

A Sony Pictures Classics Release

BEING JULIA



*****2004 Toronto Film Festival-Opening Night Selection*****

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A Robert Lantos production

an István Szabó film

Annette Bening

Jeremy Irons

BEING JULIA

Bruce Greenwood

Miriam Margolyes

Juliet Stevenson

Shaun Evans

Lucy Punch

Tom Sturridge

Maury Chaykin

Sheila McCarthy

Rosemary Harris

Rita Tushingham

Leigh Lawson

Julian Richings

And Michael Gambon

Casting by
Celestia Fox
John Buchan

Music Supervisor
Liz Gallacher

Executive Producers
Mark Milln
Marion Pilowsky
Donald A. Starr
Daniel J.B. Taylor

Co-Producers
Julia Rosenberg
Mark Musselman
Sandra Cunningham
Lajos Ovari

Costume Designer
John Bloomfield

Music By
Mychael Danna

Editor
Susan Shipton

Production Designer
Luciana Arrighi

Director of Photography
Lajos Koltai, ASC

Based on the novel "Theatre"
By W. Somerset Maugham

Screenplay by
Ronald Harwood

Produced by
Robert Lantos

Directed by
István Szabó

CAST LIST

JULIA LAMBERT
MICHAEL GOSSELYN
LORD CHARLES
DOLLY de VRIES
EVIE
TOM FENNEL
AVICE CRICHTON
WALTER GIBBS
GRACE DEXTER
JIMMIE LANGTON
ARCHIE DEXTER
MRS. LAMBERT
AUNT CARRIE
ROGER GOSSELYN

ANNETTE BENING
JEREMY IRONS
BRUCE GREENWOOD
MIRIAM MARGOLYES
JULIET STEVENSON
SHAUN EVANS
LUCY PUNCH
MAURY CHAYKIN
SHEILA McCARTHY
MICHAEL GAMBON
LEIGH LAWSON
ROSEMARY HARRIS
RITA TUSHINGHAM
THOMAS STURRIDGE

BEING JULIA

SHORT SYNOPSIS

BEING JULIA based on W. Somerset Maugham's "Theatre" and adapted by Academy Award Winner Ronald Harwood ("The Pianist"), is an intoxicating combination of wicked comedy and smart drama, starring Annette Bening as the beautiful and beguiling actress Julia Lambert. In London in 1938, Julia Lambert is at her peak, physically and professionally, but her successful theatrical career and her marriage to handsome impresario Michael Gosselyn (Jeremy Irons) have become stale and unfulfilling. She longs for novelty, excitement, sparks. Enter Tom Fennell (Shaun Evans), a younger man who claims to be Julia's greatest fan. Finding his ardor irresistible, she decides that romance is the best antidote to a mid-life crisis and embarks on a passionate affair. Life becomes more daring and exciting, until Julia's young lover callously tries to relegate her to a supporting role. But on opening night, Julia reveals that she is a more formidable actress than anyone ever imagined.

THE STORY

In 1938, Julia Lambert (Annette Bening) is a beautiful and talented actress in her forties who rules London's West End. Her plays are great successes, making Julia one of the most beloved actresses of her time. Her husband, Michael Gosselyn (Jeremy Irons) is a brilliant theatrical producer who masterminds her career. Julia seems to be one of those lucky women who has everything -- wealth, talent, and celebrity. But in the theater, as in life, appearances are deceiving.

Julia is approaching a delicate time in her life, at her peak physically and professionally; she is smart enough to know that she is rapidly becoming a 'woman of a certain age.' The roles she is used to playing will soon change. Romantic leads will give way to supporting parts as, inevitably, Julia's youth and celebrity fade. Her long-standing marriage is more platonic than romantic and her son is on his way to becoming an adult, reminders that her best years may be behind her.

While she is contemplating her fate, a new man enters her life, Tom Fennell (Shaun Evans) a dashing and charming young American who introduces himself as her greatest fan. Although he is half her age, he believes that Julia is his ideal woman and woos her with a refreshing ardor that cannot be refused. Julia surrenders to his advances and finds herself unexpectedly in the throes of a passionate love affair, which makes her feel more beautiful and vital every day.

Tom is a surprisingly callow youth. After sweeping Julia off her feet and benefiting from her money and status, his attentions turn to a young aspiring actress Avice Crichton (Lucy Punch) and with certain audacity he asks Julia to help launch her rival's career. With uncharacteristic humility and selflessness, Julia agrees, showcasing the ingénue in her new play.

Throughout rehearsals, Julia seems to be setting the stage for her own retirement, deferring to the younger actress at every turn.

But on opening night, Julia reveals that she is a more formidable actress than anyone ever imagined.

“Essential Close-ups”

by István Szabó

There was a time when I was trying to work out whether feature films had some attribute that no other form of art was able to provide. Does the moving picture give us something original, something that endows it with a singular quality? Or is film only a mixture of other art forms, making use of their values? Finally I realized that film does have one singular quality that no other art form can supply. The moving picture is capable of showing us a living human face in close up: this ability is the source of its special energy. Film is capable of showing the birth of an emotion or a thought and its changing - mirrored in the expression. One can only show the changing of the human face through moving pictures: how love turns into jealousy, how a newly born thought is mirrored in the eyes. Only the moving picture can show life's beautiful changes, the constant movements of the human expression in the most intimate moment, in the moment of its birth.

A living face showing emotional changes and its connection with another living face, and their connection with the environment, nature, society and the world - this is film. Everything else can be described in writing, can be painted, danced or sung - but the secrets of the face shown in intimate close ups can only be witnessed on the big or small screen. And if this is indeed true, it means that the energy of film is carried by the face appearing on the screen. And if this is true in its turn, then it means that the history of the moving picture is the history of living faces and expressions. And if we accept that, we understand that the energy and strength of a feature film is supplied by the face of the actor or actress and the face of his/her antagonist. The actor playing the protagonist is someone the audience can identify with, someone who embodies the secret desires and emotions of the audience, someone who, through himself, makes a

connection between the audience and the writer's and director's concept. It's the actor's or the actress' charismatic power that attracts the audience and gives credibility to the truth of the story.

This is why I believe that the fate of a film is decided by casting. Who will represent the suffering and joy of the audience, his struggle with himself and the world? Shall we see, shall we understand the emotions of the protagonist in the moment of their birth and the way they keep changing? Shall we see the glimmer in their eyes as a thought or a feeling is born? Shall we see his or her face in close up in the decisive moments, so we can identify with him or her and understand what the actor expresses? Because a close up showing an emotion being born or a thought changing in front of our eyes is as valuable as a diamond.

In the film BEING JULIA, like in all our previous films the close ups were the most important for us: we wanted to concentrate on actors' faces. In this story, where everybody wants to live up to expectations, a certain type of behavior, formalities - i.e. the characters are wearing "masks" - we were trying to find a way to see behind those masks.

The tale is set amongst imagined masks and real-life mirrors. The masks are there for eventual revelation, the mirrors are there so we can face ourselves. And this is a struggle. The struggle takes place within us. And the battlefield of this fight is the face of the actor.

Budapest, Fall 2004

ABOUT THE PRODUCTION

A wise, witty, and often uproarious celebration of womanhood in all its infinite variety, *BEING JULIA* is the story of a great actress who, at an important crossroads in her life, must figure out her role, both onstage and off. Academy Award nominee Annette Bening plays Julia, the complex and enchanting leading lady at the center of the film, helming a cast that includes Academy Award winner Jeremy Irons, Michael Gambon, Juliet Stevenson, Lucy Punch, Miriam Margolyes, Bruce Greenwood, Maury Chaykin and newcomer Shaun Evans. Adapted from W. Somerset Maugham's classic novel, *THEATRE*, by Academy Award winner Ronald Harwood, *BEING JULIA* is directed by internationally renowned filmmaker István Szabó, who returns to the theatrical milieu of his Oscar-winning *MEPHISTO*.

BEING JULIA combines lush period atmosphere with a series of timeless observations about men, women, life, and art. The world of the theater becomes a metaphor for the roles we all play in intimate relationships, the comedies, tragedies and melodramas that are a part of daily life. Producer Robert Lantos, whose credits include such intensely dramatic works as *SUNSHINE*, *THE SWEET HEREAFTER* and *BLACK ROBE*, was immediately captivated by Harwood's script. "I thought it would make a film full of refined pleasures," he recalls. "It's about love, it's about lust; it's about triumph, betrayal, and revenge. And it's about self-realization and self-discovery. These are universal themes and the essence of all good movies."

The novel, *THEATRE*, the source material for *BEING JULIA*, was written by W. Somerset Maugham in 1937. At that point in his hugely successful career, Maugham was well known for his urbane, cynical, and highly commercial plays, several of which could be running

simultaneously in London's West End. Consequently, his incisive observations regarding the stage with its lively and volatile cast of characters were drawn from life.

Harwood, whose skills at adapting literary works are evident in his masterful and award-winning screenplay of *THE PIANIST*, set out to capture the essence of Maugham's novel, believing that an adaptation "can be different in detail, some scenes are cut and some are put in, but it's the heart of the novel that's important." Although he made some slight changes in character -- Julia's young lover is American rather than British -- Harwood has preserved Maugham's playful roundelay about role-playing and the blurred lines between reality and perception.

BEING JULIA uses its settings to artfully explore the difference between fantasy and reality, acting and behavior. Julia Lambert, an intoxicating spirit who is more successful professionally than in her complicated personal life, is constantly switching roles -- actress, wife, mother, friend, lover -- and sometimes finds it easier to "play" a part than to actually live it. She can recite dialogue from past performances and cry on cue, talents that often lead to trouble in reality. To compound her problems, she is a woman of "a certain age," heading into a mid-life crisis. "Julia is a woman who is very beautiful and famed for her good looks," explains screenwriter Ronald Harwood. "But she fears that she is about to lose her beauty. That must be a terrible feeling and she begins to be desperate. It really is a universal story. Many women in their mid-forties feel that life is passing them by and they become anxious and frightened. They might not be celebrities, like Julia, so you don't know about it. But it happens a lot."

István Szabó, who, in addition to *MEPHISTO*, also directed *SUNSHINE*, *MEETING VENUS*, and *COLONEL REDL*, sees *BEING JULIA* as a universal story -- one that is deeply human in its themes -- and relates it to his other works. "Although there's no political scheming and plotting, or historic repression," he observes, "the subject is very similar to all my

other films. It is about people seeing that they need to have a mask because their society and the world at large ask them to do so. It requires them to play a role, one that sometimes they are not happy with and one that they sometimes don't know how to leave behind. In fact, in some ways, the story of Julia Lambert is a little like *MEPHISTO*."

Related to *MEPHISTO*, but played out in an almost opposite tone, *BEING JULIA* is very funny and at times classically farcical, even as it offers an insightful and emotionally-charged exploration of a mature woman's bittersweet coming-of-age. When Lantos approached Szabó with the script, he hoped the director would welcome the opportunity to work in a lighter vein. "István's work has always been about matters of historic consequence -- war, revolution, communism, Nazis, Fascists, -- I thought the time had come for him to have a treat," says Lantos. "I pointed out to him that he had carried the burden of the political history of middle Europe on his shoulders for long enough and that he had earned the right to have some fun."

The filmmakers knew that casting the right actress in the leading role would be the key to bringing the story to life. Julia Lambert is, of course, the heart and soul of *BEING JULIA*. Lovely, smart, skilled, sparkling, and a unique combination of strong and vulnerable, she seizes center stage the moment she is introduced and commands the audience's unwavering attention until her very last line. "We had the usual discussions about cast while we were working on the script -- who is going to play this hugely demanding and deliciously juicy starring role?" recalls Lantos. He and Szabó concluded that Annette Bening, nominated for an Academy Award for her bold and unforgettable performance in *AMERICAN BEAUTY*, was the perfect choice.

Julia is a challenging role because the script requires dramatic and comedic skills: one scene may be a romp or a soufflé, while the next is serious and revealing. Bening is luminous in the part, playing the character with elegance, artistry, wit, intelligence, and great humor. It is ironic that Julia fears she is losing her charm because Bening's inspired performance, perfectly

pitched in every scene, makes her irresistible. And Bening is completely at home in the world of the English theater in 1938. She doesn't merely wear her costumes, she inhabits them.

Bening recognized the character immediately and understood the psychology behind her situation. "I think it's a story about a woman, like a lot of other women, who has just come to a place in her life where she needs to reassess who she is and re-identify herself -- and that's manifested in her work and in her relationships," observes Bening.

Bening credits director István Szabó for making his actors feel both creative and secure. "István is incredibly kind and loves actors," she explains. "In modern movie making, most directors are in another room with the video monitor where they can sit and see what the camera sees, so actors are left by themselves. But István sits with you, right next to the camera, and it engenders a bond."

Jeremy Irons, who plays Julia's husband, Michael, is equally complimentary about Szabó. Like Bening, he appreciated the director's willingness to collaborate. "The set feels very nice all the time and it is a lovely way to work because it allows you as an actor to be relaxed and to hopefully allow your imagination to be fertile. You'll suggest something and he'll say 'yes, very good idea, do that.' And that's my favorite way of working."

Irons believes that audiences are fascinated by the inner lives of actors and that they enjoy seeing other stories set in other times. "The thirties are history, people had a different way of life," he says. "It throws modern living into contrast. And of course, it all looks very elegant and beautiful, and there's nothing wrong with looking at beautiful pictures as long as there's a lot happening within them."

With its outstanding cast, eloquent script, and imaginative direction, BEING JULIA is exceptional on all levels, but the film's production values are particularly noteworthy. Richly shot by Lajos Koltai, the film marks Szabó's twelfth collaboration with the internationally

renowned cinematographer who won the European Film Award for his work on *SUNSHINE* and nominated for an Academy Award for *MALÈNA*. The 1930s are also brought to life by Production Designer Luciana Arrighi, who won an Academy Award for *HOWARDS END* and was nominated for *THE REMAINS OF THE DAY* and *ANNA AND THE KING*. “I’ve done this period many times. The 1930s are my favorite time, both architecturally and artistically,” she says. Arrighi faced an interesting challenge in *BEING JULIA*: she had to convey the glamour and fantasy of the world of the theater at the same time that she had to suggest the reality of pre-war England. “We had to create a 1938 world that is effectively of make-believe, a kind of dream world that would have appealed to the man and woman on the street who wanted to forget their harsh, hum-drum lives through the glamorous Julia and her friends and family,” she explains. “But we usually had newspapers lying around to show what was going on in the real world at that time.”

Symbolism also plays a major part in the look of the film. In talking about the story, Ronald Harwood makes the point that Julia is always surrounded by mirrors because she is constantly aware of her looks, always checking to see if she is still beautiful, still sexy. “Julia’s bedroom, which was actually based on the work of Syrie Maugham, W. Somerset Maugham’s wife and a famous interior decorator in the 1930s, was a nightmare for a Production Designer,” recalls Arrighi. “It had sixty mirrors in it! That’s an extreme case, but there are mirrors everywhere to emphasize Julia’s self-absorption and concern with image. And each time she passes one, she looks at her reflection.”

A major part of *BEING JULIA* was shot in Hungary, where the production team searched for locations that held a certain old opulence, such as wood paneling, big fireplaces and windows, large rooms, and ornate chandeliers. That style is typical of both London and Budapest. Buildings such as the Hotel Astoria and the Moulin Rouge provide stunning

backdrops for Arrighi's sets. There were some items that had to be imported from England to establish a British aesthetic. "Door handles, light switches, knives, forks -- everyday items, just little tiny details, but they are noticeable and they make a difference," Arrighi observes. For example, the flat sheets for Julia's bed had to be purchased in England because bedding of this kind does not exist in Hungary.

The costumes in BEING JULIA were as carefully crafted as the sets. BAFTA winning Costume Designer John Bloomfield believes that "A character's clothing is vital -- in any movie, if the clothing is wrong, it can't possibly work. Ironically, if it's right, you probably won't notice it much. The shape, the color, the dramatic impact a garment will have on a scene, these are all important considerations."

Julia's wardrobe reflects the glamour of the 1930s, which Bloomfield describes as a "high fashion period." But he points out that there was a difference between what models were wearing and what would be found on ordinary people. In a film, he explains, "It is important for a costume designer to put together all of these elements to get the 'real' look of the period." He used original clothes secured from collectors and costume houses and designed and constructed others. Annette Bening has 39 different looks in the course of the film: ten of them were original dresses that were altered and worked on.

In fact, a costume plays a major role in the denouement of BEING JULIA. During rehearsals for her new play, Julia appears to surrender her power and stature to her young co-star, the woman who has replaced her in the arms of her young lover, by agreeing to wear a plain outfit that will render her invisible. But on opening night, Julia enters the same scene wrapped in a spectacular shawl that instantly signals her importance and her dominance. One costume adjustment changes everything: after months of self-doubt, Julia is confident and back on top.

BEING JULIA celebrates an extraordinary woman's coming-of-age, as the consummate actress reveals that she is wise, capable, and resilient. Every step of the way, her journey is rich in comedy and drama. Imaginatively and intelligently brought to life by István Szabó, BEING JULIA is an entertaining and enlightening exploration of human nature and the art of role-playing, a fundamental part of every relationship and, ultimately, every story.

CAST BIOGRAPHIES

ANNETTE BENING - Julia Lambert

Annette Bening is recognized by cinema audiences worldwide for her skill and versatility in both comic and dramatic roles. She starred in the highly acclaimed *American Beauty* opposite Kevin Spacey, for which she received both an Academy Award nomination and a Golden Globe nomination in the Best Actress/Drama category. For the same role she won a Screen Actor's Guild Award and a BAFTA. Among her other screen credits are Neil Jordan's *In Dreams*, *The Siege* opposite Denzel Washington and Bruce Willis, *The Grifters* for which she received an Academy Award nomination and was named Best Supporting Actress by the National Board of Review, *The American President* opposite Michael Douglas for which she received a Golden Globe nomination, Barry Levinson's *Bugsy* for which she also received a Golden Globe Best Actress nomination, Mike Nichols' *Regarding Henry* with Harrison Ford, *Guilty by Suspicion* opposite Robert DeNiro, Milos Foreman's *Valmont* and the Mike Nichols comedy *What Planet Are You From?* Her supporting roles include Tim Burton's *Mars Attacks!* and Ian McKellen's adaptation of *Richard III*. Her most recent screen appearance prior to *Being Julia* was in the western *Open Range* opposite Kevin Costner and Robert Duvall. In the spring of 2005, she will be seen opposite Sir Ben Kingsley in the HBO film *Mrs. Harris*.

Less well known to cinema audiences is Bening's impressive and award-winning theatre work. She has appeared at the Tiffany Theater in Los Angeles in Alan Bennett's *Talking Heads*, a festival of seven solo plays, as well as taking the title role in Henrik Ibsen's *Hedda Gabler* at the Geffen Playhouse, Los Angeles in 1999. Born in Topeka, Kansas and raised in San Diego, California, Bening graduated from San Francisco State University before being accepted by the

American Conservatory Theater in San Francisco. Her theatrical training led to appearances in summer Shakespearian festivals and regional productions until her career took her to New York. She soon landed a role in *Coastal Disturbances* for which she was nominated for a Tony Award and won the Clarence Derwent Award for Most Outstanding Debut Performance of the Season.

JEREMY IRONS – Michael Gosselyn

Jeremy Irons works in both theatre and film. He began his career in English theatre at the Bristol Old Vic and then debuted in London in *Godspell* as John the Baptist. His work in the West End and at Stratford Upon Avon culminated with his performance of *Richard II* for the Royal Shakespeare Company. He made his Broadway debut in Tom Stoppard's *The Real Thing* opposite Glenn Close, for which he won both the Drama League Award and Tony Award for Best Actor.

Irons has played many roles for television, most notably *Love for Lydia* and Christopher Hampton's *Tales from Hollywood*. His performance in *Brideshead Revisited* brought him worldwide acclaim and nominations for an Emmy Award, the British Academy and the Golden Globe Award for Best Actor. In 1996, he directed and co-starred with his wife, actress Sinead Cusack in *Mirad, A Boy from Bosnia*, a Channel 4 Television film about refugees, written by Ad De Bont.

On the wide screen he has starred in such films as Jerzy Skolimowski's *Moonlighting*, Harold Pinter's *Betrayal*, Volker Schlöndorff's *Swann in Love* and *The Mission* with Robert De Niro. Irons played opposite Meryl Streep in *The French Lieutenant's Woman*, for which he received the Variety Club Award for Best Actor and a BAFTA nomination, and opposite his son Sam in Roald Dahl's *Danny, Champion of the World*. His performance in David Cronenberg's *Dead Ringers* brought him a Best Actor Award from the New York Film Critics Circle and a

Canadian Genie. Irons starred again with Glenn Close in the film based on the re-trial of Claus von Bulow, *Reversal of Fortune*. For this performance, Irons received the 1990 Academy Award and Golden Globe Award for Best Actor.

Irons went on to work in such films as Steven Soderbergh's *Kafka*, David Cronenberg's *M. Butterfly* and Bille August's *The House of the Spirits*, with Streep and Close again. In 1994, Irons created the voice of Scar for Disney's *The Lion King*. He followed that with the action film *Die Hard with a Vengeance* co-starring Bruce Willis, and Bernardo Bertolucci's *Stealing Beauty*, co-starring Liv Tyler.

Irons more recent films include Wayne Wang's *Chinese Box* and *The Man in the Iron Mask*, in which he co-starred with Gerard Depardieu, Leonardo DiCaprio, and John Malkovich. He played Humbert Humbert in Adrian Lyne's controversial film *Lolita* and also co-starred in *Longitude*, an A&E Granada film that premiered on BBC. Irons was in production with four films in 2001, including *And Now...Ladies and Gentleman*, directed by Claude Lelouch, *The Time Machine*, based on the H.G. Wells novel, *Callas Forever*, directed by Franco Zeffirelli, and *Last Call*, a Showtime Original Picture directed by Henry Bromell, co-starring Neve Campbell. Irons also played Colonel Pretis in Nina Mimica's *Mathilde*. In 2003, Jeremy Irons debuted in the New York City Opera production of Stephen Sondheim's *A Little Night Music* in the role of Frederik, directed by Scott Ellis and shot *Being Julia*. Currently Irons is playing Antonio, in a Michael Radford film production of Shakespeare's *Merchant of Venice*, co-starring Al Pacino. In addition in 2004 Irons shot Ridley Scott's *Kingdom of Heaven*. Irons will be in Venice this Fall 2004 shooting *Casanova*, a film by Lasse Hallström. He will be playing Cardinal Pucci.

He is married to actress Sinead Cusack with whom he has two sons. He lives in both

England and Ireland.

BRUCE GREENWOOD – Lord Charles

Bruce Greenwood earned rave reviews for his dazzling portrayal of John F. Kennedy in the Cuban missile crisis drama *Thirteen Days*. The 2001 film also brought him the unsought-after media attention that his subtle and beautifully detailed heroes and villains -- the comic, the romantic, the bruised and the beaten, the mysterious and the evil – have long deserved. He is ambivalent about this limelight. Certainly it offers great opportunity, but it can be a too-bright place for one so essentially private. In interviews Greenwood is masterly as he charms, entertains and provokes, somehow managing to deflect personal attention.

There is this much: After an accident shattered both his knee and his dream of skiing professionally, he enrolled at the University of British Columbia, where he discovered and fell in love with acting. His decision to carve a career from this passion was followed, expectedly, by a period of benign poverty and an array of odd and occasionally dangerous jobs.

That changed in the mid-'80s when, as Dr. Seth Griffin of the acclaimed *St. Elsewhere*, he established himself as a leading man. During the next ten years he worked constantly, starring in television movies and series including the short-lived, deeply revered *Nowhere Man* (1995-96). Since 1997, Greenwood has focused his considerable energy on feature films, creating a staggering range of characters. Until *Thirteen Days*, he was best known to moviegoers as the husband-victim-villain in *Double Jeopardy* with Tommy Lee Jones and Ashley Judd. But his greatest acclaim had come from his work in independent film: as the grieving father in Atom Egoyan's searing *The Sweet Hereafter* (1997), for which he received a Genie nomination as Best Actor, and for his star turn in Egoyan's earlier *Exotica* (1994).

In demand by studios and independent filmmakers, he continues to work for both. In the past two years he has starred in the supernatural thriller *Below* for Miramax; taken on featured roles in *Ararat*, his third film with Egoyan, and Madonna's *Swept Away*; and co-starred in Paramount's adventure *The Core* and opposite Harrison Ford and Josh Hartnett in *Hollywood Homicide*. He recently commuted between Vancouver and Budapest in order to finish *I Robot* with Will Smith and *Being Julia* opposite Annette Bening, and recently finished shooting *Racing Stripes* in South Africa. His independent film *Republic of Love*, shot last fall in Toronto, premiered at the Toronto Film Festival and opened in theatres recently.

MIRIAM MARGOLYES – Dolly de Vries

Award winning actress Miriam Margolyes will soon be seen playing Gertrude Stein in *Modigliani* and opposite Judi Dench and Maggie Smith in Charles Dance's directorial debut *Lavender Ladies*. Other film work includes the nurse in Baz Luhrmann's *Romeo and Juliet*, John Schlesinger's films, *Cold Comfort Farm* and *Pacific Heights*, Martin Scorsese's *The Age of Innocence*, Kevin Klein's hysterical mother in the black comedy *I Love You To Death*, Sarah Barbara Streisand's *Yentl* and István Szabó's award winning family saga *Sunshine*. Her distinctive vocal tones also gave voice to Fly in *Babe* and Aunt Sponge in *James and the Giant Peach*. It will be heard again in the animation feature *The Water Warriors* alongside those of Stephen Fry and Patrick Stewart.

Well-loved by British audiences, her TV work includes playing Nurse Hopkins in the BBC's celebrated series *Life and Loves of a She Devil*, a variety of roles in the unforgettable *Blackadder* series, Mrs. Bumble in *Oliver Twist* Malcolm Bradbury's *The History Man* and Vee Talbot in Sir Peter Hall's *Orpheus Descending*. Theatre includes *The Vagina Monologues*, the Matchmaker in *Fiddler on the Roof*, the Wife of Bath in Bristol Old Vic production of *The*

Canterbury Tales, Michael Lindsay-Hogg's production of *The White Devil* at London's Old Vic and the award winning *Dickens Women*. Her portrayal of Gertrude Stein in *Gertrude Stein & A Companion* has won her international renown in Australia, America, India and Israel

Miriam is England's best known voice over artist. In 1997 she won the Talkies Performer of the Year for *The Queen and I* the best-selling audiobook ever to be produced in the UK. Miriam Margolyes was awarded the OBE by the Queen in the 2001 New Year's Honors list.

JULIET STEVENSON – Evie

Juliet Stevenson graduated from RADA with the highly prestigious Gold Bancroft Medal and her numerous appearances since then have marked her as one of the most admired British actresses working today. Her substantial cannon of work for the Royal Shakespeare Company includes: Madam de Tourvel in the original production of *Les Liaisons Dangerous*, Rosalind in *As You Like It*, Titania in *A Midsummer Night's Dream*, Cressida in *Troilus and Cressida* and Isabella in *Measure for Measure*. For the Royal National Theatre she appeared in *Hedda Gabler*, *Yerma*, *Caucasian Chalk Circle* and *Private Lives*. At the Royal Court and in the West End she did the first production of *Death and the Maiden* for which she won the Laurence Olivier Best Actress Award, *Burn This* with John Malkovich, *The Duchess of Malfi* and *We Happy Few*.

Her many film roles include Amanda Armstrong in Mike Newell's *Mona Lisa Smile*, Mrs. Elton in Doug McGrath's *Emma* and Nina in Anthony Minghella's *Truly Madly Deeply*. Her memorable television appearances include Annie Lee in Carlton's *Cider with Rosie*, Flora in Channel 4's *The Politician's Wife*, Nora in Ibsen's *The Doll's House* for the BBC, *Hear the*

Silence for Channel 5 and *The Road from Corrain*, for which she received the Australian Film Institute Award for Best Actress in a Television Drama.

SHAUN EVANS – Tom Fennel

Born and raised in Liverpool, Shaun Evans graduated from the UK's highly respected Guildhall School of Speech and Drama in 2001. In the two years since his graduation, *Being Julia* is his second film. He also appeared in *The Boys from County Clare*, directed by John Irvin and also starring Bernard Hill, Colm Meany, and Andrea Corr. His next film project is *Sparkle*, from the directors and producer of *The Lawless Heart*, which goes into production mid-2004. Shaun's television credits include *The Project* for BBC One and the long running Tiger Aspect series *Teachers*.

LUCY PUNCH – Avice Crichton

A relative newcomer to film, Lucy Punch recently was seen Miramax feature *Ella Enchanted*, as Holly in *Greenfingers* with Helen Mirren and Clive Owen and as Rose Matthews in *It's Not You It's Me*. Her many TV appearances include Mia in Hallmark Entertainment's *Dinotopia*, Amy in Working Title Television's *Come Together*, Sally in NBC's *The Tenth Kingdom*, Bebban Kidron's Channel 4 production of *Cinderella* and as Queen Stephanie in Warner Brothers' *The New Adventures of Robin Hood*. She has also appeared in the London West End long running hit *The Graduate* as Elaine Robinson.

MAURY CHAYKIN – Walter Gibbs

Character actor Maury Chaykin has a remarkable list of impressive film appearances to his credit and if his name is not instantly recognizable to cinema audiences, his face surely is.

He won the Genie Award for Best Actor in a leading role for *Whale Music* and an ACTRA Best Actor Award for *Canada's Sweetheart*. Amongst a huge list of wide screen credits are *Owning Mahoney* opposite Phillip Seymour Hoffman, Jon Ariel's *Entrapment*, *The Mask of Zorro*, Danny Boyle's *A Life Less Ordinary*, Atom Egoyan's films *The Sweet Hereafter*, *Montreal Vue Par*, *The Adjuster* and *The Pianist*, Jon Amiel's *Sommersby*, *Leaving Normal*, Kevin Costner's epic Oscar winner *Dances with Wolves* and Curtis Hanson's *Bedroom Window*. His TV roles include playing the lead in A&E Network's detective show *Nero Wolfe* and a Gemini Award Winning guest appearance in *La Femme Nikita*. On Stage Chaykin has appeared in *A Man's a Man*, *Gimme Shelter*, *The Fall and Redemption of Man*, *Oh! What a Lovely War* and *Gossip*.

SHEILA McCARTHY – Grace Dexter

Canadian actress Sheila McCarthy won Best Actress Genie Awards for her film roles in *The Lotus Eaters*, directed by Paul Shapiro, and *I've Heard the Mermaids Sing*, directed by Patricia Rozema. She worked again with Rozema on *White Room* and her other film appearances include Michael Field's *Bright Angel*, *Die Hard II* opposite Bruce Willis, *Stepping Out* directed by Lewis Gilbert, Sturla Gunnarson's *Rare Birds*, 20th Century Fox's *The Day After Tomorrow*, *Les Belles Soeurs* directed by John M Smith and Sara Sugarman's *Confessions of a Teenage Drama Queen*. She will soon be seen in *Bailey* directed by David Devine.

McCarthy has also received numerous awards and nominations for her television work for roles in *Tucker and the Horse Thief*, *Miss Sherri*, *Emily of New Moon*, *Sesame Park*, and *Dudley the Dragon*. Other roles include *A Woman of Independent Means*, *The Possession of Michael D*, *The Awakening*, *Road to Avonlea* and Armistead Maupin's *More Tales of the City*.

Theatre includes *The Scarlet Pimpernel*, Mrs. Peachum in *The Three Penny Opera*, Sally Bowles in *Cabaret* and Lady Teazle in *School for Scandal* all at Canada's prestigious Stratford.

MICHAEL GAMBON – Jimmie Langton

Michael Gambon has long been recognized as a leading light of the British acting profession and is loved by theatre, TV and film audiences alike for his extraordinary versatility in portraying characters that range from the deeply dramatic to deeply comic. He began his career in Dublin in 1963 at the Edwards/MacLiammoir Gate Theatre and went on to be one of the original members of the National Theatre Company under Sir Laurence Olivier. He appeared there in many plays there before moving on to the Birmingham Rep where he took on the title role in *Othello*. Other roles in rep include *Macbeth* and *Coriolanus*. Gambon's extensive West End theatre appearances include: Simon Gray's *Otherwise Engaged*; Alan Ayckbourn's *The Norman Conquests*, *Just Between Ourselves* and *Man of the Moment*; Harold Pinter's *Old Times*, the title role in *Uncle Vanya*; *Veterans Day* with Jack Lemmon and David Hare's *Skylight*, which was then transferred to Broadway. For the Royal Shakespeare Company he played leads in the premieres of Harold Pinter's *Betrayal* and *Mountain Language*, Simon Gray's *Close of Play*, Christopher Hampton's *Tales from Hollywood*, Caryl Churchill's *A Number at the Royal Court* and Ayckbourn's *A Chorus of Disapproval* for which he won an Olivier Award. Gambon has also received the major drama award in 1987 for *A View from the Bridge* and the London Evening Standard Best Actor Award for his title role in *Volpone*. He appeared in Matthew Warchus's production of Beckett's *Endgame* and will play Falstaff in *Henry IV, Parts 1 and 2* at the National Theatre next year.

His myriad film work includes Peter Greenaway's *The Cook, the Thief, His Wife and Her Lover*, *The Gambler*, *Dancing at Lughnasa*, *Plunket and McLeane*, Tim Burton's *Sleepy*

Hollow, Michael Mann's *The Insider*, Robert Altman's *Gosford Park*, John Frankenheimer's *A Path to War*, Mike Nichols' *Angels in America* and *Open Range* where he appeared with Kevin Costner and Annette Bening. Michael is about to embark on his fourth *Harry Potter* film as Albus Dumbledore. Gambon's memorable television roles include the title role in Dennis Potter's *The Singing Detective*, for which he won awards from BAFTA, the Broadcasting Press Guild and the Royal Television Society, *Wives and Daughters*, Charles Sturridge's *Longitude* and Stephen Poliakoff's *The Lost Prince*.

LEIGH LAWSON – Archie Dexter

British actor Leigh Lawson's film appearances include Ronnie Bloom in John Schlesinger's *Madam Sousatzka*, the dastardly Alec D'Urberville in Roman Polanski's *Tess*, Alfie Pratt in George Cukor's *Love Among the Ruins* and Bernardo in Franco Zeffereilli's *Brother Son, Sister Moon*. He is a well-known face to UK TV audiences through his appearances in the title roles of the series *Kinsey* and *Travelling Man* as well as leading roles in numerous mini series in both the UK and United States. These include *Queenie*, *Voice of the Heart*, *Lace*, *Unsuitable Job for a Woman*, *O'Pioneers* for Hallmark and many more.

On stage he has played Antonio in Peter Hall's production of *The Merchant of Venice* in the West End and on Broadway. For the Royal National Theatre as Amnon in *Yonadab* directed by Peter Hall and Aubrey Tanqueray in *The Second Mrs. Tanqueray*. For the Royal Shakespeare Company he has appeared as Oberon in Adrian Noble's production of *A Midsummer Night's Dream* and Loveless in *The Relapse*. Most recently his stage work has included the role of Marc in *Art* in the West End and UK Tour and as Lloyd in *Noises Off* both in the West End and on Broadway in 2003.

ROSEMARY HARRIS – Mrs. Lambert, Julia’s Mother

Rosemary Harris is internationally admired for her work in theatre film and television. English born, but raised in India, she returned to her home country to attend RADA and graduated with the Bancroft Gold Medal for her roll in *The Heiress*. Her first London theatre job was as understudy and ‘carer’ for Nellie the Greyhound at the Piccadilly Theatre, where Nelly was starring in *The Gay Dog!* But her theatrical career bloomed and she soon went on to roles in *Climate of Eden* by Moss Hart on Broadway and *The Seven Year Itch* in the West End. Her vast range of theatre work includes playing Desdemona opposite Richard Burton in *Othello* and Cressida in Tyrone Guthrie’s *Troilus and Cressida*, both at the Old Vic, Chichester Festival appearances in Laurence Olivier’s Company in *The Broken Heart*, *Chances* and *Uncle Vanya*, Ophelia opposite Peter O’Toole in the National Theatre production of *Hamlet*, winning the Tony award for playing Eleanor of Aquitaine in the Broadway production of *The Lion in Winter*, winning the London Evening Standard Best Actress Award for her roles in *Plaza Suite*, opposite Jack Lemmon in *Idiot’s Delight* in Los Angeles, with Rex Harrison in *Heartbreak House* in both the West End and on Broadway, with John Mills in *The Petition* at the National Theatre and with Joely Richardson at the Lyric in *Steel Magnolias*. Her most recent Broadway appearances have been in *An Inspector Calls*, Edward Albee’s *A Delicate Balance* and Noel Coward’s *Waiting in the Wings* opposite Lauren Bacall, and, last season, off Broadway in Edward Albee’s *All Over* (for which she won an Obie Award).

Her numerous film roles include Aunt May in Sam Raimi’s *Spider-Man* and *Spider-Man 2*. She shared the role of Valerie with her daughter Jennifer Ehle in István Szabó’s film *Sunshine* opposite Ralph Fiennes, appeared in Kenneth Branagh’s *Hamlet*, and played Rose Haigh-Wood opposite Miranda Richardson and Willem Dafoe in *Tom and Viv* which earned her an Academy Award Nomination. She appeared with Gregory Peck and Laurence Olivier in *Boys*

from Brazil and was also seen in *Crossing Delancey*, *Beau Brummel*, *A Flea in Her Ear*, *The Shiralee* and *The Ploughman's Lunch* amongst many others.

Her television credits include *Notorious Woman*, for which she won a Best Actress Emmy for her appearance as George Sand, and *Holocaust* for which she won a Golden Globe for her portrayal of Berte Weiss. She also appeared in the much applauded UK serial *The Camomile Lawn*, again playing her daughter Jennifer's role of Calypso as an older woman.

RITA TUSHINGHAM – Julia's Aunt Carrie

Rita Tushingam was born and raised in Liverpool and trained at the city's Playhouse. She first appeared on screen in 1960 with her heartbreaking portrayal of Jo in Tony Richardson's film *A Taste of Honey* playing opposite Dora Bryan and Robert Stephens. She has since appeared in many film roles including Dot in *The Leather Boys*, as Kate Brady, opposite Peter Finch, in *The Girl with Green Eyes*, as Nancy in *The Knack*, with Omar Sharif and Julie Christie in David Lean's celebrated *Dr. Zhivago*, with Michael York in *The Guru*, as Aunt Lily with Hugh Grant and Alan Rickman in Mike Newell's *An Awfully Big Adventure* and as Mags Luxford in Nick Mead's *Swing*.

TV credits include *No Strings*, Granada's *The Lady Killers*, BBC's long running sitcom *Bread*, HTV's *Sunday Pursuit*, *I've Been Eddie Moysten* and Peter Weber's *Stretford Wives* and *Margo - Beyond the Box* also for the BBC and an art short *The Loneliness Of The Modern Penthalon*. Theatre includes *The Changeling*, *Twelfth Night*, *The Knack*, *A Midsummer Night's Dream*, *Mistress of Novices*, *Children Children* and, most recently, *The Vagina Monologues*.

She is the recipient of numerous awards, among them: The British Film Academy; Golden Globe; Best Actress at Cannes Film Festival; New York Film Critics' Award and 3 Variety Club awards including Best Actress and BBC Personality of the Year. She also received the Mexican Silver Goddess for best actress, The People's Actress award – Moscow, Best Actress at The Karlovy Vary Film Festival and 1997 she was selected to be in the Potsdam Film Museum as one of the six most influential actresses of her generation. In 2003 Rita received a Scouseology award from the City of Liverpool for lifetime achievement and a special tribute for her work in film at the International Film Festival at Valenciennes, France in March of this year.

TOM STURRIDGE – Roger Gosselyn

Tom Sturridge is currently studying for his 'A' levels, however the summer of 2003 was a busy one for him as he not only filmed *Being Julia*, but also appeared as Georgy in Mira Nair's *Vanity Fair* opposite Reese Witherspoon and Jonathan Rhys-Myers. He has previously appeared in *Fairy Tale: A True Story*, and played Tom Gulliver in *Gulliver's Travels* opposite Ted Danson and Peter O'Toole. As well as numerous school stage productions, he was the voice of God in Kafka's *The Trial* at the Young Vic.

FILMMAKERS' BIOGRAPHIES

ISTVÁN SZABÓ – Director

Hungarian director István Szabó has won worldwide acclaim from both critics and audiences, not only for the extraordinary beauty of his impressive slate of films, but also for the historic and contemporary importance of the messages that they carry within their social and political themes. After graduating as a film director from Hungary's prestigious Academy of the Art of Theatre and Film he went on to direct his first feature film, aged 26, in 1964. *The Age of Daydreaming*, which won Szabó the Silver Sail at Locarno and a Special Jury Prize for Best Director at the Hungarian Film Festival, made him a leading figure in a new generation of Hungarian filmmakers in the '60's and 40 years on he retains his position as one of the principal forces within the country's film industry.

His numerous feature film awards and nominations include: Special Jury Prize, Locarno and Best Director from the Hungarian National Film Festival for *Father*; Grand Prix of the Jury, Locarno for *25, Fireman Street*, Silver Bear, Berlin and Academy Award nomination for *Confidence*; Academy Award for Best Foreign Language Film, FIPRESCI Best Screenplay Award at Cannes and Film Critics Awards from Britain, Italy and Poland for *Mephisto*; Cannes Special Jury Prize, BAFTA for Best Foreign Language Film and Academy Award nomination for *Colonel Redl*, Academy Award nomination for Best Foreign Language Film for *Hanussen* and Silver Bear, Berlin and European Screenwriter Award for *Sweet Emma, Dear Böbe*.

Producer Robert Lantos' first collaboration with director was the phenomenally acclaimed *Sunshine* which, like most of Szabó's films, he had scripted himself. Starring Ralph Fiennes, supported by a deeply gifted international cast, the film struck a cord with audiences and critics alike as it fearlessly tackled prejudice, the holocaust and revolution through the eyes

of three generations of a Jewish Hungarian family. Bold, brave and beautiful, the film garnered numerous awards and nominations including; 3 European Film Awards; Genie Award for Best Motion Picture; three Golden Globe nominations including Best Motion Picture and Best Director; US Political Film Society Democracy Award and 14 nominations for Canadian Genie Awards. More recently, Szabó directed *Taking Sides* taken from the play by, and with a screenplay by, Ronald Harwood. Szabó won a Jury Prize for the film from the International Festival of Action and Adventure Films, France and a Silver Ombú Award for Best Director from the Mar del Plata Film Festival, Argentina.

Szabó's award winning short films include: *Variations on a Theme*, *Concert*, *You*, *Dream About a House* and *City Map*. He won the Outstanding Achievement Award at Montreaux for his TV film *Offenbach's Secret* and his other television work includes *Premiere*, *The Green Bird*, *Catsplay*, *Bali* and *Steadying the Boat*. He is also an accomplished stage director and has directed several operas including *Tannhäuser* for Opera de Paris, *Boris Godunow* for Opera Leipzig and *Il Trovatore* for the Vienna State Opera.

Besides his directing, Szabó is also a Guest Professor at various film schools including London, Berlin and Vienna, where he lectures in film-history.

ROBERT LANTOS – Producer

Robert Lantos first credit as a producer was 1976's *L'Ange et la Femme*, directed by Gilles Carle, starring Carole Laure and Lewis Furey (*International Critic's Prize – Avoriaz Film Festival*). While producing motion pictures he built Canada's leading film and television company Alliance Communications Corporation, of which he was Chairman and CEO. In 1998 he sold his controlling interest in Alliance in order to focus on the creative process. He now

produces films at his boutique production company, Serendipity Point Films and has recently become a partner in the North American distribution company THINKFilm.

His selected producer and executive producer credits include ***The Statement*** directed by Norman Jewison, written by Ronald Harwood, starring Michael Caine, Tilda Swinton, Jeremy Northam, Charlotte Rampling and Alan Bates (*National Board of Review – Award for Excellence in Filmmaking*); ***Ararat***, written and directed by Atom Egoyan, starring Marie-Josée Croze, Arsinée Khanjian, Elias Koteas, David Alpay and Christopher Plummer (*Official Selection, Cannes Film Festival and Opening Night Gala, Toronto Film Festival, winner of 5 Genie Awards including Best Picture*); ***Men With Brooms***, directed by Paul Gross and starring Paul Gross, Molly Parker and Leslie Nielsen; ***Stardom***, directed by Denys Arcand, starring Jessica Pare, Dan Aykroyd and Thomas Gibson (*Official Closing Night Selection, Cannes Film Festival and Opening Night Gala, Toronto Film Festival, winner of one Genie Award*); ***Sunshine***, directed by István Szabó, starring Ralph Fiennes, Jennifer Ehle and Rosemary Harris (*a Toronto Film Festival Gala, winner of three European Film Awards, three Genie Awards including Best Picture and nominated for three Golden Globe Awards, including Best Picture*); ***Felicia's Journey***, directed by Atom Egoyan, starring Bob Hoskins and Elaine Cassidy (*Opening Night Gala Toronto Film Festival, Official Selection in Competition, Cannes Film Festival, and winner of four Genie Awards*); ***eXistenZ***, directed by David Cronenberg, starring Jude Law, Jennifer Jason Leigh and Willem Dafoe (*winner of a Silver Bear at the Berlin Film Festival and a Genie Award*); ***The Sweet Hereafter***, directed by Atom Egoyan, starring Sir Ian Holm, and Sarah Polley (*nominated for two Academy Awards[®], winner of the Grand Prix and the International Critics Award at the Cannes Film Festival, Opening Night Gala Toronto Film Festival, winner of eight Genie Awards including Best Picture*). ***Crash***, directed by David Cronenberg, starring James Spader, Holly Hunter and Deborah Kara Unger (*winner of a Special Jury prize at the*

Cannes Film Festival, six Genie Awards and the Golden Reel Award); ***Never Talk To Strangers***, directed by Sir Peter Hall, starring Antonio Banderas and Rebecca De Mornay. ***Johnny Mnemonic***, directed by Robert Longo, starring Keanu Reeves (*winner of the Golden Reel Award*); ***Whale Music***, directed by Richard Lewis, starring Maury Chaykin and Cyndy Preston (*Opening Night Gala Toronto Film Festival, winner of four Genie Awards*); ***Black Robe***, directed by Bruce Beresford, starring Lothaire Bluteau and Sandrine Holt (*Opening Night Gala Toronto Film Festival, winner of seven Genie Awards including Best Picture and the Golden Reel Award*); ***Joshua Then and Now***, directed by Ted Kotcheff, starring James Woods and Alan Arkin (*Official Selection in Competition, Cannes Film Festival, Opening Night Gala Toronto Film Festival, and winner of five Genie Awards*); and ***In Praise of Older Women***, directed by George Kaczender, starring Tom Berenger and Karen Black (*Opening Night Gala Toronto Film Festival, winner of four Genie Awards*).

Mr. Lantos is a member of the Order of Canada, The Toronto International Film Festival and Indigo Books & Music. He holds an honorary Doctor of Letters from McGill University.

RONALD HARWOOD – Screenwriter

Ronald Harwood was born in Cape Town, South Africa in 1934 and came to England in 1951. He is the author of several novels, his most recent, ***Home***, was awarded the Jewish Quarterly Prize for Fiction in 1994. He is the editor of ***The Faber Book of Theatre*** and the author of a history of the theatre, ***All the World's a Stage***, to accompany the BBC2 TV series which he presented. He also wrote ***Sir Donald Wolfit CBE: His Life and Work in the Unfashionable Theatre***. His plays include ***The Dresser, Another Time, Taking Sides, The Handyman, Equally Divided, Quartet*** and ***Mahler's Conversion***.

Harwood has previously worked with producer Robert Lantos on *The Statement* for which he wrote the screenplay. The film was directed by Norman Jewison and stars Michael Caine. Harwood won an Academy Award for his screenplay of *The Pianist* which was directed by Roman Polanski and won the *Palme d'Or* at Cannes in 2002. He was also nominated for an Academy Award for his screenplay of *The Dresser*. He won the Flaiano for Best Screenplay at the Flaiano International Film Festival, 2002, for *Taking Sides*, directed by István Szabó. Other films include *One Day in the Life of Ivan Denisovich*, *The Browning Version*, directed by Mike Figgis and *Cry, The Beloved Country*.

Harwood was made Fellow of the Royal Society of Literature in 1974 and was Visitor in Theatre at Balliol College, Oxford in 1985. He was President of English PEN, 1989-1993, and President of International PEN, 1993-97. He was elected Chairman of the Royal Society of Literature in 2001. In 2000 he was awarded the Stefan Mitrov Ljubisa Prize for his contribution to European literature and Human Rights. In 1996 he was appointed Chevalier de l'ordre Nationale des Arts et Lettres, and CBE in 1999. He was made Hon. Doctor of Letters by Keele University in 2002.

LAJOS KOLTAI, A.S.C. – Director of Photography

Lajos Koltai A.S.C. is one of Hungary's most talented cinematographers whose impressive list of credits includes not only films shot in his own country, but many international pictures. Shortly after graduating from the Academy of Theatre and Film School in Hungary, Koltai formed a lasting partnership with director István Szabó. Their first project was *Confidence* in 1979 and after 23 years of collaboration which includes such films as *Mephisto*, *Colonel Redl*, *Meeting Venus*, *Sunshine* and *Taking Sides*, *Being Julia* marks their fourteenth film together.

Koltai has worked as cinematographer on over 45 motion pictures, including Menno Meyjes' *Max* starring John Cusack, Michael Hoffman's *The Emperor's Club*, the heart-wrenching romance *When a Man Loves a Woman* starring Andy Garcia and Meg Ryan, *Mobsters*, starring Christian Slater and Patrick Dempsey, and *White Palace*, starring Susan Sarandon and James Spader. His credits also include *Mother*, directed by Albert Brooks, *Home for the Holidays* directed by Jodie Foster, *Just Cause* starring Sean Connery and Laurence Fishburne, and *Wrestling Ernest Hemingway* with Robert Duvall, Richard Harris, Shirley MacLaine and Sandra Bullock.

Amongst the numerous awards and nominations that Koltai has garnered for his work are: European Film Award for Best Cinematographer for *Sunshine*; David Donatello Award and European Film Award for *Legend of the Pianist on the Ocean*, directed by Guiseppe Tornatore; Academy Award nomination and David Donatello Award for *Malèna* and an ADF Cinematography Award and Kodak Award for *Taking Sides*.

SUSAN SHIPTON – Editor

Genie Award-winning editor Susan Shipton has become recognized for her ongoing collaboration with director Atom Egoyan for whom she has edited five films. Their work together includes *Ararat*, *Felicia's Journey*, *The Sweet Hereafter* for which she received a Genie Award for Best Achievement in Film Editing, *Exotica* for which she was nominated for a Genie Award Achievement in Film Editing, *The Adjuster* and *En Passant*, which was Egoyan's contribution to the anthology *Montréal Vu Par*.

Shipton won a 2001 Genie Award for Best Achievement in Editing for her work on the film *Possible Worlds*. Her many other credits include *Toy Soldiers*, *A Cool Dry Place*, *Blessed Stranger: The Tragedy of Swiss Air Flight 111*, *Love and Death on Long Island*, *Turning*

April, Long Day's Journey Into Night for which she was nominated for a Genie Award for Best Achievement in Film Editing, *When Night Is Falling*, *Mesmer* and *Oh, What a Night*. In 1993, she received two Genie Award nominations in the same year for her work on *The Lotus Eaters* and *I Love a Man in Uniform*.

Shipton also wrote, produced and directed the short film, *Hindsight* (based on Dennis Foon's play of the same name), which was invited to numerous international film festivals, including the 2000 Montréal World Film Festival, the Toronto International Film Festival and the Los Angeles Short Film Festival.

LUCIANA ARRIGHI – Production Designer

Academy Award winning Production Designer Luciana Arrighi trained at the BBC and worked there as a designer on such productions as Ken Russell's *Isadora*, *Rousseau* and *Rossetti*. She has designed sets and costumes for film, theatre and Opera.

Arrighi has won awards and nominations for many of her films including: Australian Film Institute Awards for *The Night*, *The Prowler* and *My Brilliant Career*; Academy Award for Best Production Design and a BAFTA nomination for Best Production Design for *Howards End*; Academy Award Nomination for *Remains of the Day*; BAFTA nomination *Sense & Sensibility* and an Academy Award Nomination for Best Art Direction for *Anna and the King*. Other credits include production design for Ken Russell's *Women in Love* and *The Rainbow*; John Schlesinger's *Sunday Bloody Sunday*, *Madame Sousatzka* and *The Innocent*; *Surviving Picasso*; *Oscar and Lucinda*; *Possession* and Oliver Parker's *The Importance of Being*

Earnest. Arrighi has worked twice with director Richard Loncraine for the HBO productions of *The Gathering Storm*, for which she won a Golden Globe, and *My House in Umbria*.

Her work in Opera includes production design for *Peter Grimes* at Teatro La Scala, Milan and Los Angeles Opera and costume design for *Un Ballo in Maschera* at the Salzberg Festival, *Othello* for the Vienna State Opera, *Tannhauser* at Covent Garden; *I Vespri Siciliani* for Geneva Opera and *Il Trovatore* for Australian Opera. Varied theatre work includes Peter Wood's *School for Scandal* at London's National Theatre, *Ring Around the Moon* at the Chichester Festival, *Cyrano de Bergerac* and *A Precious Woman* for the Sydney Theatre Company and *Visions* for Paris Theatre.

JOHN BLOOMFIELD – Costume Designer

John Bloomfield has an impressive list of film, television and theatre work to his credit. Films include: Michael Winner's *The Wicked Lady* and *Appointment with Death*, *Conan the Barbarian* and *Conan the Destroyer*, both starring Arnold Schwarzenegger; *The Bounty* starring Mel Gibson, Anthony Hopkins and Laurence Olivier; *The Mummy* and *The Mummy Returns* starring Brendan Fraser and Rachel Weisz and *Paramount Pictures' The Scorpion King*.

Bloomfield has worked substantially with Kevin Costner including: *Robin Hood – Prince of Thieves*, for which he received a BAFTA nomination for Best Costume Design, *Rapa Nui*, *Waterworld*, *The Postman* and most recently on *Open Range*, where he also worked with Annette Bening and Michael Gambon. His television credits include: the celebrated *The Six Wives of Henry VIII*, for which he won a BAFTA; *The Devil's Crown*; *Poldark*; *Macbeth*; *Hansel and Gretel*; *The Cherry Orchard* and *Rogue Male*.

He has designed many theatre productions for the Yvonne Arnaud Theatre, Guildford, the Sheffield Crucible, the Royal Exchange Theatre, the English National Opera, the Welsh Drama Company, the Chichester Festival Theatre and the Hong Kong Festival.

He is a visiting lecturer at several colleges including the Royal College of Art Fashion School and the Wimbledon School of Art Theatre School, both in London and has also given various lectures for the Royal Television Society. An exhibition based on his drawings and the costumes for *The Six Wives of Henry VIII* was staged in London and Australia.

MYCHAEL DANNA – Composer

Mychael Dana has been scoring films since his 1987 feature debut for Atom Egoyan's *Family Viewing*, a score which earned Dana the first of his nine Canadian film award nominations. Mychael is recognized as one of the pioneers of combining non-Western sound sources with orchestral and electronic minimalism in the world of film music. This reputation has led him to work with such acclaimed directors as Atom Egoyan (*The Sweet Hereafter*), Scott Hicks (*Hearts in Atlantis*), Ang Lee (*The Ice Storm*), Gillies MacKinnon (*Regeneration*), James Mangold (*Girl, Interrupted*), Mira Nair (*Kama Sutra*) and Joel Schumacher (*8MM*). Mychael recently worked with Mira Nair on *Vanity Fair* starring Reese Witherspoon. He studied music composition at the University of Toronto, winning there the Glenn Gould Composition Scholarship in 1985. Mychael also served for five years as composer-in-residence at the McLaughlin Planetarium in Toronto (1987-1992). Works for dance include music for *Dead Souls* (Carbone Quatorze Dance Company, directed by Gilles Maheu 1996), and a score for the Royal Winnipeg Ballet's *Gita Govinda* (2001) based on the 1000-year-old classical Indian erotic poem, with choreographer Nina Menon.

JULIA ROSENBERG – Co-Producer

Rosenberg has been at Serendipity Point Films since its inception where she develops and produces films directly with Robert Lantos. Rosenberg is Co-Producer of Serendipity's upcoming *Being Julia*, directed by István Szabó and starring Annette Bening and Jeremy Irons. She was Associate Producer of *The Statement* directed by Norman Jewison and Associate Producer on *Ararat* written and directed by Atom Egoyan. She was Co-Producer on *Men with Brooms* directed by Paul Gross. She was Associate Producer on award-winning *Sunshine*, directed by István Szabó. In 1997, Rosenberg joined Alliance Communications Corporation as Director of Development and Production where she oversaw the production of Robert Lepage's film, *No*, as well as many other Canadian and international films.

SANDRA CUNNINGHAM – Co-Producer

Over the past twenty years Sandra Cunningham's career in film has taken her from Montreal, where she worked in film distribution and promotion, to Rome, where she collaborated on numerous independent feature films and, in 1990, to Toronto where she is currently based.

A two-year stint as a programmer for the Toronto International Film Festival confirmed both Sandra's taste for independent cinema and a desire to produce films. She went on to produce the feature film *Curtis's Charm* that premiered at the 1995 Toronto International Film Festival garnering a jury citation. The year 2001 saw the release of both John L'Ecuyer's feature film *Saint Jude*, a co-production with Lux Films, and Robert Lepage's *Possible Worlds*, a co-production with In Extremis Images.

Possible Worlds had its world premiere at the Venice International Film Festival followed by a special presentation at the Toronto International Film Festival. The film has gone on to garner numerous international awards.

Sandra has most recently co-produced Atom Egoyan's feature film, *Ararat*, Norman Jewison's *The Statement* for Serendipity Point Films.

On BEING JULIA as a film based on W. Somerset Maugham's Theatre

By Jeffrey Meyers, author of Somerset Maugham: A Life

BEING JULIA is based on W. Somerset Maugham's novel *Theatre* (1937). The novel grew out of Maugham's extraordinary experience with the English stage. He was not only a writer of fiction, but also of extremely successful and still performed plays like "The Circle," "The Constant Wife" and "For Services Rendered." In 1909, for the first time in British theatrical history, Maugham had four plays running simultaneously in the West End and they were seen by thirty-five thousand people every week. He had an astonishing ability to create characters, dialogue and scenes that amused and moved the audience, and became the most popular dramatist of his time. Maugham wrote his plays very easily, with characteristic panache and professional skill. He took only one week (with country weekends off) for each act and a fourth week to revise. He always had half a dozen plays in his head and recalled that "when a theme presented itself to me, it did so divided into scenes and acts with each 'curtain' staring me in the face."

Maugham's plays took him out of his isolated study and put him into close personal contact with the theatrical world. He helped choose actors and actresses, worked with producers and directors, went to rehearsals and made last minute changes to the scripts. These are the experiences that informed his novel *Theatre*.

The heroine of *Theatre*, Julia Lambert, the character played by Annette Bening in BEING JULIA, is vain, ignorant of art and culture, manipulative, and domineering. She's one of the greatest actresses of her time, but never stops acting. When her private life seems to spin out of control, she finally grasps that, for her at least, the world of "make believe is the only reality."

The promiscuous and chameleon-like Julia is a sexual magnet for all the characters in the novel: her handsome and ineffectual husband Michael, her manager and director; her young lover Tom; her closeted gay admirer Charles; her lesbian patron Dolly de Vries; and (in a scene omitted from the film) the unnamed Spaniard whom she impulsively sleep with on an overnight train trip. All these relationships have an element of unreality and must either remain unconsummated or come to a sad conclusion.

At a time when homosexuality between consenting adults was illegal in Britain, Maugham, who really loved men, but tried to love women, found it difficult to accept, even fought against, his deepest sexual feelings. Throughout his life he wavered uncertainly between his hidden desires and his wish for a respectable position in society. As a young man he's had affairs with four attractive and talented professional women, and disastrously married the last of them. But as he famously wrote of his bisexuality and the failure of his marriage: "I was a quarter normal and three-quarters queer, but I tried to persuade myself it was the other way round. That was my greatest mistake." A close observer of other people's sexuality, he wrote brilliant parts for forceful, striking and opinionated women (like Julia Lambert). When the famous actor Ernest Thesiger, a mannered homosexual who wanted a piece of the action, complained that Maugham never sent him anything, he replied: "I'm always writing parts for you Ernest. The trouble is that actresses will insist on playing them."

Julia Lambert's power as an actress reaches a peak at the end of the novel when she uses all her dramatic skills to destroy the career of a rival, Avice Crichton. Young and inexperienced, but talented and as merciless and ambitious as Julia, Avice has been sleeping with Tom to advance her career. Maugham portrays the theater as a social jungle in which predatory actors must be ruthless as well as talented to achieve success.

The first screen version of Theatre, called ADORABLE JULIA (1962), was a French film, set in London, with Lili Palmer and Charles Boyer. Boyer was much older than Palmer; and Tom, played by Jean Sorel, was more handsome and self-assured than the rather callow character in the novel. But the dramatically flat movie merely crawls through the events of the book. All the characters are lifeless; Palmer expresses her inner thoughts in an ineffective voice-over; and the film throws away the climactic scene by talking about rather than showing, how Julia encouraged and then destroyed her theatrical rival.

BEING JULIA, by contrast, has a much stronger story line, based on Julia's fascinating character and complex relations with her husband, lover, and son; her homosexual and lesbian admirers; her overly familiar maid and (an invention in the film that replaces the clumsy voice-over), her old acting teacher. Jeremy Irons, as her attractive and vain husband Michael, forces the reluctant Julia to remain in a long-running, profitable play she's come to hate. The supporting actors, like a theatrical company, are full, rich characters. Miriam Margolyes, her pushy patron Dolly de Vries, always manages to turn up when the half-naked Julia is having a massage. Juliet Stevenson, her cheeky servant and dresser Evie (a role that goes back to Figaro in Beaumarchais and Rossini's *The Barber of Seville*) vainly tries to bring her down to earth and bridge the ever-widening gap between make-believe and reality. Michael Gambon, as the worldly and cynical acting teacher, structures the narrative and acts as Julia's moral guide and quickening conscience.

Julia's rivalry with the young actress (the same theme as in *ALL ABOUT EVE*) concluded in a scene of rapid dialogue, light comedy and broad farce, rather than cruel humiliation, so that Avice, who's secured her part through couch casting, gets what she deserves while we retain our sympathy for the triumphant Julia.

Like Maugham's novel, under the guidance of director István Szabó, writer Ronald Harwood, and Annette Bening's central performance, *BEING JULIA*, as if in front of the curtain, provides a vivid sense of the dynamics of theatrical life. Szabó directed another great movie about the theatre, the Oscar-winning *MEPHISTO*, based on a novel by Klaus Mann about a real German actor who, to advance his career in the 1930s, made a demonic pact with the Nazis. Ronald Harwood, also having past success with this subject, having written the autobiographical play *THE DRESSER* for which he won an Oscar, provides a script that is literate, sophisticated, and elegant.

Annette Bening - an actress playing an actress, playing an actress - is both central and revelatory in *BEING JULIA*. From her vividly comic scenes with her irreverent maid, the only person who sincerely cares about her, to her intense confrontation with her husband, she takes command. Though superficial and selfish, Bening's Julia Lambert manages to retain our compassion and affection. She may be a scheming manipulator, but she is always redeemed by her charm and talent.

In my opinion, *BEING JULIA* is by far the best of all the fifty films based on the works of W. Somerset Maugham.

Films based on W. Somerset Maugham's works:

UP AT THE VILLA (2000)
THE RAZOR'S EDGE (1984)
OVERNIGHT SENSATION ("THE COLONEL'S LADY") (1983)
OF HUMAN BONDAGE (1964)
ADORABLE JULIA (THEATRE) (1962)
THE SEVENTH SIN (THE PAINTED VEIL) (1957)
THREE FOR THE SHOW (HOME AND BEAUTY) (1955)
THREE CASES OF MURDER ("LORD MONTDRAGO") (1954)
THE BEACHCOMBER ("THE VESSEL OF WRATH") (1954)
MISS SADIE THOMPSON ("RAIN") (1953)
ENCORE ("THE ANT AND THE GRASSHOPPER," "WINTER CRUISE," "GIGOLO AND GIGOLETTE") (1952)
TRIO ("THE VERGER," "MR. KNOW-ALL," "SANATORIUM") (1950)

QUARTET ("THE FACTS OF LIFE," "THE ALIEN CORN," "THE KITE," "THE COLONEL'S LADY") (1948)
THE UNFAITHFUL ("THE LETTER") (1947)
DIRTY GERTIE FROM HARLEM U.S.A. ("RAIN") (1946)
THE RAZOR'S EDGE (1946)
OF HUMAN BONDAGE (1946)
THE HOUR BEFOREDAWN (1944)
CHRISTMAS HOLIDAY (1944)
THE MOON AND SIXPENCE (1943)
TOO MANY HUSBANDS (HOME AND BEAUTY) (1940)
THE LETTER (1940)
THE BEACHCOMBER ("THE VESSEL OF WRATH") (1938)
THE TENTH MAN (1936)
ISLE OF FURY (THE NARROW CORNER) (1936)
THE SECRET AGENT (ASHENDEN) (1936)
THE RIGHT TO LIVE (THE SACRED FLAME) (1936)
THE PAINTED VEIL (1934)
OF HUMAN BONDAGE (1934)
OUR BETTERS (1933)
THE NARROW CORNER (1933)
RAIN (1932)
STRICTLY UNCONVENTIONAL (THE CIRCLE) (1930)
CHARMING SINNERS (THE CONSTANT WIFE) (1929)
THE SACRED FLAME (1929)
THE LETTER (1929)
SADIE THOMPSON ("RAIN") (1928)
THE MAGICIAN (1926)
THE CANADIAN (THE LAND OF PROMISE) (1926)
THE CIRCLE (1925)
INFATUATION (CAESAR'S WIFE) (1925)
EAST OF SUEZ (1924)
THE ORDEAL (1922)
JACK STRAW (1920)
THE DIVORCÉE (LADY FREDERICK) (1919)
SMITH (1917)