongside Rupert Friend and Tamsin Greig in *The Little Dog Laughed* at The Garrick Theatre.

ROGER ALLAM (Nicholas Hardiment)

A distinguished and Olivier Award-winning theatre actor, Roger's CV also boasts a variety of high-profile film and television roles.

Since joining the RSC in 1981, Roger's roles with the company have included "Javert" in the first production of *Les Miserables* in 1984, "Macbeth" in Tim Albery's 1996 production of the tragedy and "Benedick" in *Much Ado About Nothing*. Other recent theatre roles have included "Albin" in *La Cage Aux Folles* (Playhouse Theatre, West End); "Bernard" in *Boeing Boeing* (Comedy Theatre West End), Willy Brandt in *Democracy* (National and West End) and "Ray" in *Blackbird* (Albery Theatre, West End). Nominated three times for the Laurence Olivier Award for Best Actor, Roger took the award in 2002 for his performance as "Terri Dennis" in Peter Nichol's production of *Privates on Parade* at the Donmar Warehouse.

Roger's most recent film appearance was as "Royalton" in the Wachowski Brothers' *Speedracer*. Other film credits include: the Queen's private secretary "Robin Janvrin" in Stephen Frears' *The Queen*; "Sir John Hamilton" in Ken Loach's *The Wind that Shakes the Barley*; and "Adrian" in Michael Winterbottom's *A Cock and Bull Story*.

Roger's TV credits include *Ashes to Ashes*, *Margaret*, *Spooks* and *The Curse of Steptoe*. In 2007, Roger appeared for the first time as "Peter Mannion MP" in acclaimed BBC comedy *The Thick of It*, going on to reprise his role in the subsequent series.

BILL CAMP (Glen McCreavy)

American-born stage and screen actor Bill Camp is best known for his extensive theatre work both on and off Broadway. The recipient of several awards and honours, including Obie, Eliot Norton and Boston Critics Association awards, he has performed in *Homebody/Kabul*, *The Misanthrope*, *Olly's Prison*, *Coram Boy*, *Heartbreak House*, *The Seagull*, *St. Joan* and *Jackie: An American Life* to name a few. He will next be seen on stage in Tony Kushner's new play *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*.

On the big screen he has appeared in Michael Mann's *Public Enemies*, *Deception*, *Rounders*, *In and Out*, *Reversal of Fortune*, *Love and Roadkill*, *The Guitar*, *Coach*, *The Dying Gaul*, and *Reversal of Fortune*.

For television Bill has played recurring roles on Showtime's *Brotherhood* (Hawkish), guest roles on *Law & Order: Criminal Intent*, *Joan of Arcadia* and *New York Undercover*.

DOMINIC COOPER (Ben Sergeant)

Dominic Cooper is one of the most exciting talents in the industry. Upon completion of his professional training at the London Academy of Music and Dramatic Art (LAMDA), Dominic landed a role in *Mother Clap's Molly House* at the National Theatre under resident director Nicholas Hytner. He then starred in the Royal Shakespeare Company's *A Midsummer Night's Dream*, followed by *His Dark Materials* and *The History Boys*, for which Dominic garnered wide critical acclaim. The latter production received three Olivier Awards and six Tony Awards. *The History Boys* was also adapted into an acclaimed feature film with the original cast intact. Dominic recently starred on stage as Hippolytus in the production of Jean Racine's *Phèdre*, alongside Dame Helen Mirren.

On the big screen Dominic was most recently seen in Lone Scherfig's Academy Award and BAFTA-nominated *An Education*, and he will next be seen in Lee Tamahori's taut action drama *The Devil's Double*. In the film, about the life of Latif Yahia, Dominic is cast in the challenging dual roles of Latif Yahia and Uday Hussein.

Dominic's other movie credits include the worldwide box-office sensation *Mamma Mia!*; Saul Dibb's period drama *The Duchess* opposite Keira Knightley; prison escape thriller *The Escapist*; *Brief Interviews with Hideous Men*, adapted by John Krasinski from the best-selling short stories of David Foster Wallace; the Tom Hanks-produced *Starter for Ten*; *Boudica*; *I'll Be There*; and the Hughes Brothers' *From Hell*.

Dominic has also produced a number of acclaimed performances for television, including the BBC2 drama *Freefall*; John Alexander's BBC adaptation of *Sense & Sensibility* as Willoughby; and *God on Trial*. Dominic has also starred in *Down to Earth*, *Sparkling Cyanide*, *The Gentleman Thief*, *Davison's Eyes*, and Steven Spielberg's acclaimed *Band of Brothers*.

LUKE EVANS (Andy Cobb)

A well-established star on London's West End circuit, Welsh actor Luke Evans has starred in number of West End plays and musicals including *La Cava*, *Boy George's Taboo*, *Avenue Q*, *Dickens Unplugged*, *A Girl Called Dusty*, *Small Change*, *Piaf* and leading roles in *Miss Saigon* and *Rent*.

A versatile actor, Luke made his feature film debut in the Ian Dury biopic *sex&drugs&rock&roll* and appeared alongside Gemma Arterton for a second time in the epic *Clash of the Titans* playing Apollo. This was followed by Ridley Scott's *Robin Hood* and the upcoming thriller *Blitz* alongside Jason Statham and Paddy Considine. Luke is currently filming the highly anticipated action film *Immortals* for director Tarsem Singh in a lead role opposite Henry Cavill and Kellan Lutz.

TAMSIN GREIG (Beth Hardiment)

Tamsin Greig is an Olivier Award winning British actress, well known on British stage and television. She was recently seen on stage in the lead role as the Hollywood agent in *The Little Dog Laughed*, alongside Gemma Arterton and Rupert Friend, and previously in *Gethsemane* at the National Theatre, *God of Carnage* and *Much Ado About Nothing*, for which she won the Olivier Award and The Critics Choice Best Shakespearean Performance Award in 2007. Her voice is recognisable to listeners of Radio 4's long running soap *The Archers*, having played troubled Debbie Aldridge since 1991.

Her television credits range from cult comedy hits *Black Books* (as Frank Katzenjammer), *Love Soup* (as Alice Chenery) and *Green Wing* (as Dr. Caroline Todd) for which she was BAFTA nominated for Best Actress, and popular dramas including the 2009 BBC series of Jane Austen's *Emma* and *The Diary of Anne Frank*. *Tamara Drewe* marks Tamsin's first major role in a feature film.

CHARLOTTE CHRISTIE (Casey Shaw)

Eighteen year old Charlotte Christie makes her feature debut in *Tamara Drewe*. She is currently finishing her A Level exams.

JESSICA BARDEN (Jody Long)

Seventeen year old Jessica Barden is currently treading the boards in the West End with Ian Rickson's highly acclaimed play *Jerusalem* and will next be seen on the big screen in Joe Wright's feature *Hanna*. Prior to *Tamara Drewe*, Jessica appeared in feature film *Mrs Radcliffe's Revolution* starring comedienne Catherine Tate and was a regular on ITV's *Coronation Street* from 2007-2008 as Kayleigh Morton. Other television credits include *The Chase* (BBC), *No Angels* (Channel 4) and *My Parents Are Aliens* (Nickelodeon).

JOHN BETT (Diggory)

A well-known figure in Scottish theatre as an actor, writer and director, John has also appeared in numerous films including *The Golden Compass*, *Shallow Grave*, *Gregory's Girl* and *Tess*.

Television work includes *Rebus*, *The Creatives*, *Murder Rooms*, *Vanity Fair* and *Truth Or Dare*. He has also appeared in over a hundred radio programmes and written a variety of theatre and radio plays, poetry, short stories and daily serials.

John's extensive theatre work includes productions at Shakespeare's Globe and the Royal National Theatre with recent parts including "The Governor" in a touring production of *The Government Inspector* and "Franklin" in the self-directed *According to Ben* at The Oran Mor Theatre, Glasgow. John's other directing credits include *Macbeth on Inchcolme* (Edinburgh Festival) and *Oh What a Lovely War* (Glasgow Citizens), and his production of *The Lasses O* won the 2009 Critics Awards for Theatre in Scotland for 'Best Use of Music'.

JOSIE TAYLOR (Zoe)

Whilst finishing her training at the Webber Douglas Academy of Dramatic Art, Josie was cast as the lead in Alan Rickman's production of *My Name is Rachel Corrie*, playing at the Galway Arts Festival and the Edinburgh Fringe, the world's largest arts festival. Josie has gone onto a number of London theatre productions such as *Product: World Remix*, *The Vegemite Tales*, *Three More Sleepless Nights/Four Play* and *1936*. For television she has appeared in the popular series *Midsomer Murders*.

BRONAGH GALLAGHER (Eustacia)

Tamara Drewe marks Bronagh Gallagher's second collaboration with Stephen Frears, her first being *Miley Riley* starring Julia Roberts in 1996. She has also worked with film luminaries Quentin Tarantino in *Pulp Fiction* and George Lucas in *Star Wars: The Phantom Menace*. Bronagh first came to attention on the big screen for her unforgettable performance as Berni in Alan Parker's *The Commitments*, and since then her film credits include *Tristan and Isolde*, *Middletown*, *Faintheart*, *Last Chance Harvey*, *The Big I Am*, *Malice in Wonderland* and Guy Ritchie's *Sherlock Holmes*. On the small screen, her first role was in Michael Winterbottom's dramas *Flash McVeigh* and *Island of Strangers* and more recently her television work includes *Holy Cross* (for which she won Best Actress at the Biarritz International Festival, 2004) *Poirot*, *The Peter Serafinowicz Show* and the Bafta award winning series *The Street*. On stage Bronagh has worked at the Abbey Theatre in Dublin, The Royal Court in London and extensively with Simon McBurney for Theatre de Complicite. Bronagh has most recently appeared at the National Theatre, in the revival of the critically acclaimed *Warhorse* directed by Marianne Elliot.

PIPPA HAYWOOD (Tess)

Pippa Haywood is an English actress with an extensive television and theatre career. She's well known for her comedy roles on television, playing the much-put-upon Helen Brittas in the BBC2 series *The Brittas Empire*, BBC2's *Fear, Stress & Anger*, and Channel 4's *Green Wing*, for which she took the Best Comedy Female Performance award at the 2005 Rose d'Or Television Festival in Switzerland. Her most noticeable television credits include ITV drama serial *The One Game*, *The Bill*, *The Wrong Door*, *Dalziel & Pascoe* and *Office Gossip*. Her recent theatre credits include *Landscape with Weapon* at the National, *House and Garden*, *Private Lives*, *A Midsummer Night's Dream* and *The Winter's Tale*.

ABOUT THE CREW

STEPHEN FREARS (Director)

Stephen Frears is one of the UK's most critically-acclaimed directors who has worked with some of the world's best talent both in front of and behind the cameras.

Most recently he worked with Michele Pfeiffer in *Chéri*, based on the French novel by Colette, and Helen Mirren for his award winning film *The Queen*, for which Helen received the Academy's Best Actress Award and Stephen was nominated for numerous directing awards around the world, including an Academy Award, BAFTA and Golden Globe. The film also became a box office hit after its launch at the Venice International Film Festival.

Frears began his career at London's Royal Court Theatre, where he worked with director Lindsay Anderson, and moved into the film industry in 1966 as an assistant director to Karel Reisz. In 1971 he made his directorial debut with *Gumshoe*, a wry homage to film noir starring Albert Finney. After several acclaimed television productions and the cult feature film *The Hit*, which starred John Hurt and Tim Roth, his breakthrough came in 1985 with *My Beautiful Laundrette* which launched the careers of Daniel Day-Lewis and writer Hanif Kureishi (who was nominated for the Academy Award for Best Original Screenplay). Stephen and Hanif Kureishi reteamed on *Sammy and Rosie Get Laid* in 1987, which like *My Beautiful Laundrette* looked at many of the issues that characterised Britain in the 1980s.

Stephen went on to direct *Prick Up Your Ears*, about English playwright Joe Orton, starring Gary Oldman and Alfred Molina, and then *Dangerous Liaisons* written by Christopher Hampton and starring Michelle Pfeiffer, John Malkovich and Glenn Close. An adaptation of Choderlos de Laclos' caustic *Les Liaisons Dangereuses*, the film triumphed at the Academy Awards in 1989 winning Best Adapted Screenplay Academy Award, Best Costumes and Best Art Direction, as well as nominations for Best Actress for Close, Best Supporting Actress for Pfeiffer, Best Picture and Best Music.

Stephen was again nominated for an Academy Award for Best Director the following year for *The Grifters* (1990) which starred John Cusack, Anjelica Huston and Annette Bening. He then made *Hero*, starring Dustin Hoffman and Geena Davis, *Mary Reilly* starring Julia Roberts and John Malkovich, and two low-budget adaptations of novels by Roddy Doyle, *The Snapper* and *The Van*. Then came *The Hi-Lo Country*, starring Woody Harrelson, Billy Crudup, Penélope Cruz and Patricia Arquette, and the acclaimed *High Fidelity*, based on Nick Hornby's popular novel and starring John Cusack, Jack Black and Iben Hjejle.

He returned to the small screen in 2000 with *Fail Safe* starring George Clooney and Harvey Keitel, and directed *Liam* in the same year. In 2002, his drama-thriller *Dirty Pretty Things* was an arthouse and festival hit and launched the career of Chiwetel Ejiofor as well as earning an Academy Award nomination for

Best Original Screenplay. The political drama *The Deal* which Frears made for Channel 4 in 2003 paved the way for *The Queen*, and he followed that in 2005 with the historical drama *Mrs Henderson Presents* which starred Judi Dench and Bob Hoskins.

TRACEY SEAWARD (Producer)

Tracey Seaward has collaborated frequently with Stephen Frears, producing a number of highly acclaimed and Oscar nominated films, including *Dirty Pretty Things*, *Mrs Henderson Presents*, *The Queen* and most recently *Chéri*. Her other credits include David Cronenberg's *Eastern Promises*, Fernando Meirelles's *The Constant Gardener*, Danny Boyle's *Millions*, Neil Jordan's *The Good Thief* and Pat Murphy's *Nora*.

ALISON OWEN (Producer)

Academy Award nominated in 1998 for *Elizabeth* (Working Title Films) Alison went on to win the BAFTA for Best Film and has established a reputation as one of the UK's most exciting producer talents.

Under her Ruby Films banner Alison is currently shooting *Jane Eyre* for Focus Features and the BBC starring Mia Wasikowska, Michael Fassbender, Jamie Bell and Judi Dench and her latest two films have made the Official Selection for Cannes 2010: *Chatroom*, directed by Hideo Nakata for Film4, UKFC and WestEnd, starring Aaron Johnson for *Un Certain Regard* and *Tamara Drewe*, directed by Stephen Frears for BBC, Sony Pictures and WestEnd for Out of Competition.

Also through Ruby, Alison produced *Sylvia* in 2003 for Focus/Capitol Films starring Gwyneth Paltrow and Daniel Craig, followed by *Proof* for Miramax Films, starring Gwyneth Paltrow, Anthony Hopkins and Jake Gyllenhaal. In 2008 *The Other Boleyn Girl* released by Sony Pictures in the US and Universal in the UK, starring Scarlett Johansson, Natalie Portman and Eric Bana, took over \$90m worldwide. *Brick Lane* produced for Film4, UKFC and Ingenious was released to critical acclaim in the UK in 2007 and the US in June 2008.

Alison also acted as an Executive Producer on *Shaun of the Dead*, a film that earned critical acclaim and became a major success at the box office and *The Men Who Stare at Goats* that starred George Clooney, Kevin Spacey and Ewan McGregor. In 2008 she began Ruby Television through which she Executive Produced the award winning *Small Island* for BBC1 and HBO's *Temple Grandin*, with Claire Danes taking the title role alongside David Strathairn, Julia Ormond and Catherine O'Hara.

Prior producer credits include: *Hear My Song*; *Roseanna's Grave*; *The Young Americans* starring Harvey Keitel and Viggo Mortensen and *Moonlight and Valentino* starring Whoopi Goldberg.

PAUL TRIJBITS (Producer)

After a six year tenure as Head of the New Cinema Fund at the UK Film Council and having previously established a close working relationship with Alison on *Roseanna's Grave* and *The Young Americans*, Paul Trijbits joined Ruby Films in 2007 as partner and executive producer managing Ruby's extensive slate of film and television projects.

Paul has executive produced a number of critically and financially successful British feature films, such as Paul Greengrass's *Bloody Sunday*, Peter Mullan's *The Magdalene Sisters*, Ken Loach's *The Wind That Shakes The Barley*, Kevin Macdonald's *Touching The Void* and Andrea Arnold's *Red Road*. Previous producer credits include: Richard Stanley's *Hardware* and Danny Cannon's *The Young Americans*. The films have won major awards at leading festivals in the last five years, including the Golden Palm at Cannes, the Golden Bear at Berlin, the Golden Lion at Venice, BAFTA Best British Film, Toronto Discovery and the Sundance Audience Award.

Paul executive produced Andrea Arnold's *Fish Tank*, which won the Prix de Jury at Cannes last year, Oliver Hirschbiegel's *Five Minutes of Heaven* (winner Best Director and Best Screenplay Sundance 2009), and Andrea Levy's *Small Island*. Recent productions completed at Ruby are *Tamara Drewe*, (Official Selection Cannes 2010, Out of Competition) directed by Stephen Frears, *Chatroom* (Official Selection Cannes 2010, Un Certain Regard) directed by Hideo Nakata (*Ringu*). Currently in production is *Jane Eyre*, directed by Cary Fukunaga (*Sin Nombre*).

POSY SIMMONDS (Novelist)

Posy Simmonds is best known for her weekly cartoon strip which ran in The Guardian from 1977 to 1987. The collected cartoons were published as *Mrs Weber's Diary*, *True Love*, *Pick of Posy*, *Pure Posy* and *Mustn't Grumble*. She was Cartoonist of the Year in 1980 and 1981 and in 1998 was overall winner of the National Art Library Illustrations Award. *Gemma Boverly* was published by Cape in 1999 to great critical acclaim.

MOIRA BUFFINI (Screenwriter)

Moira's screenplays include *Jane Eyre* directed by Cary Fukunaga, which is currently in production, and she is also working on a screen adaptation of her play *A Vampire Story* for Number 9 Films. Her latest play *Welcome to Thebes* opens at the National Theatre in June 2010 directed by Sir Richard Eyre. A revival of her award-winning play *Gabriel* opens at the Atlantic Theatre, New York in May 2010. Winner of the LWT, Whiting and Susan Smith Blackburn Prize, Moira's other plays include *Dinner*, nominated for an Olivier Award, *Dying For It*, *Loveplay* and *Silence*. She is currently writer in residence at the National Theatre Studio.

BEN DAVIS, BSC (Director of Photography)

Ben Davis's work as a Cinematographer could be seen most recently in Matthew Vaughan's smash hit superhero movie *Kick-Ass*. He also shot Vaughan's previous two films as a director – *Stardust* and *Layer Cake*. Other recent credits include John Madden's forthcoming *The Debt*, Gerald McMorrow's futuristic *Franklyn*, *Incendiary*, *Hannibal Rising*, *Virgin Territory*, *Imagine Me and You*, *Miranda*, *Sleeping With the Fishes*, *Macbeth* for director Justin Chadwick, *Worlds From My Father* and *The Certain Something*.

He has shot over 120 commercials.

MICK AUDSLEY (Film Editor)

British born Mick Audsley has been cutting films for 30 years. His first full-length feature as film editor was Bill Douglas' *My Way Home* and his early career included Christopher Petit's *An Unsuitable Job For A Woman*, Stephen Frears' TV films *Walter* and its sequel *Walter and June*, The Terence Davies Trilogy, Mike Newell's *Dance With A Stranger* and *Sour Sweet*, *Comrades*, and for Stephen Frears, *The Hit*, *My Beautiful Laundrette*, *Prick Up Your Ears* and *Sammy and Rosie Get Laid*. In 1988, he worked with Frears on *Dangerous Liaisons*, receiving a BAFTA nomination, and he later won a BAFTA for another Frears project, the TV film of Roddy Doyle's *The Snapper*. His collaboration with Frears has continued through *The Grifters*, *Hero*, *The Van*, *High Fidelity* and *Dirty Pretty Things*, on which he acted as Second Unit Director. Amongst his other credits are *Lady Chatterley*, *Interview With a Vampire*, *The Serpent's Kiss*, three films for John Madden - *Captain Corelli's Mandolin*, *Proof* and *Killshot*, Mike Newell's *Mona Lisa Smile*, *Harry Potter and the Goblet of Fire* and *Love In The Time Of Cholera*, and Terry Gilliam's *Twelve Monkeys*. More recently his work includes Mike Newell's medieval adventure *Prince of Persia: The Sands of Time*.

ALAN MACDONALD (Production Designer)

Alan Macdonald is a regular collaborator with Stephen Frears, having previously designed *The Queen* and *Chéri* for him. His other most frequent collaborator is the director John Maybury, for whom he designed *The Edge of Love*, *The Jacket*, *Love is the Devil* and *Remembrance of Things Past*, as well as three short films in the late 1980s and early 1990s – *Man to Man*, *Tunnel of Love* and *Absurd*. Other feature film credits include Julian Jarrold's *Kinky Boots*, *The 51st State* starring Samuel L. Jackson, Pat Murphy's *Nora* and *Rogue Trader* starring Ewan McGregor.

Alan has also worked in advertising for directors including Darius Khondji and Bailie Walsh, for clients such as Coca Cola, Bouyges Telecom, Mercedes Benz, Volkswagen Golf, Levi's, Lawson's Whisky and Microsoft.

He has designed promos for Boy George, Neneh Cherry, Sinéad O'Connor, The Cranberries, Massive Attack and Simple Minds.

In 2002 he was the Designer on Kylie Minogue's *Fever* tour.

ALEXANDRE DESPLAT (Composer)

After composing the music for over 50 European films and being nominated for two César Awards, Alexandre Desplat burst onto the Hollywood scene in 2003 with his evocative score to *Girl With the Pearl Earring*, starring Scarlett Johansson and Colin Firth, which earned him Golden Globe, BAFTA and European Film Award nominations.

His reputation was solidified by his critically acclaimed score to Jonathan Glazer's *Birth* and Stephen Gaghan's *Syriana*, produced by Steven Soderbergh, which earned him another Golden Globe nomination. *The Queen*, directed by Stephen Frears and starring Helen Mirren, garnered him his first Academy Award nomination. In the same year he also won a Golden Globe for his score to *The Painted Veil*, starring Edward Norton and Naomi Watts.

In 2007, he wrote the music for Philip Pullman adaptation *The Golden Compass*, directed by Chris Weitz, and Ang Lee's *Lust, Caution*. In 2008, Alexandre's score to David Fincher's *The Curious Case of Benjamin Button* earned him his second Academy Award Nomination and his fourth Golden Globe nomination. In the following year, he composed the music for Nora Ephron's *Julie & Julia*, Stephen Frears' *Chéri*, *Coco Before Chanel* starring Audrey Tautou, Jacques Audiard's *The Prophet*, which was the Official French Selection for the Oscar category of Best Picture in a Foreign Language, *Twilight: New Moon* for Chris Weitz, and Wes Anderson's *The Fantastic Mr. Fox*, which brought Alexandre his third Academy Award nomination. Most recently his work featured in Roman Polanski's political thriller *The Ghost Writer*.

Upcoming movies include Terrence Malick's *The Tree of Life*, *The Special Relationship* directed by Richard Loncraine, and *Harry Potter and the Deathly Hallows (Part 1)*, directed by David Yates.

CONSOLATA BOYLE (Costume Designer)

Tamara Drewe marks Consolata Boyle's sixth collaboration with Stephen Frears, beginning back in 1993 with *The Snapper*, and encompassing *Mary Reilly*, *The Van*, *The Queen* and *Chéri*.

Her other feature film and TV credits include *The Special Relationship* for Director Richard Loncraine, three films for Conor McPherson – *Eclipse*, *The Actors* and *Endgame*, *The Other Man* for Richard Eyre, BBC and HBO's *A Number*, Ol Parker's *Imagine Me and You*, David MacKenzie's *Asylum*, *The Lion in Winter* for Andrei Konchalovsky for which she won an Emmy Award, Stefan Schwartz's *The Abduction Club*, David Mamet's *Catastrophe*, *When Brendan Met Trudy*, Alan Parker's *Angela's Ashes*, *Nora*, David Mamet's *The Winslow Boy*, *Love and Rage*, *This Is My Father*, *Serpent's Kiss*, Gillies MacKinnon's *Trojan Eddie*, *Moll Flanders*, *Widow's Peak*, *Nothing Personal*, *The Secret of Roan Innish*, *The Secret Rapture*,

Mike Newell's *Into The West*, Anna Campion's *Broken Skn, A Green Journey, December Bride and Troubles*.

DANIEL PHILLIPS (Make-Up & Hair Designer)

Daniel Phillips is another regular Stephen Frears collaborator after working with him on *The Queen* and *Chéri*. He is currently working on *Jane Eyre* for director Cary Fukunaga. Other film credits include Richard Loncraine's *The Special Relationship*, John Madden's *The Debt, The Duchess* for Saul Dibb and *The Edge of Love* for John Maybury, both starring Keira Knightley, *The History Boys, Venus* starring Peter O'Toole and Leslie Phillips, *The League of Gentlemen's Apocalypse, Anita and Me, The Four Feathers* for Shekhar Kapur and Iain Softley's *The Wings of the Dove*.

Daniel's work for TV includes *Tsunami, Bleak House, The Other Boleyn Girl, Coupling* and *French & Saunders*.

Cast

TAMARA DREWE.....GEMMA ARTERTON
NICHOLAS HARDIMENT.....ROGER ALLAM
GLEN McCREAVY.....BILL CAMP
BEN SERGEANT.....DOMINIC COOPER
ANDY COBB.....LUKE EVANS
BETH HARDIMENT.....TAMSIN GREIG
JODY LONG.....JESSICA BARDEN
CASEY SHAW.....CHARLOTTE CHRISTIE
INTERVIEWER.....JAMES NAUGHTIE
DIGGORY.....JOHN BETT
ZOE.....JOSIE TAYLOR
EUSTACIA.....BRONAGH GALLAGHER
TESS.....PIPPA HAYWOOD
PENNY UPMINSTER.....SUSAN WOOLDRIDGE
MARY.....AMANDA LAWRENCE
NADIA PATEL.....ZAHRA AHMADI
LUCETTA.....CHERYL CAMPBELL
JODY'S MUM.....ALEX KELLY
CAITLIN.....EMILY BRUNI
POPPY HARDIMENT.....LOLA FREARS
VINTNER.....TOM ALLEN
POSH HIPPIY.....PATRICIA QUINN
ARMY GEEK.....WALTER HALL
STEVE CULLEY.....JOEL FRY
FRAN REDMOND.....LOIS WINSTONE
'SWIPE' BAND MEMBERS.....NATHAN COOPER
.....BENJAMIN TODD
BOSS THE DOG.....ALBERT CLARK

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ASSISTANT PRODUCTION CO-ORDINATOR	BETH HEARN KEECH
ACCOMMODATION CO-ORDINATOR	SAMANTHA GARDNER
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3RD ASSISTANT DIRECTOR	KARL LIEGIS
ASSISTANT TO ALISON OWEN	ANDY BRUNSKILL
ASSISTANTS TO TRACEY SEAWARD	JANIE DOWDING SCOTT JACOBSON
PERSONAL ASSISTANT TO STEPHEN FREARS	LINDA DREW
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KEY SET PRODUCTION ASSISTANT	JOHN TURNER
DORSET RUNNER	CHARLIE COOMBES
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STEADICAM OPERATOR/ 'B' CAMERA OPERATOR	JULIAN MORSON
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SCRIPT SUPERVISOR	PENNY EYLES
DIALECT COACH	PENNY DYER
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COSTUME SUPERVISOR	MARION WEISE
ASSISTANT COSTUME DESIGNERS	CHARLOTTE WISEMAN
	ROSIE GRANT
PRINCIPAL WARDROBE MISTRESS	SUE CASEY
PRINCIPAL COSTUME STAND-BY	PAUL YEOWELL
COSTUME TRAINEE	YASEMIN KASCIOGLU
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ROGER ALLAM PHOTOGRAPHED BY CHARLIE CARTER

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ALEXANDRE DESPLAT

MUSIC PERFORMED BY THE LONDON SYMPHONY ORCHESTRA
ORCHESTRA LEADER CARMINE LAURI

SOLOISTS

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FLUTES ADAM WALKER, SIOBHAN GREALLY
CLARINET CHI-YU MO
HARP BRYN LEWIS
PIANO DAVID ARCH
DRUMS RALPH SALMINS

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Songs

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