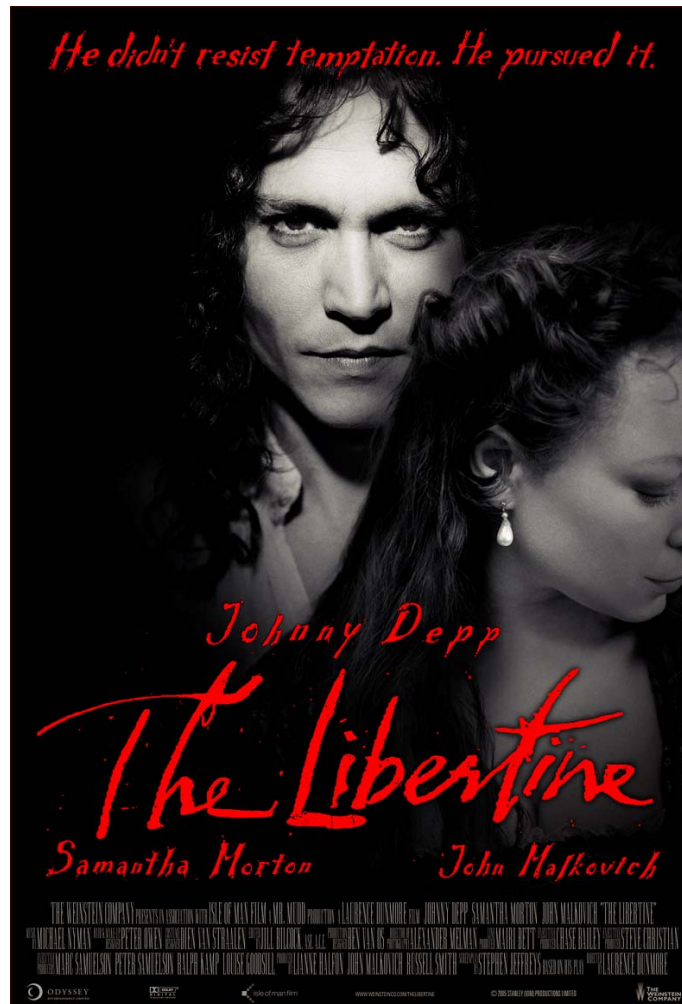




Presents



Press Notes

Running Time: 115 min.

CAST

Rochester
JOHNNY DEPP

Elizabeth Barry
SAMANTHA MORTON

Charles II
JOHN MALKOVICH

Elizabeth Malet
ROSAMUND PIKE

Etherege
TOM HOLLANDER

Sackville
JOHNNY VEGAS

Jane
KELLY REILLY

Harris
JACK DAVENPORT

Alcock
RICHARD COYLE

Countess
FRANCESCA ANNIS

Downs
RUPERT FRIEND

FILMMAKERS

Directed by
LAURENCE DUNMORE

Screenplay by
STEPHEN JEFFREYS
Based on His Play

Produced by
LIANNE HALFON
JOHN MALKOVICH
RUSSELL SMITH

Executive Producers
CHASE BAILEY
STEVE CHRISTIAN
MARC SAMUELSON and PETER SAMUELSON
RALPH KAMP and LOUISE GOODSILL
PETER SAMUELSON

Line Producer
MAIRI BETT

Director of Photography
ALEXANDER MELMAN

Editor
JILL BILCOCK ASE, ACE

Production Designer
BEN VAN OS

Hair and Makeup Designer
PETER OWEN

Music by
MICHAEL NYMAN

Costume Designer
DIEN VAN STRAALLEN

Casting by
MARY SELWAY
LUCY BEVAN

THE LIBERTINE

ABOUT THE PRODUCTION

“The wildest and most fantastical odd man alive.”

-- John Wilmot, the 2nd Earl of Rochester, in a description of himself

In every generation, there comes along a person so scandalous, so rebellious, so willing to break taboos that they topple the world’s ideas of what being a free spirit truly means. In the 17th century that person was unequivocally John Wilmot, AKA the 2nd Earl of Rochester – the wily and talented rogue who in the course of his short, wild life, become known all at once as a troublemaker, a genius and one of history’s most irrepressible believers in liberty.

Now, in Laurence Dunmore’s THE LIBERTINE, two-time Academy Award nominee Johnny Depp and an award-winning cast and crew bring forth the sexy, irreverent and ultimately moving adventures of a man who broke all the rules at a time when the rules of modern society were first being written. With a gritty and raw realism, the film brings to life the swinging times of 70s London – 1670’s London, that is – with striking parallels to the attitudes and dilemmas of our own modern times.

Set against the extraordinary backdrop of The Restoration – a pivotal age of enlightenment when rapid-fire new developments in science, religion and the arts, as well as a growing new sensual freedom, created the modern world as we know it – THE LIBERTINE follows the meteoric rise and fall of the Earl. As the story begins, he is drawing acclaim with his daring writing and raising eyebrows as a gifted rogue with a lascivious lifestyle. A close confidante of the high-living King Charles II (two-time Academy Award nominee John Malkovich), the Earl delights in lampooning England’s royals with his subversive wit and scandalizing London society with his sexual escapades – all the while reveling in getting away with anything he can.

But when the Earl falls in love with the brilliant and fiercely independent Elizabeth Barry (two-time Academy Award nominee Samantha Morton), the theatrical protégé he plans to turn into England’s biggest star, their affair and a subsequent betrayal will be the start of the Earl’s plunge from the heights of social celebrity to the depths of ruin, as he seeks his final redemption.

THE LIBERTINE marks the feature film debut of acclaimed British commercials and music video director Laurence Dunmore. The screenplay is by Stephen Jeffreys based on his acclaimed stage play of the same name. Co-starring Rosamund Pike, Kelly Reilly, Tom Hollander, Johnny Vegas, Jack Davenport and Francesca Annis, the film is executive produced by Chase Bailey, Steve Christian, Marc Samuelson, Peter Samuelson, Ralph Kamp and Louise Goodsill. THE LIBERTINE is produced by John Malkovich, Lianne Halfon and Russell Smith through their production company Mr Mudd. The artistic crew includes director of photography Alexander Melman and Academy Award nominated production designer Ben Van Os and Academy Award nominated hair and makeup designer Peter Owen.

MEET THE EARL: THE ORIGINS OF THE LIBERTINE

"He was the spirit of wit ~ and had such an art in gilding his failures, that it was hard not to love his faults."

-- Nathaniel Lee, Eulogizing The 2nd Earl of Rochester

Living on the edge, partying like there might be no tomorrow, and only too happy to push the boundaries of art and wild behavior to new extremes, John Wilmot's fascinating life, anti-hero stance and tragic early flame-out today sounds remarkably like that of a modern celebrity – a Jimi Hendrix, Lenny Bruce or a John Belushi, perhaps. Yet Wilmot lived in the 17th century. In a time of absolute monarchy and codified social manners, he demonstrated an outrageousness that has made him an enduring symbol of the untamed lust for life. Portrayed by the award-winning Johnny Depp in *THE LIBERTINE*, Wilmot is a character like no other.

John Wilmot was born in 1647, the son of the First Earl of Rochester, into an England that was emerging from the Middle Ages and heading into a decadent first brush with modern times and morals. Demonstrating a youthful brilliance, Rochester went off at the age of 12 to study at Oxford, where it was said that he first "grew debauched." After becoming a young war hero in sea battles against the Dutch, he developed a reputation across Europe as a highly unconventional personality -- at once brilliant and dangerously blasphemous. Though his sexually explicit poems and satirical play, "Sodom or The Quintessence of Debauchery," shocked the critics of the day, they also made him a leading literary light, later to be admired by Defoe, quoted by Tennyson and an inspiration to Voltaire.

His fame began to grow when he joined the court of King Charles II, the charismatic monarch who was known for his tolerance, merriment and love of the arts. Restored to the throne after years of exile during the puritanical rule of Oliver Cromwell, Charles II's reign (1660-1685) kicked off the period known as the Restoration, an extraordinarily dramatic and turbulent era in British history marked by the birth of popular politics, advances in art and science, freeness of manners and a revival of theatrical wit and bawdy humor – yet also by plague, repression and violence. Similarly, Rochester was a man of vast contradictions that seem to reflect the contradictions of modern life. He was at once in love with and appalled by the human hunger for pleasure, at once enamored with reason and acutely aware of its oppressive limits, and simultaneously unbelieving in and desirous of love, faith and meaning. He put just as much energy into his personal destruction as he did into creation.

Even the forward-thinking King did not know how to handle the firebrand genius of Rochester. Though he held great affection for Rochester, the King was incensed by the man's libelous poetry and wicked pranks, not to mention his devil-may-care willingness to criticize even the King himself. (One of Rochester's famous poems, "A Satyr on Charles II" assailed the King's penchant for multiple mistresses.) Rochester also drew fame for his bold adventures, including the kidnapping of his future wife, the then teen-aged heiress Elizabeth Malet. Though he was imprisoned in the infamous Tower of London for his crime, the young Earl begged for and received the King's forgiveness. Not only that, but his young victim agreed to marry him.

Even in the bawdy atmosphere of Charles II's court, Rochester stood out as a man apart. His fellow writer George Etherege even used him as the model for one of his most famous theatrical characters: the irascible, poetry-reciting rake Dorimant in the Restoration comedy "Man of Mode." (Later performed side-by-side with "The Libertine" at the Royal Court in London.) Yet,

the ultimate price of Rochester's personal freedom may well have been his own destruction. His sole connection with true love – with the alluring but unassailably strong and self-sufficient Restoration-era actress Elizabeth Barry – would become the one thing, even in all his freedom, that Rochester could not attain.

At the height of his celebrity, the 2nd Earl of Rochester entered into a series of escapades that would lead him into unremitting darkness, alcoholism and torment. He died at the early age of 33 from his excesses (he suffered both from alcohol poisoning and syphilis), although not before experiencing a last-minute epiphany of redemption for his soul on his deathbed.

A few hundred years later, the 2nd Earl of Rochester was reborn again, this time as the inspiration for another widely acclaimed play, written by Stephen Jeffreys, that probed the connections between genius and decadence, freedom and danger, lust and love – as well as the connections between Rochester's sensually charged, morally corrupt era and our own modern times. A runaway hit on the London stage, the theatrical version of *THE LIBERTINE* first came to America at Chicago's lauded Steppenwolf Theatre with leading stage and screen star John Malkovich taking the title role. Critics praised the play's exciting mix of shrewd humor and emotional truth, and its fearless exploration of the place of moral values and extreme behavior in a free society, with all its contemporary implications.

Endlessly fascinated by his character, it was John Malkovich who first suggested to Stephen Jeffreys that *THE LIBERTINE* should also be a motion picture. Recalls Jeffreys: "Half way through the production, Malkovich sidled up to me and said *Hey Steve, do y' wanna make a movie of this? You don't say no in that sort of situation!*"

Oddly enough, Jeffreys originally had his interest in the 2nd Earl of Rochester sparked while in the dentist's chair. "My dentist, the great Gerald Lightman, announced that his daughter was turning thirteen and there were some books in his collection that he didn't want her to read so he'd been distributing them amongst his patients," the writer explains. "He decided I should be the recipient of 'Sodom and the Quintessence of Debauchery' by the Earl of Rochester. I'd managed to get through a whole university English degree without hearing much about Rochester, but when I read the book, I could see immediately why Gerald didn't want his daughter to read it! It was the filthiest play I'd read and I've read quite a few."

Intrigued by what kind of person the Earl must have been – and how he became England's most fearless rule-breaking libertine -- Jeffreys dove into historical research that only increased his interest in a character who seemed fresh and contemporary, even amidst a 17th century atmosphere.

"Rochester refused to obey any of the rules and dictates of his age," says Jeffreys. "I found his desire to go his own way fascinating, and equally fascinating is that he was one of those people who built this tremendous life and then set about tragically destroying it. His story is one of the darker side of human nature in the middle of the Enlightenment."

Now, at Malkovich's urging, Jeffreys returned to the material again, this time to condense the adventure-, romance- and ruin-filled last years of Rochester's life into a cinematic entertainment.

When director Laurence Dunmore – an acclaimed commercials director looking to make his first feature film – came across an early draft of *THE LIBERTINE*, he too was enthralled by the character of Rochester. "I saw *THE LIBERTINE* as a compelling examination of a passionate

man's life, loves and genius – and his incredible knack for betraying his talent with his actions,” explains Dunmore. “Regardless of how much he loved and cared for the people around him, Rochester seemed incapable of stopping himself from destroying the very things that mattered to him.”

He continues: “Like so many magical, shortened lives, his was full of incredible things. The story isn't one of bleak despair, but rather a roller coaster of emotions, ideas and provocative questions.”

Dunmore and Jeffreys spent a year working together on the adaptation, heightening the story's cinematic potential. “Stephen is an absolute phenomenal genius of a writer,” says Dunmore of their collaboration. “We went through a whole process which was incredibly fulfilling for me – and we ended up with a great script that I felt could live and breathe as a movie. The writing is very smart yet it is also funny and entertaining.”

Jeffreys was equally thrilled with Dunmore's contribution. He summarizes: “Laurence has the most incredible cinematic eye, a way of seeing things in pictures that was a tremendous influence on telling the full story of this fascinating, self-destructive man.”

ROGUES AND ROYALS: THE CAST OF THE LIBERTINE

*“So confirm'd was he in Sin, that he lived,
and oftentimes almost died, a Martyr for it.”*

--Robert Parsons, *A Sermon preached at the Earl of Rochester's Funeral*, 1680

To play the Restoration rebel who dares the audience to like him in spite of his unbridled decadent ways, and who searches for artistic truth while leading a life of escapist sexual escapades (“I cannot feel in life, only in theatre” he laments), the filmmakers immediately had one actor in mind. It was always Johnny Depp, the charismatic actor known for bringing his own edgy spin to some of contemporary cinema's most memorable roles – from rabble-rousing Captain Jack in “The Pirates of the Caribbean” to the childhood-adoring creator of Peter Pan in “Neverland” to the iconic Willy Wonka in “Charlie and the Chocolate Factory” – who seemed to possess the right mix of impudence and tragedy.

Recalls Laurence Dunmore: “After more than a year of courtship and meetings that traversed several continents and a handful of cities, I remember the day Johnny called to say he was coming on board. It's a wonder the police squad cars and helicopters weren't called in as this weird English guy was suddenly lying on his back in downtown LA punching the air shouting *Yes! Yes! Yes!* Needless to say, I opened a bottle of wine shortly afterwards to celebrate.”

With Depp taking on the role of Rochester, John Malkovich chose to play King Charles II, the famously sensual and decadent ruler, who found Rochester to be at once a tremendous friend and a constant thorn in his royal side. As an actor, Malkovich especially looked forward to working with first-time director Laurence Dunmore, having had tremendous success working with other young filmmakers such as Spike Jonze who worked with him in the innovative “Being John Malkovich.”

Says Malkovich: “You can work with people who have done 25 films and have an international reputation and still don’t know what day it is -- and you can also work with a first-time director who has a terrifically specific idea about exactly what they want to achieve and how to achieve it. That was the case with Laurence.”

The filmmakers were also able to win over their first choice for Elizabeth Barry, the Earl’s alluring protégé who becomes one of England’s biggest stars: two-time Academy Award nominee Samantha Morton who won accolades for her roles in Jim Sheridan’s “In America,” Woody Allen’s “Sweet and Lowdown” and international acclaim in Lynne Ramsay’s “Morvern Callar.”

Morton was immediately attracted to the fascinating real life of Elizabeth Barry (1658-1713), who became known as one of England’s most brilliant stage actresses, equally successful in Restoration Comedies as she was in playing tragic heroines. Said to have inspired the great playwrights of the day with her moving performances and expansive character, the playwright John Dennis once proclaimed that she changed “like Nature which she represents from Passion to Passion, From Extream to Extream, with piercing Force and with easy Grace.” Though she had many famous lovers – including the Earl of Rochester and George Etherege – and several children, Barry never married and became one of the first shining examples of a single woman achieving financial success on her own in the world.

Stephen Jeffrey’s depiction of Barry as an indomitably independent woman – a prototype of strong, modern femininity well before her time – made the character a particularly unusual one for a period film. Indeed, during the Steppenwolf production of THE LIBERTINE, the Chicago Sun Times called Jeffrey’s portrait “subversively feminist.”

All of these qualities attracted Morton, but most of all she saw THE LIBERTINE as a sophisticated romance that probes thorny questions about just how far liberty can go. “What interested me most was the love story between Rochester and Barry, two people who pushed the wire right to the very edge,” says the actress. “I was intrigued by their dynamic and how they both seemed willing to risk so much for their personal growth.”

Though Morton researched the real life of Barry, she knew that to have the portrait really come alive, she’d have to go beyond historical facts into something more instinctual. “I was inspired by certain things I read and saw about her and about Restoration times but it didn’t dominate my development of her,” she explains. “I feel if you rely too heavily on research, you’re not getting enough from your own instincts. Obviously, there are certain rules of etiquette people followed in those days, certain restrictions because of the costumes, so that plays a part in it. But for me, the character of Elizabeth was really about emotions that are timeless.”

One of the most challenging aspects of embodying Elizabeth Barry was portraying an actress who also stars in her own varied Restoration-era theatrical roles in the course of the film. “It was a challenge because I not only had to play Elizabeth Barry but also be good enough to play Elizabeth Barry playing Ophelia and earning a standing ovation!” notes Morton.

Perhaps Morton’s greatest joy on the film came in working with Johnny Depp as Elizabeth’s patron and lover. “Creatively, working with Johnny Depp was wonderful and I think the chemistry between us was tip-top,” she says. “It was very rewarding.”

For Rosamund Pike, who plays a second strong woman in Rochester’s life, his wife Elizabeth Malet, collaborating with Depp was also a major highlight of THE LIBERTINE, one that helped

bring the centuries-old story to immediate life. “Johnny is so utterly natural in everything that he does that you believe totally in the world he creates around him,” she observes. “We never felt inhibited or restricted by the period. If anything the feeling on the set was, well, very liberating.”

Pike was fascinated by the history of Rochester and Malet. Once considered among England’s most eligible heiresses, Malet was wooed by many suitors far wealthier than Rochester. Undeterred, Rochester abducted Malet, served time in the Tower of London for his crime, then astonishingly succeeded in marrying her, only to spend much of their married life at court, drunk or being terribly unfaithful. (Malet was also a distant ancestor of Lady Diana Spencer.) Pike was intrigued by Malet’s steadfast temperament and famous wit in the face of such tumult in her marriage.

Notes Pike: “Elizabeth might be the long suffering wife but she was a woman of great character who was never meek. I think she really feels a connection with Rochester and she understands him in a way no one else does. But that isn’t enough for him. It’s a very interesting role because I think we all can relate to that feeling of being in love with someone who always needs to push the limits.”

Another woman in Rochester’s life is his prostitute friend Jane, who explains to Rochester that men generally have three great loves in their life: *a calf’s love, the one you marry and your deathbed bride*. Playing Jane is notable British actress and theatre star Kelly Reilly, who was drawn in by the compelling nature of Rochester’s life and relationships with women.

“When I read the script, I thought it was unlike any other story that has been told about the dark side of man’s soul,” says Reilly. “Rochester was completely dedicated to a decadent lifestyle at a time when life in general was very, very hard and he made it somehow beautiful.”

She continues: “Jane is actually the same sort of animal as Rochester. She’s really alive and bright and vivid, but she also knows her place with Rochester and accepts it. She has a lot of candor and she doesn’t try to be anything other than what she is and I love that about her. I also love that she loves Rochester without trying to change him.”

On the set, Reilly was especially impressed by how much bravery the story seemed to require of the actors. “The whole nature of *THE LIBERTINE* is that you can’t shy away from it. You have to have the courage of your convictions and really go for it,” she summarizes. “The story is very theatrical and filled with big characters, so that challenge was to try to enter this world wholeheartedly and without any reservations.”

She adds: “Of course, when you have Johnny Depp and John Malkovich and Samantha Morton around you, it helps a lot to bring your own game up a notch!”

Rounding out the cast are a number of renowned British stars in historical roles, including Tom Hollander playing the inventive Restoration playwright Sir George Etherege (who famously wrote about Rochester in the Restoration classic, “*Man of Mode*”) and popular stand-up comedian Johnny Vegas as the historical rake and wit, Charles Sackville. Sums up Vegas: “*THE LIBERTINE* is one of the most challenging things I’ve ever done. The script was really rich and funny – and it’s fascinating to see how in some ways society hasn’t changed all that much.”

THE RESTORATION RE-ENVISIONED: THE LOOK OF THE LIBERTINE

“His contempt for everything that others respect almost amounts to sublimity.”

-- Hazlitt on The Earl of Rochester

The 2nd Earl of Rochester’s story unfolds smack in the middle of The Restoration, a time of radical new ideas, heightened sexual permissiveness and a joyful lavishness in theatre, parties and lifestyles – a kind of precursor to the 20th century’s “Swinging 60s,” albeit 300 years earlier. But it was also a society just emerging from the Middle Ages, still ravaged by rampant disease, superstition, poverty and urban squalor.

In *THE LIBERTINE*, director Laurence Dunmore set out to capture the wildly shifting moods of Rochester’s times with a gritty, in-your-face realism that hasn’t been brought to the period before. He did so by focusing not only on the opulence and splendor of the court but the dingy, rank dynamism of the city streets. “I was looking to create a film where you could practically smell the atmosphere,” he notes. “I wanted to forge a very real 17th century look that didn’t feel like it was created in the 21st century. I wanted to use as much natural light as possible and to swamp the screen with mud, mist, rain and smoke. I wanted there to be a big contrast between Rochester’s stately home life and the tremendous energy, excitement and movement of his life in London.”

Dunmore’s decision to highlight both the elaborate decadence and the seedier sides of the Restoration meant he would need an extremely skilled and creative design team. At the center of it was cinematographer Alex Melman who collaborated closely with Dunmore in developing a unique look for the film. “Rochester is a man who drank and loved his way to an early grave so we wanted to give *THE LIBERTINE* a kind of darkness and rawness not usually associated with period movies,” he explains. “We didn’t want a clean, pretty look. We wanted the grungiest, dirtiest look we could find! But even though there’s a lot of mud and smoke in the film, at the same time there’s a beauty that comes out of all the dirt and haze. The film is very beautiful in its own way.”

To further draw a stark contrast between Rochester’s two worlds – both inside the aristocratic realm and out on the streets of London – the filmmakers used a variety of photographic techniques. “We use a lot of rich colors that convey the magic of the theatrical world– and then contrast that with a much more grainy realism whenever Rochester goes out into the ordinary outside world,” explains Melman.

Melman also worked with two Academy Award nominees -- production designer Ben Van Os and costume designer Dien Van Straalen -- to come up with a very detailed color palette that is woven throughout the film’s entire design and enhanced with primarily natural light. “Everything was in a muted, dirty zone,” he says of the film’s hues. “We worked with a combination of filters in antique suede, jade green and storm blue. We lit pretty much everything with candles and we even used green filters to take away any warmth from the candles and put a kind of green pallor into all the flesh tones.”

In an unusual move, director Dunmore operated the camera for the film’s largely hand-held photographic work himself. “I decided very early on, as I’d done with a lot of commercials, that I’d put the camera on my shoulder and operate it myself, rather than the more traditional way or putting it onto a dolly or a crane,” he explains. “Partly I did it in order to be able to move fast. It also meant we didn’t waste time trying to work out tricky moves. The important thing for me

was to create a very fluid style to capture the action. Putting the camera on my shoulder and making it hand-held meant I could spend time with the actors and sit next to them while they were performing, allowing the scenes to unfold in front of me. I found it immensely liberating and think the performances benefited from it. I rarely had ear phones on for the dialogue because I was sitting right next to them – I could hear them breathing. This created a lot of intimacy.”

Also essential to the film was getting the locations right. Dunmore logged a remarkable 8,000 miles on his car roaming Britain in search of authentic-feeling castles and estates. Eventually, the film’s locations included Tretower Court in Wales -- one of the best surviving examples of a medieval gentleman’s mansion; a number of National Trust properties in Somerset such as Montecute near Yeovil and Charlecute in Oxfordshire; Hampton Court Palace in Surrey; and the magnificent Wells Cathedral. For the interiors, the production traveled to the Isle of Man, an up and coming bastion for filmmakers on the Irish Sea, where the film’s sets were built by Ben Van Os (Academy Award nominee for “Girl With a Pearl Earring” and “Orlando”).

Some of the most complex design work on *THE LIBERTINE* came in the area of makeup and hair design – owing to the flamboyant fashions of the 17th century. Academy Award-winning hair and make-up designer Peter Owen (who oversaw the imaginative designs for the *Lord of the Rings* trilogy) had promised John Malkovich back in the early days of the play’s life in Chicago that if it was ever adapted for the big screen, he would want to be a part of the project. “I loved the story and the period,” says Owen.

Once the production was in motion, Owen was even more inspired. “Laurence and I seemed immediately on the same wavelength,” comments Owen. “He thought the flamboyant artifice of the period should be seen in close-up, and this idea had to pervade everything in front of the camera – not just the hair and make-up, everything. Laurence gave me a free reign largely. It was great to be trusted by the director like that, so I just had fun with everything that I did.”

One of Owen’s greatest challenges was taking Johnny Depp through an astonishing range of physical dissolutions, despite the fact that Rochester died in his early 30s. “Rochester’s progression of looks had to be planned in great detail, advancing his blindness, toothlessness and decrepitude. Laurence and I drew up maps for this independently and when we compared them, they almost exactly matched, which meant neither of us felt we had to battle for anything.”

Owen especially had a grand time turning John Malkovich into King Charles II. “I gave him a few very prominent features of Charles II, such as eyebrows, a prosthetic nose and an enormous blanket of a wig,” he says. “Then, I reddened his eyes and gave him pale make-up to make him look care-worn.”

Throughout the production, Owen was impressed with the creative atmosphere on the set. “The whole project was enormously rewarding,” he concludes. “Everyone was so committed to it. It had the same atmosphere that I remember in theatre – long hours, lots of enthusiasm and great performances that came out of all that.”

Although Laurence Dunmore makes his directorial debut with *THE LIBERTINE*, any qualms he may have had were quickly set aside. “Our first day of shooting was amazing and it had double impact as it was also my birthday,” he recalls. “It was phenomenal starting my first feature film on my birthday – almost surreal. There were some serious pressures during the shoot at times, but I consider myself to have been incredibly lucky. Being surrounded by the actors, sets, costumes, props and make-up, feeling the sensations, the smell and taste of the whole process --

and then looking through the camera and seeing the first trace of it coming to life -- was akin to seeing my kids for the first time on an ultrasound scan.”

ABOUT THE CAST

Johnny Depp (*The Earl of Rochester*)

Johnny Depp has earned both critical and popular acclaim for his unique work in a variety of memorable feature films. Most recently, he stars as Willy Wonka in *Charlie and the Chocolate Factory*, Depp's fourth collaboration with director Tim Burton, and also provides the voice of Victor in Burton's new stop-motion animation feature, *Corpse Bride*.

Recently, the actor received an Academy Award nomination, Golden Globe nomination, Screen Actor's Guild nomination and BAFTA nomination for his role as J.M. Barry in Mark Forster's *Finding Neverland* in which he starred opposite Kate Winslet and Freddie Highmore.

Depp also received an Academy Award nomination, Golden Globe nomination, BAFTA nomination and a Screen Actor's Guild Award for Best Actor for his portrayal of Captain Jack Sparrow in the action adventure *Pirates of the Caribbean: The Curse of the Black Pearl*. He is currently filming *Pirates of the Caribbean: Dead Man's Chest* and *Pirates of the Caribbean 3*.

Depp's other screen credits include David Koepp's *Secret Window*, Robert Rodriguez's *Once Upon A Time in Mexico*, Albert and Allen Hughes' *From Hell*, Ted Demme's *Blow*, Lasse Hallstrom's romantic comedy *Chocolat*, Julian Schnabel's *Before Night Falls*, Sally Potter's *The Man Who Cried*, Tim Burton's *Sleepy Hollow*, Roman Polanski's *The Ninth Gate* and Terry Gilliam's *Fear and Loathing in Las Vegas*.

Hailed as the "Best Actor" of his generation for his performance in Mike Newell's *Donnie Brasco* with Al Pacino, Depp has also starred in Jim Jarmusch's *Dead Man* and in Jeremy Leven's *Don Juan Demarco* in which he starred as a man convinced he is the world's greatest lover, opposite legendary actors Marlon Brando and Faye Dunaway.

It was his compelling performance in the title role of Tim Burton's *Edward Scissorhands* that established Depp as one of Hollywood's most sought-after talents and earned him a Best Actor Golden Globe nomination. He was honored with a second Golden Globe nomination for his work in the offbeat love story *Benny & Joon*, directed by Jeremiah S. Chechik. Depp reunited with Burton for the critically acclaimed *Ed Wood*, for which his performance garnered him his third Best Actor Golden Globe nomination.

Other films include Lasse Hallstrom's *What's Eating Gilbert Grape?*, Emir Kusturica's *Arizona Dream* and John Badham's *Nick of Time*.

Depp began his career as a musician, joining a rock group named "Kids," which eventually took him to Los Angeles. When the band broke up, he turned to acting and earned his first major acting job in *Nightmare on Elm Street*. He went on to earn roles in several films including Oliver Stone's Academy Award-winning *Platoon*. Depp then won the role that would prove to be his breakthrough, as undercover detective Tom Hanson on the popular Fox television show *21 Jump Street*. He starred on the series for four seasons before segueing to the big screen in the lead role of John Waters' *Cry Baby*.

Depp starred and made his feature directorial debut opposite Marlon Brando in *The Brave*, a film based on the novel by Gregory McDonald. Depp co-wrote the screenplay with his brother, D.P. Depp.

Samantha Morton (*Elizabeth Barry*)

Samantha Morton first gained international recognition for her role in Woody Allen's *Sweet and Lowdown*, for which she received both Academy Award and Golden Globe nominations for Best Supporting Actress.

Morton first came to the attention of film audiences in her much acclaimed role as Iris in Carine Adler's *Under the Skin*, for which she received the Boston Film Critics' Award as Best Actress. She was also seen in Alison Maclean's *Jesus' Son*, opposite Billy Crudup and following this she featured in Julien Temple's *Pandaemonium* and in Amos Gitai's *Eden*. She went on to take on the title role in Lynn Ramsay's critically acclaimed *Morvern Caller*, which she followed with Steven Spielberg's *Minority Report* opposite Tom Cruise.

Most recently Morton appeared in Jim Sheridan's *In America*, for which she was nominated for an Academy Award in the Best Actress category and Roger Michell's *Enduring Love* opposite Ryhs Ifans and Daniel Craig. She recently completed Vincent Ward's *River Queen*.

Rosamund Pike (*Elizabeth Malet*)

Rosamund Pike previously played the role of Elizabeth Barry in Stephen Jeffreys' play *The Libertine*. She grew up in London, the only daughter of two professional opera singers. Her formative years were spent on the European continent and at 16, she was accepted into the celebrated National Youth Theatre, where she spent three summers, culminating in her playing her first lead role in *Romeo and Juliet* when she was 18. It was that performance which brought her to the attention of agent Dallas Smith who spent the next few years closely guiding her career. She went on to Oxford where she was to study English Literature at Wadham College, while continuing to act.

Pike made her feature film debut in *A Rather English Marriage* starring Tom Courtenay and Albert Finney. She was then cast as Lady Harriet in the BBC's lavish production of *Wives and Daughters*, opposite such distinguished actors such as Michael Gambon, Francesca Annis and Bill Patterson. The following summer was spent filming *Love in a Cold Climate*, an adaptation of the Nancy Mitford books. The extraordinary cast list included Alan Bates, Sheila Gish, Celia Imrie, John Standing and Anthony Andrews. Returning to Oxford for the final three terms she took the role of Kyra in David Hare's *Skylight*.

Rosamund's next incarnation was as Miranda Frost, MI6 agent, ice maiden, champion fencer and a true match for James Bond in the last Bond movie *Die Another Day*.

After Bond, Rosamund returned to theatre, as "The Blonde" in award-winning director Terry Johnson's highly-acclaimed *Hitchcock Blonde* at the Royal Court Theatre in London. In early 2004, she took the lead role in Amos Gitai's documentary-style thriller, *Promised Land Hotel* in which she plays a journalist who uncovers a human trafficking ring in the Gaza Strip, alongside co-star Anne Parillaud. Most recently, she completed *Pride and Prejudice* with Keira Knightley and the sci-fi thriller *Doom*.

Kelly Reilly (*Jane*)

A much in demand young British talent on both stage and screen, Kelly Reilly was recently nominated for an Olivier Award for Best Actress 2004 for her stage role in *After Miss Julie*. Other notable theatre work includes *Elton John's Glasses*, *The London Cuckolds* (Royal National Theatre) and *The Graduate* (West End production with Kathleen Turner), *Three Sisters* (Tour/West End) directed by Dominic Dromgoole. Kelly also appeared in the Chicago production of *Sexual Perversity in Chicago* directed by Lindsay Posner.

Reilly's feature film work includes Ben Elton's *Maybe Baby*, leading roles in *Peaches*, and Cedric Klapisch's critically acclaimed *L'Auberge Espanol/Pot Luck* (with Audrey Tautou). Reilly has also been seen in Fred Schepisi's *Last Orders*. Her recently completed work includes Cedric Klapisch's *Les Poupees Russes*, *Pride and Prejudice* and Stephen Frears' forthcoming *Mrs Henderson Presents*.

Her television work includes *The Safe House*, *Prime Suspect*, *Simisola*, *Poldark*, *Bramwell*, *Rebecca*, *Wonderful You*, *Sex and Death*, *Pie In The Sky*, *Children of the New Forest* and *Tom Jones*.

Tom Hollander (*Etherege*)

Tom Hollander grew up in Oxford, went to school locally and read English Literature at Cambridge. While at university, he was a member of the legendary Cambridge Footlights Revue, and played a much-celebrated *Cyrano De Bergerac* at the Arts Theatre, directed by Sam Mendes. His early career was primarily theatre based and in 1991 he was nominated for the Ian Charleson Award for his performance as Celia in *Cheek By Jowl's* all-male production of *As You Like It*. In 1992 he won the Ian Charleson Award for his performance as Witwoud in Peter Gill's production of *The Way of the World* at the Lyric Hammersmith. He famously created the central role of Baby in the original production of Jez Butterworth's *Mojo* at the Royal Court Theatre, which brought him to the attention of filmmakers Terry George and Jim Sheridan, who cast him as the head of the Northern Irish Security Forces in the controversial *Some Mother's Son*, opposite Helen Mirren and Finola Flanagan.

Returning to the theatre to play *Tartuffe* at the Almeida he received a Best Actor Award from the UK's Time Out and a special commendation from the Ian Charleson Awards. In 1997, he received another special commendation for his performance opposite Ian McDairmid as *The Government Inspector*.

After appearing in the BBC's celebrated *Absolutely Fabulous*, he went on to star opposite Joseph Fiennes and Rufus Sewell in the 1998 film *Martha, Meet Frank, Daniel and Lawrence*. That same year, he was also much praised for his performance, as Darren, in Rose Troche's, *Bedrooms and Hallway's*.

Performances followed in *The Clandestine Marriage*, *Wives and Daughters*, Ben Elton's *Maybe Baby*, Michael Apted's *Enigma*, with Kate Winslet and Dougray Scott and in Neil LaBute's *Possession*, starring Gwyneth Paltrow and Toby Stephens. He was hand-picked by Robert Altman to play a leading role in the Oscar, BAFTA and SAG Award-winning *Gosford Park* and went on to star in Stephen Poliakoff's landmark BBC drama, *The Lost Prince* and *Cambridge Spies* as well as *Paparazzi* for Icon Productions Sir Richard Eyre's *Stage Beauty* and *Piccadilly Jim* with Sam Rockwell.

Most recently he starred in *Pride and Prejudice* with Keira Knightly and in *Land of the Blind* with Ralph Fiennes.

Johnny Vegas (*Sackville*)

Highly respected on the comedy circuit, Johnny Vegas has toured his stand-up show both in the UK and abroad, gaining a Festival Critics Award in 1997 at the Edinburgh Festival, followed by nominations both for the Golden Rose of Montreux and Perrier Awards in 2001 and was voted Best Newcomer at the British Comedy Awards 2001. Vegas expanded his repertoire to TV with *Ed Stone Is Dead*, *Staying Up*, *Attention Scum* and *Happines*. More recently, he starred in the controversial BBC adaptation of Sarah Waters' book *Tipping the Velvet*. Feature films include *Pot Shots*, *The Virgin of Liverpool*, David Thewlis' *Cheeky* and *Sex Lives of the Potato Men*.

Rupert Friend (*Downs*)

Trained at the Webber Douglas Academy, Rupert Friend is a rising British talent, whose most recent film work includes the forthcoming *Pride and Prejudice*, *Mrs Palfrey at The Claremont* and *Decameron: Angels & Virgins*.

Richard Coyle (*Alcock*)

A regular face on British TV in such celebrated flagship dramas as Gillies Mackinnon's *Gunpowder, Treason and Plot*, Mike Barker's *Lorna Doone*, *Othello*, *Coupling*, *Hearts and Bones*, *Dalziel and Pascoe*, *Wives and Daughters* and Granada TV's production of *Macbeth*; Richard Coyle has also carved out a successful theatre career, appearing in West End performances of *After Miss Julie* and John Madden's production of *Proof* at the Donmar Warehouse. Notable film credits include Franco Zeffirelli's production of *Jane Eyre* for Miramax, the cult hit *Human Traffic*, Mike Leigh's award-winning *Topsy-Turvy* and Philipa Collie-Cousins' *Happy Now*.

Jack Davenport (*Harris*)

Recently seen as Commander Norrington in the monster hit *Pirates of the Caribbean: The Curse of the Black Pearl*, *The Libertine* marks Jack Davenport's re-teaming with Johnny Depp. He will reprise his role in *Pirates of the Caribbean: Dead Man's Chest*.

The son of actors Maria Aitken and Nigel Davenport, Jack Davenport's first break came after he wrote to John Cleese to ask to be a runner on *Fierce Creatures* and ended up being cast as a zoo keeper. He then landed the role of public school barrister *Miles* in the cult television series *This Life*. Other major television starring roles include the award-winning ensemble relationship comedy *Coupling*.

A successful stage actor and a regular performer in radio drama, he impressed international audiences with his role as Peter Smith-Kingsley in Anthony Minghella's *The Talented Mr. Ripley* opposite Matt Damon, Jude Law and Gwyneth Paltrow. He also starred with Debra Messing and Dermot Mulroney in *The Wedding Date*.

ABOUT THE FILMMAKERS

Laurence Dunmore (Director)

Laurence Dunmore makes his feature film directorial debut with *THE LIBERTINE*. Born in, Essex, United Kingdom, Dunmore studied Graphic Design and Media at the London College of Printing. Dunmore then worked for independent graphic designer Howard Brown where he first came into contact with the film industry, designing promotional materials and logos for Roland Joffe's *The Mission* amongst others. He became senior designer with Pentagram Design before setting up his own consultancy, Laurence Dunmore Design, in 1986.

After twelve years of design, predominantly for the record industry, both on a corporate level and individual artist campaigns, Dunmore transformed a part time pursuit of directing the occasional music videos and commercial into a full time career. He joined Ridley Scott Associates in 1997, receiving acclaim as Commercial Directions Creative Future by industry magazine *Creative Review* in 1998.

His creative advertisements continued to gain notoriety and to spark controversy, Dunmore's work in 2000 for the Commission for Racial Equality grabbed both tabloid and broadsheet headlines when various UK personalities and sports persons provocatively posed the question "Would you think differently about me?" as their skin and features changed their ethnic origin. Other highly regarded spots for Peugeot and Johnny Walker brought him to a more narrative storytelling style.

Recent work included a series of spots for Adidas, shot on DV camera, documenting the comedic and surreal effect of sports personalities on everyday lives. The ads resulted in a Silver Lion at Cannes in 2001 and a silver pencil at D&AD Awards 2002. Dunmore has also filmed award winning work for BMW, AT&T, Amex and ING Bank for the North American Market. In 2002 he directed a controversial spot for AXE/Lynx, receiving a Gold Lion at Cannes. He then directed a Eurostar commercial starring John Malkovich, which ultimately resulted in Malkovich sending him the script for *THE LIBERTINE*.

Lianne Halfon (Producer)

Lianne Halfon began working in film in New York. After working in various below-the-line jobs (from gaffer to sound editor), she returned to Los Angeles to work first as a reader for Tri-Star and then to join A&M Films. The company produced films that were critically praised, from *The Breakfast Club* to *A Midnight Clear*.

In the next three years she produced the play *Libra* with Russ Smith at the Steppenwolf Theater Company in Chicago, directed by John Malkovich and based on the novel by Don DeLillo. She executive produced *Crumb*, which won the Grand Jury Award at Sundance and was released theatrically by Sony Classics, landing on more "10 Best" lists than any other film that year. This was followed by developing and producing the HBO film *A Good Baby*, directed by Katherine Dieckmann and starring Henry Thomas and David Strathairn.

In April of 1998, Lianne joined her partners John Malkovich and Russ Smith in forming the company Mr. Mudd. In 2001, Mr. Mudd produced *Ghost World*, a live action feature based on Dan Clowes' comic, directed by Terry Zwigoff and starring Thora Birch and Steve Buscemi.

Ghost World was released to critical acclaim and earned an Academy Award nomination for best adapted screenplay. *The Dancer Upstairs*, directed by John Malkovich and starring Academy Award nominee Javier Bardem was released in 2003 by Fox Searchlight.

Along with her partners, Lianne Halfon serves as Executive Producer on the documentary *How to Draw a Bunny*; a portrait of artist Ray Johnson. *How to Draw a Bunny* won the Jury Prize at the 2002 Sundance Film Festival and the Prix de Public at the famed Recontre Film Festival in Paris. The film was nominated for an Independent Spirit Award for best documentary in 2003.

The Libertine was produced in 2004. In the same year, Halfon and partners wrapped production on the eagerly anticipated *Art School Confidential*, reuniting the Ghost World team of Zwigoff and Clowes. Dan Clowes has adapted his comic serial for Terry Zwigoff to direct. The film stars ingenues Max Minghella and Sophia Myles along with veteran actors John Malkovich, Angelica Huston, and Jim Broadbent, and will be released by Sony Classics in Spring 2006.

John Malkovich (Producer/Actor – *Charles II*)

Actor, director and producer John Malkovich is a leading figure of both stage and screen. He has had a profound impact on American theatre as a guiding member of Chicago's groundbreaking Steppenwolf Theatre Company, and he has intrigued filmgoers with his finely etched screen performances for nearly twenty years. In 1998 John Malkovich joined producing partners Lianne Halfon and Russ Smith in forming the production company Mr. Mudd, whose first production was the celebrated film *Ghost World*. His feature directorial debut, *The Dancer Upstairs* starring Academy Award® nominee Javier Bardem followed in 2003. Besides *The Libertine*, John Malkovich stars in *Art School Confidential* directed by Terry Zwigoff and written by Screenwriter/ Cartoonist Dan Clowes, both of *Ghost World* acclaim. *Art School Confidential* will be released in Spring 2006. Malkovich has recently complete work as Austrian artist Gustav Klimt in *Klimpt* and on *Eragon*, the celebrated adventure-fantasy epic. He is currently filming *Beowulf* for Robert Zemeckis.

Malkovich is one of cinema's most in-demand actors, and works frequently in both American and international productions. He has worked with many of cinema's leading directors, making indelible impressions in such films as: Liliana Cavani's *Ripley's Game*, Spike Jones's *Being John Malkovich*, Jane Campion's *The Portrait of a Lady*; Wolfgang Petersen's *In the Line of Fire*; Gary Sinise's *Of Mice and Men*; Bernardo Bertolucci's *The Sheltering Sky*; Stephen Frears' *Dangerous Liaisons*; Steven Spielberg's *Empire of the Sun*; Paul Newman's *The Glass Menagerie*; Roland Joffé's *The Killing Fields*; and Robert Benton's *Places in the Heart*. He has twice been nominated for the Academy Award® for Best Supporting Actor, in 1985 for *Places in the Heart* and in 1994 for *In the Line of Fire*. His performance in *Places in the Heart* also earned him the Best Supporting Actor Award from the National Society of Film Critics and the National Board of Review. In 1999, he won New York Film Critics Circle Award for Best Supporting Actor for *Being John Malkovich*.

Malkovich is a longstanding member of the groundbreaking Steppenwolf Theatre Company in Chicago. He joined the company immediately upon completing college, and between 1976 and 1982 he acted in, directed or designed sets for more than fifty Steppenwolf productions. Malkovich's debut on the New York stage in the Steppenwolf production of Sam Shepard's *True West* earned him an Obie Award. Other notable plays include *Death of a Salesman*; *Slip of the Tongue*; Sam Shepard's *State of Shock*; and Lanford Wilson's *Burn This* in New York, London and Los Angeles. He has directed numerous plays at Steppenwolf, including the celebrated *Balm in Gilead* in Chicago and off-Broadway; *The Caretaker* in Chicago and on Broadway; *Hysteria*;

and *Libra*, which Malkovich adapted from Don DeLillo's novel. This past spring, he starred in Steppenwolf's production of Stephen Jeffrey's (*The Libertine*) new play, *Lost Land*.

Malkovich has also acted in several acclaimed television productions and won an Emmy Award for his performance in the telefilm *Death of a Salesman*, directed by Volker Schlöndorff and co-starring Dustin Hoffman. Other television credits including the recent miniseries *Napoleon* and the acclaimed HBO telefilm *RKO 281*, both garnering him Emmy Award nominations.

In addition to directing *The Dancer Upstairs*, John has directed three fashion shorts (*Strap Hangings, Lady Behave, Hideous Man*) for London based designer Bella Freud. His French stage production of *Hysteria* was honored with five Moliere Award nominations (2003) including best director.

Russell Smith (Producer)

Russell Smith began his career producing plays for Steppenwolf Theatre Company of Chicago. In a five year period, he produced fifty plays, notable among them: *True West ...* and *Balm in Gilead*. During that time Steppenwolf became known as one of America's finest theatres. The notable alumni of Steppenwolf include Academy Award nominees John Malkovich, Gary Sinise and Joan Allen.

For three summers, Smith worked as an arts consultant producing the First National Bank of Chicago's famed summer concert series. He produced the hit play, *Orphans* off-Broadway. In 1987, Gary Sinise and Russell Smith made their first film together, *Miles From Home*. In 1988, he produced the film *Queen's Logic*.

In 1989, Smith became the head of production for New Visions Pictures and oversaw the production of five films, among them: *The Long Walk Home* and *Mortal Thoughts*. His other film credits include the award winning short film *The Witness* and the acclaimed *Of Mice and Men*. In 1994, Mr. Smith formed a company with longtime friend John Malkovich. In 1997 he produced the blockbuster United Artists film *The Man in the Iron Mask*, which starred Leonardo Di Caprio, John Malkovich, Gerard Depardieu, Gabriel Byrne and Jeremy Irons.

In April of 1998, Russ joined partners Lianne Halfon and John Malkovich in forming the company Mr. Mudd. In 2001, Mr. Mudd produced *Ghost World*, a live action feature based on Dan Clowes' comic, directed by Terry Zwigoff (*Crumb*) and starring Thora Birch and Steve Buscemi. *Ghost World* was released to critical acclaim and earned an Academy Award nomination for best adapted screenplay. *The Dancer Upstairs*, directed by John Malkovich and starring Academy Award nominee Javier Bardem was released in May 2003 by Fox Searchlight.

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Stephen Jeffreys (Screenwriter)

Stephen Jeffreys was born in London and first attracted critical attention with his study of a stunt man on the skids *Like Dolls Or Angels* (1977) which won the Sunday Times Playwriting Award at the National Student Drama Festival.

He helped to set up the touring company Pocket Theatre Cumbria and wrote several plays for them including his adaptation of *Hard Times* (1982) which has been given many productions all over the world.

His *Carmen* 1936 performed by Comunicado won him a second Fringe First in 1984 and ran at the Tricycle Theatre in London. This was followed by *Returning Fire* (1985) a monologue to welcome Halley's Comet and *The Garden Of Eden* (1986) a community play about nationalised beer performed by the people of Carlisle.

His property comedy *Valued Friends* played to two sell-out runs at Hampstead Theatre in 1989 and 1990 and won him the Evening Standard and Critics' Circle Awards for Most Promising Playwright.

This was followed by a Jacobean tragi-comedy *The Clink* for Paines Plough, for whom he was Arts Council writer in residence from 1987-1989. He adapted *A Jovial Crew* for the RSC at the instigation of Max Stafford-Clark with whom he has written a film script *A Neutral State*.

In 1993 *A Going Concern* also played a sell-out run at Hampstead Theatre.

In 1994/1995 *The Libertine*, Jeffrey's raunchy play about the Earl of Rochester, was staged at The Royal Court Theatre and won great popular and critical acclaim. *The Libertine* was produced by Steppenwolf Theatre, USA in 1996, directed by Terry Johnson and starring John Malkovich, Stephen's screenplay version has just finished shooting (starring Johnny Depp, Samantha Morton and John Malkovich).

His play *I Just Stopped By To See The Man* was produced at the Royal Court Theatre, London directed by Richard Wilson and was produced at the Geffen Theatre and later at the Steppenwolf Theatre, Chicago in 2002.

Stephen adapted Thomas Bernhard's *Am Ziel* for Catherine Bailey Ltd/BBC Radio and wrote *Interruptions* whilst resident at the University of California, Davis, California in 2002.

In 2003 he wrote an original screenplay *Ten Point Bold*; a love story set against the tumultuous political background of the Regency period. It is due to shoot next year.

His latest play *Lost Land* was written for John Malkovich and was performed at the Steppenwolf Theatre in Spring 2005.

Ben Van Os (Production Designer)

Dutch-born production designer Ben Van Os received Academy Award, BAFTA and Art Director's Guild of America nominations in 2004 for *The Girl With A Pearl Earring*. He was also Academy Award-nominated for Sally Potter's *Orlando* and received a Robert Award for his work on Thomas Vinterberg's *It's All About Love*.

With over forty major film credits to his name, Van Os is a regular collaborator of acclaimed director Peter Greenaway, having designed *The Cook, The Thief, His Wife and Her Love, Drowning By Numbers, A Zed and Two Noughts, Prospero's Books, Seven Capital Sins, Death in the Seine, M is for Mozart, Darwin* and *Baby of Macon*.

Other notable credits during his distinguished career include, Robert Altman's *Vincent and Theo*, Menno Meyjes' *Max* and Karoly Makk's *The Gambler*.

Alexander Melman (Director of Photography)

At the age of nineteen, Alexander Melman landed the enviable job of shooting stills of a naked Bo Derek on *Bolero*. Photography had always been his passion and he moved on from assisting top fashion photographers such as Clive Arrowsmith, into advertising and then on to his big movie break with John Derek. Relocating to New York, Melman started clapper-loading and went on to work for three years on CBS' celebrated *60 Minutes*.

Moving into lighting over 300 music videos with artists such as Radiohead, Blur, Tina Turner and Neneh Cherry and working on commercials and short films for five years, Melman's work on the memorable *Eurostar* commercial featuring John Malkovich, with long-time friend and collaborator Laurence Dunmore, led to his first feature as a Director of Photography.

Dien Van Straalen (Costume Designer)

An accomplished and highly regarded costume designer, Dien Van Straalen has been a regular collaborator of Peter Greenaway since starting out on the acclaimed director's *A Zed and Two Noughts* and following on with *The Cook, The Thief, His Wife and Her Lover* and *Prospero's Book*. Van Straalen went on to design the costumes for Greenaway's *Drowning by Numbers, The Baby of Macon* and *The Pillow Book*.

Other major credits include, Sally Potter's *Orlando*, Karoly Makk's *The Gambler*, Menno Mayjes' *Max* and more recently *The Girl With a Pearl Earring* for which Van Straalen was Oscar and BAFTA-nominated.

Peter Owen (Hair & Make-up Designer)

Multi award-winning Hair and Make-up Designer Peter Owen received both the Academy Award for Best Make-up and the BAFTA for Best Hair and Make-up for his work on *Lord of the Rings: The Fellowship of the Ring*. Most recently, Owen designed the hair and make-up for *Charlie and the Chocolate Factory*.

Owen was responsible for co-designing the hair and make-up on the entire *Lord of the Rings* trilogy and was nominated for the BAFTA Best Make-up award for *Lord of the Rings: The Two*

Towers and *Lord of the Rings: The Return of the King* for which he also received Best Character Make-up and Best Character Hair from the Hollywood Guild of Make-up Artists and Hairstylists.

For Tim Burton's *Sleepy Hollow*, Owen received the inaugural Hollywood Guild of Make-up Artists and Hairstylists award for Best Character Make-up. Other major credits include *Portrait of a Lady*, *Bird Cage*, *Dangerous Liaisons* and *The Draughtsman's Contract*.

Jill Bilcock (Editor)

One of the film industry's leading editors, working with directing heavyweights such as Sam Mendes, Baz Luhrmann and Fred Schepisi, Jill Bilcock's work on *A Cry in the Dark*, *Strictly Ballroom* and *Muriel's Wedding* in her native Australia, brought her to the attention of Hollywood. Her credits include Luhrmann's *Romeo + Juliet* and *Moulin Rouge*, Shekhar Kapur's *Elizabeth* and Sam Mendes' *Road to Perdition*.

Michael Nyman (Music)

Born in London in 1944, Nyman studied at the Royal Academy of Music and King's College, London. On graduation, Nyman became a musicologist and critic. His book *Experimental Music – Cage and Beyond* (1974, republished 1999) is regarded as a classic of writing on new music. Apart from his student works he began composing in 1976 for a production of Goldoni's *Il Campiello* and composed continuously since then. His works include film scores, operas, concertos, string quartets, orchestral and vocal music and.

Nyman's music has reached its largest audience through his film scores, most notably for Peter Greenaway, with whom he collaborated on 11 movies between 1976 and 1991 (including *The Draughtsman's Contract*, *Drowning by Numbers*). Other directors he has worked with include Jane Campion (*The Piano*), Volker Schlöndorff (*The Ogre*), Neil Jordan (*The End of the Affair*) and Michael Winterbottom (*Wonderland*, *The Claim*, *9 Songs*, *A Cock and Bull Story*).

Michael's latest venture is the launch of his own record label – MN Records. The label opened in Spring 2005 with 'The Piano Sings' the composer's debut solo piano album. This was followed by a recording of the acclaimed opera *Man and Boy: Dada*, his latest soundtrack for director Laurence Dunmore's *THE LIBERTINE*, and the initial three titles in a series of definitive edition/new recordings of his most celebrated soundtrack work under the heading "The Composer's Cut".

CAST

Rochester	JOHNNY DEPP
Chiffinch	PAUL RITTER
Charles II	JOHN MALKOVICH
Keown	STANLEY TOWNSEND
Countess	FRANCESCA ANNIS
Elizabeth Malet	ROSAMUND PIKE
Etherege	TOM HOLLANDER
Sackville	JOHNNY VEGAS
Alcock	RICHARD COYLE
Vaughan	TOM BURKE
Ratcliffe	HUGH SACHS
Downs	RUPERT FRIEND
Jane	KELLY REILLY
Harris	JACK DAVENPORT
Rose	TRUDI JACKSON
Elizabeth Barry	SAMANTHA MORTON
Molly Luscombe	CLAIRE HIGGINS
Betterton	FREDDIE JONES
Huysmans	ROBERT WILFORT
Sackville's Servant	JAKE CURRAN
Barrillon	PAUL CHAHIDI
Constable	KEVIN DOYLE
Trooper	MORGAN WALTERS
Chaplain	NIALL BUGGY
Bishop	PETER HOWELL
Black Rod	TP MCKENNA
Acting Troop	
MAIMIE MCCOY	RICHARD WILLS-COTTON
PENNY LAYDEN	KATE OLIVIA HIGGINBOTTOM
AMY DARCY	CARA HORGAN
GRAHAM HUGHES	LIAM MCKENNA
HABIB NASIB NADER	LAURENCE SPELLMAN
	ROBERT STERNE
Dancers	
KATIE BEALE	ANNA SERENA BINDRA
FLEUR DAVIDSON	NATASCHA FALTER
HANNAH GOULD	JULIA HICKMAN
ALICE HUTCHESON	HARRIETTE QUARRIE
	SUSANNA VALERIO

FILMMAKERS

Director LAURENCE DUNMORE
Screenplay STEPHEN JEFFREYS
Producers LIANNE HALFON
JOHN MALKOVICH
RUSSELL SMITH
Executive Producers CHASE BAILEY
STEVE CHRISTIAN
MARC SAMUELSON and PETER
SAMUELSON
RALPH KAMP and LOUISE GOODSILL
PETER SAMUELSON
LOUISE GOODSILL
DONALD STARR
COLIN LEVENTHAL
DANIEL B. TAYLOR
Line Producer MAIRI BETT
Director of Photography ALEXANDER MELMAN
Editor JILL BILCOCK, ASE & ACE
Production Designer BEN VAN OS
Music MICHAEL NYMAN
Costume Designer DIEN VAN STRAALLEN
Casting MARY SELWAY
LUCY BEVAN

CREW

Stunt Co-Ordinator GARETH MILNE
Assistant Stunt Co-Ordinator FRANKLIN HENSON
Stunt Performers PETER PEDRERO
SKANDER ALLANI DEL BAKER
GARRY CONNERY GLEN FOSTER
DAVE GARRICK RICHARD HANSON
NICK HOBBS PAUL LOWE
RHIANNON MILNE RAY NICHOLAS

1st Assistant Director MAX KEENE
Production Accountant JOHN MILES
Production Sound Mixer JOHN HAYES
Supervising Art Director FLEUR WHITLOCK
Post Production Supervisor CAROLINE MCMANUS

Production Manager MARSHALL LEVITEN
Production Co-Ordinator SASHA HARRIS
Assistant Production Co-Ordinator NATALIE ROGERS
Production Secretaries TOM WHITE
CLAIRE STEWART
Assistant To Mr. Dunmore POLLY HOPE

2nd Assistant Director MATTHEW BAKER
Crowd 2nd Assistant Director ANDREA SLATER
3rd Assistant Director PAUL BENNETT

Script Supervisor ELIZABETH TREMBLAY

Location Manager GILES EDLESTON
Assistant Location Manager MARK GRIMWADE
Locations Unit Manager CHARLIE SIMPSON

Focus Pullers ROBERT DIBBLE
RUPERT HORNSTEIN

Clapper Loaders CHARLOTTE GINSBORG
CHAS LYON

2nd Loader TRISTAN HALEY
Video Assist Operators NEVILLE RICHMOND
JACK WHILDING NEWMAN

Boom Operator PAUL SCHWARTZ
Cablemen BEN GREAVES
TARN WILLERS

Sound Assistant KEENAN WYATT
1st Assistant Editor GABBY SMITH
2nd Assistant Editor BILLY BROWNE

Art Director PATRICK ROLFE

Set Decorator	ROBERT WISCHHUSEN-HAYES
Standby Art Director	LISA MCDIARMID
Assistant Art Director	SUZANNE AUSTIN
Art Department Assistant	GARETH COUSINS
Production Buyers	USSAL SMITHERS REBECCA DUQUENOY
Petty Cash Buyer	ALISON CARDY
Petty Cash Buyer IOM	GILLIAN ALLEN-FRASER
Draughtsman	DAVID MCHENRY
Designer's Assistant	KARIN VAN DER WERFF
Storyboards & EPK	ARRAN BROWNLEE CORRAN BROWNLEE
Artist	EMMA KENAWAY
Scenic Artist	NIGEL HUGHES
Model Makers	AZTEC
Property Master	NIGEL SALTER
Dressing Props	CHRIS CUTLER DICK KELLOWAY PETER BURDEN
Additional Dressing Props	DANNY CLEMENTS BOB ELTON
Drapes Man	GRAHAME CAULFIELD
Assistant Costume Designer	MARIE THERESE JACOBSE
2 nd Assistant Costume Designer	FRANK GARDINER
Costume Supervisor	NIGEL EGERTON
Wardrobe Mistress	JILL AVERY
Wardrobe Assistants	CHARLOTTE CHILD NADINE POWELL ROBERT WORLEY
Wardrobe Assistants	ADRIAN SIMMONS
Supporting Artists	SUE CASEY AMANDA COLE PHIL GOLDSWORTHY YVONNE DUCKETT
Hair & Make Up Chief	IVANA PRIMORAC
Personal Make Up Artist	PATTY YORK
Hair & Make Up Artists	NORMA WEBB JULIE DARTNELL JULIE THOM
Hair & Make Up – Supporting Artists	JOHN MUNRO
Contact Lenses	JEMMA SCOTT-KNOX-GORE
Gaffer	GARY DAVIES
Best Boy	LAURENCE DUFFY
Genny Operator	BRIAN MILLER
Electricians	JASON LOBB MICHAEL HAYES ROSS DUFFY

	MICHAEL HOWARD LEE ELDRED
Grip Assistant Grip	JOHN RAKE DANIEL RAKE
Construction Manager	DAN CRANDON
Foreman Carpenters	TIM POWIS SAM ABELMAN ALEX ABELMAN PAUL HALTER MATTHEW EDGER
Assistant Construction Manager Carpenters	CHRIS LIGHTBURN-JONES BEN RAI-GREEN DAVID COOPER JONNIE WILLIAMS JASON HTAY
Chargehand Scenic Painter Scenic Painters	GILLIAN CAMPBELL JODY RAYNES HANNAH CRICK JUSTIN OVERHILL
Supervising Rigger Riggers	ERIC DOWNEY TONY MOORE JOHN FELL STEPHEN FELL
Construction Manager Assistant Manager/Draughtsman Site Foreman Carpenters	DAVE BALL TIM CROWLEY BRUCE BARNS HAMMY BERNALD MARK WALLIS DAMIAN PEEDLE MICK TREEND ANDY BLORE RICHARD MASON NIGEL CHRISHOLM
Scenic Painters	JESSIE POWER ANDREA BOND SIMON SCULLION BRUCE WILLIAMS JOHN PICKENTON GARY PHILIPS
Riggers	PAT HAGARTY WILLIAM RICHARDS MICHAEL WEEDON
Production Executive Mr. Mudd Producers Assistant Mr. Mudd Associate Producer For Samuelson Productions	SHANNON CLARK SHELLY DARDEN JESSICA PARKER

Assistant To Mr. Depp	CHRISTI DEMBROWSKI
Assistant To Ms. Morton	PEACHES L'HORE
Assistant Production Accountants	DANIEL BUDD TINA SHADICK
Post Production Co-Ordinator	ALICE GREENLAND
Production Runners	OLIVER DANCE OLLY BARRON
Art Department Runner	DARYN MCLAUGHLAN
London Contact	ANDREW GWYN DAVIS
Mainland Rushes Runner	SIMON OXLEY
Office Cover IOM	GEORGE OSBOURNE
Floor Runners	MIKE CLARK-HALL KATE PICKFORD
Additional Floor Runners IOM	HANNAH CURTIS ELLA MCGEE
Hair & Makeup Trainees	BECKY DEVINE ABI BROTHERTON
Sound Post Production	SOUNDFIRM AUSTRALIA
Sound Mixer	ROGER SAVAGE
Assistant Sound Mixer	CHRIS GOODES
Dialogue Editor	ANTONY GRAY
FX Editors	CRAIG CARTER CHRIS GOODES
Foley Editors	MARIO VACCARO BLAIR SLATER
ADR Mixer	ANTHONY FAUST AMPS
Dolby Consultant	BRUCE EMERY
Facilities Manager	HELEN FIELD
Digital Visual Effects	FRAMESTORE-CFC
VFX Supervisor	TIM WEBBER
Lead Sequence Composer	JONATHAN FAWKNER
VFX Producer	LUCY KILLICK
VFX Co-ordinator	KIRSTY MORGAN
Digital Compositors	KATE CUFFIN ELLIE MEURE HELEN NESBITT TRAVIS PORTER CORRINA WILSON CHRISTINE WONG
Digital Film Grade	FRAMESTORE-CFC
Colourist	ASA SHOUL
Digital Grading Assistants	DORON ZAR BRIAN KRIJGSMAN
Producer	PIERS HAMPTON
Senior Producer	CLAIRE MCGRANE
Film Editorial	ROZ LOWRIE
Data Operators	DIANNE GORDON MIKE MORRISON

Paint & Roto	BRUCE NELSON
Scanning, Digital Clean Up	ANDY BURROW
& Shoot	MARIA STROKA
	JAMES CLARKE
	DAN PERRY
	PAOLA VARVARO
Titles Compositor	LUKE DRUMMOND
Titles Designer	MATT CURTIS
Publicity	JULIA FINN
Stills Photographer	PETER MOUNTAIN
RICHARD CAIN	RON NARDUZO
TERRY REECE	MIKE LEWIS
DANNY KENT	ABI HOLLAND
TREVOR ATKIN	MALCOLM CORLETT
JASON VANEZIS	JIM EDGE
STEVE LEON	FIONA SINGER
	BRIAN WILSON
Construction Dept Driver	ADAM SPEERS
Standby Props Driver	KEN TWINE
Props Drivers	MICKY RIDGE
	MICKY BROWN
Catering By	BON APPETIT
Chef	CARL LEWIN
Catering Assistants	ANDY SOANE
	MITCHELL BROWN
	PETER MORLEY
	DEAN MORLEY
Dialogue Coach	GERRY GRENNELL
Movement/Etiquette Coach	SUE LEFTON
Assistant Coach	DIANA SCRIVENER
Historical Researcher	MONA ADAMS
Stand Ins	PHILIP BALL
	HELEN SLAYMAKER
Standby Carpenter	GARRY MOORE
Standby Rigger	DAVE GRAY
Standby Painter	JIM DYSON
Standby Props	NICK COSENS
	WILL CANN
Candle Man	ERIK PETERSON
Stagehand	FRANK CARR
Security – UK	JOHN MALONEY
Security – IOM	JIM EDGE
Security – Personal	JERRY JUDGE
Special Effects By	SFX GB LTD

SFX Co-Ordinator	ED SMITH
SFX Technicians	ALAN HAWES NICK PHILIPS JODY TAYLOR STUART WISHART JOHN FONTANA TREVOR BUTTERFIELD
Health & Safety Officer	CHRIS CULLUM
Unit Nurses	CARRIE JOHNSON DOROTHY SEWELL KATHERINE TEAKLE
For Isle Of Man Film	
Isle Of Man Film Commission	ALEX DOWNIE LEONARD SINGER HILARY DUGDALE NICK CAIN
Isle Of Man Legal	ANDREW FINGRET, CAINS
Gasworks Media	EMMA LIGHTBODY
For Grosvenor Park	JOHN STEIN DAVID BERMINGHAM MICHAEL SHEAHAN LESLEY STEWART
Extras Casting Agency	NINA'S PEOPLE NINA CARTER BEV LAWLEY
Voice Casting	BRENDAN DONNISON MPSE VANESSA BAKER
Mud Supplied By	VECTACORP
Livestock Supplied By	JILL CLARKE
Horses Supplied By	DEBBIE KAYE
Horses & Carriages Supplied By	DEVILS HORSEMEN
Monkey Supplied By	RONA BROWN ASSOCIATES
Specialist Costumes	ANAMODE 68-COSTUMES-ROME
Replica Playing Cards By	SIMON WINTLE
Laboratories	TECHNICOLOR SOHO IMAGES
Editing Facilities	MIDNIGHT TRANSFER
Negative Cutting By	JASON WHEELER FILM SERVICES
ADR Facilities	MAYFLOWER STUDIOS DE LANE LEA
Completion Bond	FILM FINANCES SHEILA FRASER-MILNE
Production Legal Services By	ADDLESHAW GODDARD JONATHAN BLAIR JONATHAN MILLS

Banking Services By BARCLAYS BANK (IOM)
BANK OF IRELAND
Insurance NEAR NORTH
DEREK TOWNSHEND
SARAH FAHY
Payroll Services SARGENT-DISC LTD LONDON
Auditors MALDE & CO
Legal Services – Los Angeles LICHTER, NICHOLS, GROSSMAN,
ADLER, GROSSMAN
LINDA LICHTER

Music Composed, Conducted And Produced MICHAEL NYMAN
By
Assistant To The Composer ANDREW KEENAN
Recording And Mixing Engineer AUSTIN INCE
Assistant Engineers MAT BARTRAM
ROLAND HEAP
Orchestra Contractor ISOBEL GRIFFITHS

Recorded, Mixed And Edited
At Angel Recording Studios Ltd, London, August 2004
And At Olympic Studios, London, March 2005

Music Performed By The Michael Nyman Orchestra
Leaders: Gabrielle Lester and Cathy Thompson

Hilary Summers, Contralto
Capital Voices

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