

# Match Point

*“The man who said ‘I’d rather be lucky than good’ saw deeply into life. People are afraid to face how great a part of life is dependent on luck. It’s scary to think so much is out of one’s control. There are moments in a match when the ball hits the top of the net, and for a split second it can either go forward or fall back. With a little luck, it goes forward and you win...or maybe it doesn’t, and you lose.”*

A one-time tennis pro, Chris Wilton (Jonathan Rhys Meyers) was used to falling just short in his life. But when he befriends Tom Hewett (Matthew Goode) and marries his sister, Chloe (Emily Mortimer), the doors are opened to the kind of money and success that Chris had once only dreamed of having. Chris should have settled for happiness, but he is torn by his attraction to Tom’s impossibly beautiful and alluring fiancée, Nola (Scarlett Johansson). The attraction turns to an obsession that forces Chris to make a critical choice. Now everything in his life hinges on whether or not Chris falls short again...and if his luck runs out.

“Match Point” is a drama about ambition and obsession, the seduction of wealth, and the often irreconcilable relationship between love and sexual passion. Perhaps most importantly, however, the story reveals the huge part luck plays in the events of our lives, refuting the comforting misconception that more of life is under our control than really is.

Written and directed by Academy Award® winner Woody Allen (“Annie Hall,” “Hannah and Her Sisters”), “Match Point” represents a departure for the native New Yorker, the majority of whose films lovingly depict New York and—not always so lovingly—New Yorkers. Crossing the Atlantic for the first time in his film career, Allen set “Match Point” in London, where it was also filmed.

The film stars Jonathan Rhys Meyers (“Bend It Like Beckham,” TV’s “Elvis”), Scarlett Johansson (“Lost in Translation,” “Girl With a Pearl Earring”), Emily Mortimer (“Lovely and Amazing,” “Dear Frankie”), Matthew Goode (“Chasing Liberty”), Brian Cox (“The Bourne Identity,” “Red Eye”) and Penelope Wilton (“Iris,” “Pride & Prejudice”).

Premiering to rave reviews at the 2005 Cannes Film Festival, “Match Point” was produced by Letty Aronson, Gareth Wiley and Lucy Darwin. Stephen Tenenbaum served as the executive producer, with Helen Robin and Nicky Kentish Barnes co-producing, and Jack Rollins and Charles H. Joffe co-executive producing. “Match Point” will be distributed domestically by DreamWorks.

## ABOUT THE PRODUCTION

In Woody Allen's new film, "Match Point," the writer/director proposes the notion that you can have great skill and even greater drive, but more often than we care to believe, it all comes down on the side of luck.

"We all like to think that we have so much control over our own lives and of our destinies," says Allen. "You always hear people saying, 'I make my own luck.' We think if we work hard we will succeed and, yes, hard work is important. But people are afraid to admit how contingent their lives are on chance and luck."

In "Match Point," luck plays a large role in the ultimate fates of its central characters, beginning with Chris Wilton, a former tennis pro-turned tennis instructor. As luck would have it, Chris' life takes a decidedly upward turn when he happens to be in the right place at the right time.

Chris has just landed a job as the tennis instructor at a very exclusive tennis club when he meets his first pupil, the to-the-manor-born Tom Hewett. Before long, the two have discovered a mutual interest in opera, and Tom invites Chris to join his family in their private box at the Royal Opera House. There, Chris is introduced to Tom's sister, Chloe, who is immediately smitten by the handsome stranger. This is Chris' entrée into a world of privilege and power, and it is impossible to know just how much of his reciprocal interest in Chloe is driven by Chris' own ambitions. The enticements of wealth, however, prove no match for the seductive power of Tom's stunning—and seemingly unattainable—American fiancée, Nola Rice.

Allen notes, "Chris is married to a very nice, perfectly lovely woman, and he does love her. But he has a passionate, lustful desire for Nola, which leads to problems because he not only has feelings for his wife, he has also been seduced into a very cushy lifestyle. He certainly has no intention of giving that up for Nola...even though he can't keep his hands off of her."

Jonathan Rhys Meyers, who stars as Chris Wilton, offers, "Chris likes Chloe very much; it's just an added kicker that she's got millions. It's when he meets Nola that things really start getting calculated for him. Chris is genuinely greedy and lustful; he wants what he wants. He can be incredibly sweet, but he has great faults. He's like every man out there, I suppose—given the right situation, any man would be tempted to cheat on his wife or girlfriend if the woman of his dreams walked in. Most guys wouldn't think twice about it; they would just go and then suffer the consequences. You know if you go to bed with her, you're in for a world of pain and guilt and lying...and eventually, you'll be found out. You can't get away with it; at some point, it's going to come back and bite you in the ass. But you do it anyway, because your animal instinct wants what it wants. It's like man's morality versus man's nature."

A clue to Chris' true character might be found in his well-worn copy of Dostoyevsky's *Crime and Punishment*. It could reveal that he is trying to better himself intellectually...or it might be a sign of his darker nature. Rhys Meyers remarks, "Woody says that Chris is a good guy who gets into a bad situation, but I think there is an undercurrent of danger to him. What he does is so purposeful and so callous."

Woody Allen, who had first noticed Rhys Meyers in the film “Bend It Like Beckham,” says the actor has qualities that set him apart from others who were considered for the role of Chris Wilton. “The minute I started thinking about him for this role, I couldn’t get him out of my mind,” Allen recalls. “Other actors were recommended to me, but I kept coming back to Jonathan. He is a truly great actor—smoldering and intense and full of conflict and passion. He’s got enormous power that he is able to project from the screen, which is a wonderful thing.”

Rhys Meyers says he appreciated that Allen wanted what the actor could bring to his role naturally. “If Woody thinks you’re good and wants you for a role, then he knows that you can play that role. He’s probably the easiest director I’ve ever worked for because he doesn’t put too much pressure on you, and you respect him to such an extent that you bring your best game to a Woody Allen film. You really do up your concentration and focus an awful lot on his set.”

Speaking of best games, Rhys Meyers admits that tennis is *not* his. “I really had to concentrate on not looking like a total fool on the tennis court,” he laughs. “I’m a terrible tennis player. Any other game in the world would have been better for me, but Chris is a tennis player, so I had to practice a lot. We’re not known for tennis in Ireland. Actually, the character was originally not Irish; they made him Irish because I am, so that became a little private joke because there aren’t many Irish tennis players.”

Chris’ conflicting desires are embodied in the two women who come into his life: Chloe and Nola—one dark-haired, the other blonde; one an upper-class Brit, the other a struggling American actress; one loving and supportive, the other seductive and demanding; one who can give him everything he has ever wanted, and one who can take it all away.

Scarlett Johansson, who stars as Nola Rice, believes her character is more desperate than diabolical. “Nola is a survivor. She comes from a small town in Colorado and doesn’t want any part of her past. She is always looking ahead at her future and the possibilities. She wants to make it, to have the best in life. There is a certain desperation in a person who is unable to live in the moment, but is always wanting more. When you’re in that kind of situation and unsatisfied with your life, it can be a dangerous place to be, mentally and emotionally. I loved how at the beginning of the story she is this very sexy, sensual character, and then she reveals herself to be just a neurotic person.”

Woody Allen states that putting Johansson in the role of Nola was nothing less than a casting coup. “Scarlett Johansson is a home run with the bases loaded. She’s got everything: she’s a fabulous actress, she’s beautiful, she’s young, she’s sexy...she just projects sensuality and intelligence. She’s got tremendous range—she can be funny, she can be dramatic; it would not surprise me if she sang and danced and did card tricks.”

Johansson responds that the opportunity to work with Allen was one of the main things that drew her to the project. “I’ve always been a huge fan of Woody’s and have always wanted to work with him. When the opportunity came to me, I said I didn’t even need to read the script; I just want to go. But luckily, the script was as good as I had expected, so I flew to London and we started working. It was very quick.”

The term “quick” might be an understatement. Allen explains, “For her first scene, Scarlett flew all night from New York to London, got in at 7:00 in the morning and came directly

to the set, not having slept at all. She came right in and did a complicated, dramatic scene and did it brilliantly.”

“I love working with Woody,” Johansson says. “He’s very easy to communicate with and is very open to ideas. He can help you if you need it, but he’s the kind of director who says, ‘You’re an actor; you know how to do your job. I hired you because I believe you can do this part and have a good take on it.’ He’s just great.”

The lone American in the cast, Johansson is also, like Allen, a native New Yorker, so the two developed an instant affinity on the London set of “Match Point.” “We were both born and raised in New York, and we have a similar sense of humor,” the actress offers. “He just cracked me up all the time.”

Emily Mortimer portrays the woman at the opposite end of the spectrum from Nola, Chloe Hewett Wilton. “One thing I found very daunting about playing Chloe was that she has very little subtext. What you see is what you get, and what she says is what she means. That doesn’t mean she is an uninteresting person, she is just very confident and very happy.”

Mortimer continues, “Being someone like that, when Chloe meets this dark, handsome guy—who obviously comes from a completely different background from her, reads Dostoyevsky and has this fascination with fate and the tragic—to her he seems deeply desirable. I think Chloe sees Chris as beautiful, but in a dark and mysterious way. Unlike her, he has a lot going on beneath the surface and she is captivated by his depth. She falls in love with him and her love is steadfast, and although behind her somewhere terrible things are happening, she goes through life blithely believing that everything is going to be all right. Woody described it brilliantly as the arrogance of class—nothing has ever gone wrong in her life, so she doesn’t expect it ever will.”

Allen says he was thrilled to cast Emily Mortimer in the role of Chloe. “I had seen Emily in other films, and I always thought she was great. I felt lucky to have an actress of her caliber in the part. I knew the role would sing in her hands, and it did.”

Through happenstance, both Nola and Chloe come into Chris’ life via his newfound friendship with Tom Hewett, played by Matthew Goode. “Tom is the son in a very wealthy, old-money family,” Goode remarks. “Ostensibly, he’s a sweet guy who’s looking out for his sister, Chloe. He is engaged to Nola, but there is a time bomb on that relationship. She is beautiful, and maybe he even wanted to rile his family by going out with her in the beginning. But basically, he is a bit of a mummy’s boy, really, and his mother isn’t happy about his choice of a girlfriend.”

“Matthew was a find for me,” says Allen. “I saw his tape and it was, ‘Who is this guy?’ I read with him in England and he was terrific. I knew we had to use him. He’s a wonderful actor and he’s dynamite looking; he was born to play this part. I told the cast to feel free to improvise, and Matthew improvised throughout the movie. He created this aristocratic young man in a way I could never have done.”

Tom and Chloe’s parents, Alec and Eleanor Hewett, are played by veteran British actors Brian Cox and Penelope Wilton. Cox notes, “Alec is the patriarch of the family. He thinks he can buy anything, including happiness; it seems to be the logical extension of wealth. When Tom introduces Chris to the family, Alec recognizes that this young man is very important to his daughter’s happiness, and he is prepared to pay for that.”

“I’ve always admired Brian Cox,” Allen states. “He told me he was amazed that I wanted him to play the aristocratic father, and I was thinking, ‘You’re Brian Cox; you can play anything you want.’”

“Only a New Yorker would cast me in such a role,” Cox laughs. “For years, I had been trying to get roles like this in England, and no one would cast me. It was wonderful to finally be cast as ‘posh.’ I was also very impressed by the script. I thought it was a great script written by a great writer. There are very few true creative giants, and Woody is among the top.”

Penelope Wilton agrees. “I was thrilled to be asked to be in this film because all of my adult life I’ve seen Woody Allen pictures and waited for the next one to come out. It was an amazing experience finally to work with him. His humor and storytelling are brilliant. His films are about things that might happen to any of us. He also doesn’t make moral judgments; like all great artists, he just puts it out there for you to make up your own mind about it.”

“Penelope is such a fine actress. She came in and made a real contribution to the role of the mother,” Allen comments. “She made Eleanor come alive in a very specific and very dimensional way.”

In keeping with the central theme of the movie, Allen asserts that he was very lucky to have had the cast he had for “Match Point,” not just in the main roles, but for every part. “One of the lucky things that happened was that even the one-line actors in the picture were fabulous. They all came in and contributed something. They didn’t just do the line and go home, they made it into something. Sometimes they ad-libbed, sometimes they just did the line as written, but they were all wonderful. I let the actors have a lot of freedom. Often their instincts are better than mine; they know what they’re doing.”

Given that the writer/director was working for the first time in London, where the dialect is decidedly different from that of New York, it was especially important to give his English cast more latitude on the script. Emily Mortimer attests, “The one thing he told us was to feel free to change the dialogue to fit how the English would say things. He told us just to make it natural.”

### LONDON CALLING

“Crossing the pond” for the first time in his professional life, Woody Allen was happy to tap England’s wealth of talent on both sides of the camera.

Working with Allen for the first time, cinematographer Remi Adefarasin was impressed by the director’s methods, noting, “Woody likes to stay close to the camera when we’re rolling so he can see the actors’ faces. He does not use a video monitor because he recognizes that they can be deceiving.”

London’s famous weather also provided great atmosphere for Allen and Adefarasin. Allen remarks, “London has beautiful grey skies when it’s overcast, which is much of the time. The flat light gives a color saturation to everything that’s very rich and beautiful for photography.”

Production designer Jim Clay and costume designer Jill Taylor were also first-time Allen collaborators. For the actors' wardrobes, Taylor avoided overly stylized costumes, instead going for more classic, timeless fashions that were also class-conscious, in keeping with the story.

Jim Clay played a vital role in introducing Allen to the London environs that would play a major part in "Match Point." "Jim Clay made a tremendous contribution to this film," Allen states. "He was so meticulous and imaginative. He came up with great locations, wonderful sets and perfect solutions to any problems that arose."

Whenever possible, Allen prefers to use practical sets, and with the help of Clay and location manager Sue Quinn, he was able to capitalize on many landmark locations in and around London. Londoners and frequent visitors to the historic city might recognize the Tate Modern, where Chris Wilton has a fateful reunion with Nola; the Queen's Club, where Chris and Tom first meet; the Royal Opera House, where Chris is introduced to the rest of the Hewett family; the modern Parliament View building, where Chris and Chloe find their upscale apartment; and the newest addition to the London skyline, the award-winning Sir Norman Foster-designed "Gherkin building," where Chris' new office is located. Outside of London, the vast Englefield Estate became the magnificent Hewett family home.

Some of the other London locations seen in "Match Point" include St. James Park, Millennium Bridge, the Royal Court Theatre, the Palace Theatre, the Covent Garden Hotel, St. George's Gardens and Blackfriars Bridge.

In some cases it was not practical to shoot on location, so Clay and his team were also called upon to build sets for specific scenes. For example, while some filming was accomplished at the Tate Modern, a sound problem within the galleries themselves forced the production to come up with an alternative. The design team constructed a duplicate gallery, complete with paintings, in a space at the Truman Brewery.

Similarly, the scenes in the Hewetts' box at the opera were actually filmed at the Royal Opera House, but the stage was off-limits. Instead, the opera set was built on a small stage at Ealing Studios.

Once again, Woody Allen eschewed a traditional movie score in "Match Point," but unlike any of his earlier films, in which jazz dominates the musical backdrop, opera selections—almost all sung by the legendary Enrico Caruso—provide the soundtrack for this film. One obvious reason is that a mutual interest in opera is the common ground on which Chris and the Hewetts first meet.

Allen, however, offers a more thematic explanation. "The story is operatic; it deals with the kinds of things that opera is so often about: love and lust, passion and jealousy, betrayal and tragedy...and, of course, the confluence of fate and luck."

## **ABOUT THE CAST**

**JONATHAN RHYS MEYERS** (Chris Wilton) first gained international attention for his starring role in Todd Haynes' "Velvet Goldmine," with Ewan McGregor, Christian Bale and Toni Collette. Rhys Meyers' daring performance as ex-glam rocker Brian Slade in that film also brought him a nomination for a London Film Critics Circle Award. The actor more recently earned acclaim for his role as the girls' soccer coach in the award-winning sleeper hit "Bend It Like Beckham," in which he starred with Keira Knightley and Parminder Nagra. His latest film work includes starring roles in Oliver Stone's epic "Alexander," with Colin Farrell and Angelina Jolie; and in Mira Nair's "Vanity Fair," with Reese Witherspoon.

In 2005, Rhys Meyers received an Emmy nomination for Outstanding Lead Actor in a Miniseries or Movie for his portrayal of the young Elvis Presley in the television miniseries "Elvis." Also in 2005, he was honored with the Chopard Trophy for Male Revelation at the Cannes Film Festival.

Born in Dublin, Ireland, Rhys Meyers made his film debut in "A Man of No Importance," and then played the young assassin in Neil Jordan's biopic "Michael Collins." His subsequent film credits have included "The Maker"; "Telling Lies in America," starring Kevin Bacon; "The Governess," opposite Minnie Driver; the thriller "B. Monkey"; Mike Figgis' "The Loss of Sexual Innocence"; Ang Lee's Western "Ride With the Devil"; Julie Taymor's "Titus," with Anthony Hopkins and Jessica Lange; "Prozac Nation," opposite Christina Ricci; "The Tesseract"; the crime drama "I'll Sleep When I'm Dead," with Clive Owen and Charlotte Rampling; and "The Emperor's Wife."

On the small screen, Rhys Meyers has starred in a wide range of longform projects, both here and in the U.K. Among his television credits are the Showtime presentation of "The Lion in Winter," with Patrick Stewart and Glenn Close; Alfonso Arau's "The Magnificent Ambersons"; "Gormenghast"; "The Tribe"; and "Samson and Delilah."

Rhys Meyers will next be seen in the much-anticipated action sequel "Mission: Impossible III," in which he co-stars with Tom Cruise, under the direction of J.J. Abrams. His upcoming films also include the fantasy "The Last Unicorn," and "Adina," with Neve Campbell, for director Nicolas Roeg.

**SCARLETT JOHANSSON** (Nola Rice) has segued from being an award-winning child actress to one of the most sought-after leading ladies in the industry. A three-time Golden Globe nominee, she gained her latest nomination in 2005 for her work opposite John Travolta in the independent drama "A Love Song for Bobby Long." In 2004, she earned dual Golden Globe nominations: one for the title role in "Girl With a Pearl Earring," and a second for her performance in Sophia Coppola's sophomore film, "Lost in Translation," in which Johansson starred with Bill Murray. In addition, she was recognized with BAFTA Award nominations for both films, winning the Best Actress Award for "Lost in Translation." Johansson's work in "Lost

in Translation” also brought her honors from several critics groups, and she won the Best Actress Award at the Venice Film Festival.

Johansson next stars in Brian De Palma’s crime drama “The Black Dahlia,” opposite Josh Hartnett, and she also reunited with Woody Allen to star in his new film “Scoop,” due out in Fall 2006.

A native New Yorker, Johansson made her professional acting debut at the age of eight in the off-Broadway production of “Sophistry,” with Ethan Hawke, at New York’s Playwrights Horizons. She made her feature film debut in Rob Reiner’s comedy “North,” and was also seen in such films as the thriller “Just Cause,” with Sean Connery and Laurence Fishburne; the comedy “If Lucy Fell”; and the critically praised “Manny & Lo,” for which she earned an Independent Spirit Award nomination for Best Female Lead.

However, it was in Robert Redford’s 1998 drama “The Horse Whisperer” that Johansson delivered a breakthrough performance as Grace MacLean, the teenage girl traumatized by a terrible riding accident. Two years later, she again garnered acclaim for her work in Terry Zwigoff’s “Ghost World,” winning a Best Supporting Actress Award from the Toronto Film Critics Circle. Johansson also co-starred with Billy Bob Thornton and Frances McDormand in the Coen brothers’ dark drama “The Man Who Wasn’t There.” Her additional film credits include Michael Bay’s “The Island,” opposite Ewan McGregor; the Weitz brothers’ hit comedy-drama “In Good Company,” with Dennis Quaid and Topher Grace; Brian Robbins’ “The Perfect Score”; and Éva Gárdos’ “An American Rhapsody,” with Nastassja Kinski.

**EMILY MORTIMER** (Chloe Wilton) is an award-winning actress who is quickly building an impressive list of film credits, both in the U.S. and in her native England. In 2003, she won an Independent Spirit Award for her performance in “Lovely and Amazing.” She has more recently been recognized with an Empire Award nomination for her work in “Young Adam,” opposite Ewan McGregor, and with a European Film Award nomination for her work in the romantic drama “Dear Frankie.”

Following “Match Point,” Mortimer co-stars with Steve Martin, Beyoncé Knowles and Kevin Kline in the remake of the classic comedy “The Pink Panther.” Mortimer will next begin production on the romantic comedy “Chaos Theory,” in which she stars opposite Ryan Reynolds under the direction of Marcos Siega.

Born in London, England, Mortimer studied English at Oxford University before pursuing her acting career. After a number of television roles and work in the theatre, she made her feature film debut in “The Ghost and the Darkness,” opposite Val Kilmer and Michael Douglas. Her earlier film credits also include “The Saint,” also starring Kilmer; Shekhar Kapur’s acclaimed biopic “Elizabeth”; the romantic comedy hit “Notting Hill,” with Hugh Grant and Julia Roberts; and the horror sequel “Scream 3.”

In 2000, Mortimer joined the ensemble cast of Kenneth Branagh’s modern take on Shakespeare’s “Love’s Labour’s Lost,” and also starred opposite Bruce Willis in the comedy fantasy “The Kid.” Mortimer has since been seen in such films as Ronny Yu’s “The 51<sup>st</sup> State,”

with Samuel L. Jackson; “A Foreign Affair”; “The Sleeping Dictionary”; and Stephen Fry’s “Bright Young Things.”

**MATTHEW GOODE** (Tom Hewett) trained at the prestigious Webber Douglas Academy of Dramatic Arts and began his career on the stage. His theatre work included the roles of Ariel in Shakespeare’s “The Tempest,” and Moon in Lorca’s “Blood Wedding”.

Hailing from England, Goode was first introduced to American film audiences with his starring role in the romantic comedy “Chasing Liberty,” opposite Mandy Moore. He had made his feature film debut in Fernando Colomo’s Spanish cult film “South From Granada,” a biopic about Gerald Brennan, portrayed by Goode.

In early 2006, Goode stars in the romantic comedy “Imagine Me & You,” which premiered at the 2005 Toronto Film Festival. He more recently completed work on “Copying Beethoven,” a fictionalized account of the last year of the great composer’s life, in which Goode stars with Ed Harris under the direction of Agnieszka Holland.

On television, Goode stars alongside Imelda Staunton in the BBC telefilm “My Family and Other Animals,” which airs this Christmas. His additional credits include the English crime drama “Marple: A Murder is Announced,” the BBC miniseries “He Knew He Was Right,” “The Inspector Lynley Mysteries,” and “Confessions of an Ugly Stepsister,” starring Stockard Channing, Jonathan Pryce and Trudie Styler.

**BRIAN COX** (Alec Hewett) is an award-winning actor of the stage, screen and television. A veteran of more than 50 feature films, he most recently co-starred in Wes Craven’s thriller “Red Eye.” He also reprised his role from the 2002 blockbuster “The Bourne Identity” in the hit action thriller sequel “The Bourne Supremacy.” Working almost non-stop, Cox has a wide range of films in the offing, including “Running With Scissors,” with Gwyneth Paltrow, Annette Bening, Joseph Fiennes, Vanessa Redgrave and Alec Baldwin; the true-life drama “The Flying Scotsman”; and the comedy “The Ringer.” In addition, he will be seen next season in a recurring role on the acclaimed HBO Western series “Deadwood.”

Cox earned AFI and Independent Spirit Award nominations for his work in the independent film “L.I.E.,” and also shared in a Screen Actors Guild (SAG) Award nomination received by the cast of Spike Jonze’s “Adaptation.” His long list of film credits goes on to include “Troy,” “X2,” “25<sup>th</sup> Hour,” “The Ring,” “The Rookie,” “The Affair of the Necklace,” “For Love of the Game,” “Rushmore,” “Desperate Measures,” “The Boxer,” “Kiss the Girls,” “Braveheart,” “Rob Roy,” “Hidden Agenda” and “Nicholas and Alexandra.” He was also the first to play Dr. Hannibal Lecter onscreen in Michael Mann’s “Manhunter.”

On television, Cox delivered a chilling portrayal of Hermann Goering in the miniseries “Nuremberg,” for which he won an Emmy Award and was nominated for Golden Globe and SAG Awards. He also earned an Emmy Award nomination for his guest appearance on the comedy series “Frasier.” Additionally, Cox has starred in a variety of notable television projects, both in the United States and Great Britain, including “Longitude,” “Witness Against Hitler,” “Grushko,” “Sharpe’s Eagle,” “Sharpe’s Rifles,” “Six Characters in Search of an Author,” “The Cloning of

Joanna May,” “The Lost Language of Cranes,” “Murder by Moonlight,” “Florence Nightingale” and “King Lear,” to name only a few.

Born in Scotland, Cox trained at the London Academy of Music and Dramatic Arts and has appeared in dozens of plays on the stages of London, New York and Scotland. Repeatedly honored for his work in the theatre, Cox won Olivier Awards for his performances in “Rat in the Skull” and “Titus Andronicus”; British Theatre Association Drama Awards for Best Actor for his work in “The Taming of the Shrew” and “Strange Interlude”; and the Lucille Lortel Award, as well as Drama Desk and Outer Critics Circle nominations, for “St. Nicholas.”

Additionally, Cox has helmed stage productions of “I Love My Life,” “Mrs. Warren’s Profession,” “The Philanderer,” “The Master Builder” and “Richard III.” He made his television directorial debut on the critically acclaimed HBO prison drama “Oz.”

A prolific writer, Cox has authored two non-fiction books: *The Lear Diaries* and *Salem to Moscow: An Actor’s Odyssey*. He is also a regular contributor to *The New York Times’* Arts & Leisure section, and has written articles for a number of other publications.

At the beginning of 2003, Cox’s contributions to the arts were honored by Queen Elizabeth II, who named him a Commander of the British Empire.

**PENELOPE WILTON** (Eleanor Hewett), considered one of Great Britain’s most distinguished actresses, was awarded the O.B.E. (Officer of the Order of the British Empire) on the Queen’s 2004 New Year’s Honours List for her services to drama.

Wilton most recently co-starred in the acclaimed screen version of Jane Austen’s “Pride & Prejudice,” starring Keira Knightley. In 2003, she portrayed one of the women who bared all for charity in the true-life comedy-drama “Calendar Girls.” Her other notable film credits include the cult favorite “Shaun of the Dead,” Richard Eyre’s “Iris,” the fantasy “Tom’s Midnight Garden,” the biopic “Carrington,” the comedy “Blame It on the Bellboy,” Richard Attenborough’s apartheid drama “Cry Freedom,” Karel Reisz’s “The French Lieutenant’s Woman,” and Tony Richardson’s “Joseph Andrews,” in which she made her feature film debut.

British television audiences know Wilton for her work in both series and longform projects. Her credits on the small screen include the miniseries “Wives and Daughters,” and the movies “Falling,” “Victoria and Albert,” “The Whistle-Blower,” “Alice Through the Looking Glass,” “The Borrowers,” “The Return of the Borrowers” and “The Norman Conquests” trilogy. Wilton was also in such series as “Bob & Rose” and “The Monocled Mutineer.”

An award-winning stage actress, Wilton won a London Critics Circle Award for her performance in “The Deep Blue Sea,” under the direction of Karel Reisz. She has also received a number of other honors, including three Olivier Award nominations, and has performed with the Royal Shakespeare Company, the Donmar Warehouse and on the stages of Broadway and London’s West End, among others. Her theatre repertoire includes starring roles in such plays as Lorca’s “The House of Bernarda Alba”; Hellman’s “The Little Foxes”; Pinter’s “A Kind of Alaska” and “Landscape”; and Chekhov’s “The Cherry Orchard” and “The Seagull.”

## ABOUT THE FILMMAKERS

### **WOODY ALLEN (Director/Writer)**

Filmography:

WHAT'S NEW PUSSYCAT?	1965: screenwriter, actor
WHAT'S UP, TIGER LILY?	1966: co-screenwriter, actor
CASINO ROYALE	1967: actor
TAKE THE MONEY AND RUN	1969: director, co-screenwriter, actor
BANANAS	1971: director, co-screenwriter, actor
EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX BUT WERE AFRAID TO ASK	1972: director, screenwriter, actor
PLAY IT AGAIN, SAM	1972: screenwriter, actor
SLEEPER	1973: director, co-screenwriter, actor
LOVE AND DEATH	1975: director, screenwriter, actor
THE FRONT	1976: actor
ANNIE HALL	1977: director, co-screenwriter, actor
Academy Award <sup>®</sup> nominee (& winner):	Best Director
Academy Award <sup>®</sup> nominee (& winner):	Best Picture
Academy Award <sup>®</sup> nominee (& winner):	Best Original Screenplay
Academy Award <sup>®</sup> nominee:	Best Actor
INTERIORS	1978: director, screenwriter
Academy Award <sup>®</sup> nominee:	Best Director
Academy Award <sup>®</sup> nominee:	Best Original Screenplay
MANHATTAN	1979: director, co-screenwriter, actor
Academy Award <sup>®</sup> nominee:	Best Original Screenplay
STARDUST MEMORIES	1980: director, screenwriter, actor
A MIDSUMMER NIGHT'S SEX COMEDY	1982: director, screenwriter, actor
ZELIG	1983: director, screenwriter, actor
BROADWAY DANNY ROSE	1984: director, screenwriter, actor
Academy Award <sup>®</sup> nominee:	Best Director
Academy Award <sup>®</sup> nominee:	Best Original Screenplay
THE PURPLE ROSE OF CAIRO	1985: director, screenwriter
Academy Award <sup>®</sup> nominee:	Best Original Screenplay
HANNAH & HER SISTERS	1986: director, screenwriter, actor
Academy Award <sup>®</sup> nominee:	Best Director
Academy Award <sup>®</sup> nominee:	Best Picture
Academy Award <sup>®</sup> nominee (& winner):	Best Original Screenplay
RADIO DAYS	1987: director, screenwriter
Academy Award <sup>®</sup> nominee:	Best Original Screenplay

SEPTEMBER	1987: director, screenwriter
ANOTHER WOMAN	1988: director, screenwriter
NEW YORK STORIES (Oedipus Wrecks)	1989: director, screenwriter, actor
CRIMES AND MISDEMEANORS Academy Award® nominee: Academy Award® nominee:	1990: director, screenwriter, actor Best Director Best Original Screenplay
ALICE Academy Award® nominee:	1990: director, screenwriter Best Original Screenplay
SCENES FROM A MALL	1991: actor
SHADOWS AND FOG	1992: director, screenwriter, actor
HUSBANDS AND WIVES Academy Award® nominee:	1992: director, screenwriter, actor Best Original Screenplay
MANHATTAN MURDER MYSTERY	1993: director, co-screenwriter, actor
BULLETS OVER BROADWAY Academy Award® nominee: Academy Award® nominee:	1994: director, co-screenwriter Best Director Best Original Screenplay
DON'T DRINK THE WATER (Made-for-television movie)	1994: director, screenwriter, actor
MIGHTY APHRODITE Academy Award® nominee:	1995: director, screenwriter, actor Best Original Screenplay
THE SUNSHINE BOYS (Made-for-television movie)	1995: actor
EVERYONE SAYS I LOVE YOU	1996: director, screenwriter, actor
DECONSTRUCTING HARRY Academy Award® nominee:	1997: director, screenwriter, actor Best Original Screenplay
CELEBRITY	1998: director, screenwriter
ANTZ	1998: actor
THE IMPOSTERS	1999: actor *cameo
COMPANY MAN	1999: actor *cameo
SWEET AND LOWDOWN	1999: director, screenwriter
PICKING UP THE PIECES	1999: actor
SMALL TIME CROOKS	2000: director, screenwriter, actor
THE CURSE OF THE JADE SCORPION	2001: director, screenwriter, actor
HOLLYWOOD ENDING	2002: director, screenwriter, actor
ANYTHING ELSE	2003: director, screenwriter, actor
MELINDA AND MELINDA	2004: director, screenwriter
MATCH POINT	2005: director, screenwriter
SCOOP	2006: director, screenwriter, actor

**Academy Award® summary:**

Nominated 6 times for Best Director:

Won for “Annie Hall”

Nominated 13 times for Best Original Screenplay:

Won for “Annie Hall” and  
“Hannah and Her Sisters”

Nominated 1 time for Best Actor

Nominated 2 times for Best Picture:

Won for “Annie Hall”

**LETTY ARONSON** (Producer) is currently producing Woody Allen’s upcoming comedy, “Scoop,” starring Allen, Scarlett Johansson and Hugh Jackman. She previously produced Woody Allen’s “Melinda and Melinda,” “Hollywood Ending” and “The Curse of the Jade Scorpion.” Aronson also served as the co-executive producer on Allen’s “Small Time Crooks.” Her extensive film, television and stage experience includes numerous other collaborations with Allen. She co-executive produced such films as “Don’t Drink the Water,” which marked Allen’s first foray into television moviemaking; “Bullets Over Broadway,” which garnered seven Academy Award® nominations, winning for Best Supporting Actress (Dianne Wiest); “Mighty Aphrodite,” for which Mira Sorvino was awarded the Best Supporting Actress Oscar®; and “Sweet and Lowdown,” for which Sean Penn and Samantha Morton both earned Oscar® nominations. Her other credits as a co-executive producer include Allen’s highly acclaimed musical comedy “Everyone Says I Love You,” “Celebrity,” “Deconstructing Harry” and “Small Time Crooks.”

In addition, Aronson co-executive produced “The Spanish Prisoner,” written for the screen and directed by Pulitzer Prize-winning playwright and critically acclaimed filmmaker David Mamet. Critics universally praised the film when it was released in 1998. She also co-executive produced “Into My Heart,” which was written and directed by two newcomers, Sean Smith and Anthony Stark; and Coky Giedroyc’s “Women Talking Dirty,” starring Helena Bonham Carter, which marked Aronson’s first European co-production with Elton John’s Rocket Pictures.

Her credits also include “Dinah Was,” the off-Broadway musical about blues legend Dinah Washington; “The Story of A Bad Boy,” written and directed by acclaimed playwright Tom Donaghy; “Just Looking,” a heartwarming coming-of-age film directed by Jason Alexander; and the comedy “Sunburn,” directed by Nelson Hume, which screened at the Galway Film Festival and the 1999 Toronto International Film Festival.

Her television work includes “Saturday Night Live” and “The Robert Klein Comedy Hour,” both for NBC. In the world of theatre, Aronson served as associate producer of “Death Defying Acts,” an off-Broadway comedy consisting of three one-act plays written by Elaine May, Woody Allen and David Mamet. She had earlier served as Vice President of the Museum of Television and Radio for ten years.

**GARETH WILEY** (Producer) is continuing his collaboration with Woody Allen as a producer on Allen’s next film, a comedy entitled “Scoop.” He had earlier served as an executive producer on several film projects, including the acclaimed independent film “Till Human Voices

Wake Us,” starring Helena Bonham Carter and Guy Pearce, the award-winning short film “Green Monkey,” the Australian dark comedy “Muggers,” and the independent horror film “Funny Man.” In 2003, Wiley founded a classical music recording company, G & H Music, which received its first Grammy nomination in 2005.

Wiley started out in the banking business, but has been involved in film production since 1993. Prior to working with Woody Allen on “Match Point,” he maintained a career in investment banking, with an increasing involvement in film finance. Since 2002, he has been working exclusively in the entertainment arena.

**LUCY DARWIN** (Producer) began working in the film industry in 1986 in the exhibition and distribution fields. In 1995, she segued to production as the post-production coordinator on Terry Gilliam’s offbeat drama “Twelve Monkeys.” She subsequently served as the associate producer on the film’s companion feature documentary “The Hamster Factor and Other Tales of Twelve Monkeys,” which marked her first producing credit. Darwin was also an associate producer on the comedy “Women Talking Dirty,” which was the first film from Elton John’s Rocket Pictures.

“Lost in La Mancha,” her first film as a sole producer, was a critical and commercial success worldwide, and Darwin was nominated for the Carl Foreman Award by the British Academy of Film and Television Arts. Other honors included nominations for a European Film Academy Award, a British Independent Film Award, an International Documentary Association Film Award, and a Chlotrudis Award. Darwin and the film’s directors were also awarded the Evening Standard’s Peter Sellers Award for Comedy.

In 2003, Darwin served as an executive producer on “The Honeymooners,” written and directed by Karl Golden, which premiered at the Galway Film Festival and was released in the U.K. and Ireland in 2004.

**STEPHEN TENENBAUM** (Executive Producer) previously executive produced Woody Allen’s “Melinda and Melinda,” “Anything Else,” “Hollywood Ending” and “The Curse of the Jade Scorpion,” the last of which marked his first onscreen producing credit. Tenenbaum is currently executive producing Allen’s new film comedy “Scoop,” which is due out in 2006.

Tenenbaum graduated with a B.S. from New York University, where he majored in Accounting. He began his show business career in the financial arena, handling such noteworthy clients as The Beatles, Jimi Hendrix, Barbra Streisand, Bruce Springsteen, Percy Faith, the Platters, Nat King Cole, Mario Lanza, Gilda Radner, Robin Williams, and many others.

Tenenbaum later decided to venture into the field of motion picture and television production, as well as personal management. He is currently a partner in Morra, Brezner, Steinberg & Tenenbaum Entertainment, Inc. (MBST), where his client roster includes Woody Allen, Billy Crystal, Robin Williams and Alain Boubil (the creator of “Les Miserables” and “Miss Saigon”). MBST has also been involved in the production of feature films, including “Good Morning, Vietnam,” “Arthur,” “Throw Momma From the Train” and “The Greatest Game Ever Played,” to name only a few.

**HELEN ROBIN** (Co-Producer) is currently serving as a co-producer on Woody Allen's next comedy film, "Scoop," starring Hugh Jackman and Scarlett Johansson, which is Allen's second film to be shot in London.

Robin began her film career as a production assistant on Woody Allen's "Stardust Memories." Over the course of his next 18 films, she worked her way up from an office production assistant, production coordinator, and production manager to, eventually, line producer.

She co-produced "Alice," "Shadows and Fog," "Husbands and Wives," "Manhattan Murder Mystery," "Bullets Over Broadway," "Mighty Aphrodite" and "Everyone Says I Love You." Following the last, she left Allen's production company to take some time off and do freelance film work. During that period, she worked as an associate producer on the highly rated television miniseries "The Temptations" for Hallmark Entertainment and NBC.

After a three-year hiatus, she returned to work with Woody Allen on his comedy "Small Time Crooks," which she co-produced. She has since served as the co-producer on all of Allen's films, including "Melinda and Melinda," "Anything Else," "The Curse of the Jade Scorpion" and "Hollywood Ending."

**NICKY KENTISH BARNES** (Co-Producer) immediately followed "Match Point" by reteaming with Woody Allen as a co-producer on the director's new comedy "Scoop." She is currently producing the romantic comedy "The Good Night," starring Penelope Cruz, Danny DeVito and Gwyneth Paltrow, for director Jake Paltrow. Kentish Barnes also recently produced the thriller "Trauma," starring Colin Firth, and served as a co-producer on the Weitz brothers' hit comedy "About a Boy," starring Hugh Grant.

Her additional film credits as a co-producer include the comedy "High Heels and Low Lives," starring Minnie Driver; the crime drama "Gangster No. 1"; the romantic comedy "An Ideal Husband," based on the Oscar Wilde play and starring Cate Blanchett, Rupert Everett, Minnie Driver and Julianne Moore; and the drama "Loch Ness," starring Ted Danson and Joely Richardson.

In addition, Kentish Barnes was a line producer on the Nicolas Roeg-directed drama "Heart of Darkness," starring John Malkovich and Tim Roth, and produced the independent film "What Rats Won't Do," starring Parker Posey.

**REMI ADEFARASIN** (Director of Photography) earned an Academy Award® nomination and won a BAFTA Award for Best Cinematography for his work on Shekhar Kapur's acclaimed biopic "Elizabeth." In 2002, he earned an Emmy Award nomination for his work on five segments of the epic World War II miniseries "Band of Brothers," which teamed Adefarasin with several different directors, including Tom Hanks, Richard Loncraine and David Leland. He most recently collaborated again with Woody Allen on the comedy film "Scoop."

Adefarasin's other film credits include Paul Weitz's "In Good Company," the Weitz brothers' "About a Boy," "The Haunted Mansion," Terence Davies' "The House of Mirth," P.J.

Hogan's "Unconditional Love," Martha Fiennes' "Onegin," Howitt's "Sliding Doors," and Anthony Minghella's "Truly Madly Deeply."

He has also worked with director Angela Pope multiple times on the films "Hollow Reed" and "Captives," and the television movies "Children Crossing," "Dream Baby" and "Sweet as You Are." Earlier in his career, Adefarasin lensed three telefilms for director Mike Leigh: "Four Days in July," "Home Sweet Home" and "Grown-Ups." His television credits also include more than 30 additional movies, miniseries and series.

**JIM CLAY** (Production Designer) has designed a wide range of feature film projects, most recently including Richard Eyre's "Stage Beauty," Richard Curtis' "Love Actually," the Weitz brothers' "About a Boy" and John Madden's "Captain Corelli's Mandolin." Clay's other film work includes Ben Eton's "Maybe Baby," Martha Fiennes' "Onegin," William Boyd's "The Trench," Atom Egoyan's "Felicia's Journey," Pat O'Connor's "Circle of Friends," John Roberts' "War of the Buttons" and Neil Jordan's award-winning hit "The Crying Game."

Clay has also collaborated with director Jon Amiel on four film projects: "The Man Who Knew Too Little," "Copycat," "Tune in Tomorrow..." and "Queen of Hearts." Clay and Amiel had first worked together on the television miniseries "The Singing Detective," for which Clay received a BAFTA Award nomination for Best Design.

**ALISA LEPSALTER** (Editor) continued her collaboration with filmmaker Woody Allen with "Match Point," which marks their seventh collaboration. She first worked with Allen when she edited his critically acclaimed feature "Sweet and Lowdown." She has since edited Allen's films "Small Time Crooks," "The Curse of the Jade Scorpion," "Hollywood Ending," "Anything Else" and "Melinda and Melinda." Lepselter most recently edited Allen's next comedy, "Scoop," due out in 2006.

She began her editing career as an intern on Jonathan Demme's film "Something Wild." Lepselter has also worked with such leading filmmakers as Martin Scorsese, Francis Ford Coppola, Volker Schlöndorff and Nora Ephron.

She cut her first feature when she edited "Walking and Talking" for director Nicole Holofcener.

**JILL TAYLOR** (Costume Designer) earned an Emmy Award nomination and won a Costume Designers Guild Award in 2005 for her work on the widely acclaimed HBO movie "The Life and Death of Peter Sellers," starring Geoffrey Rush, Charlize Theron, John Lithgow and Emily Watson. Following "Match Point," she reunited with Woody Allen to design the costumes for his new comedy "Scoop," starring Scarlett Johansson and Hugh Jackman.

One of Taylor's earliest film credits was 1997's international sleeper hit "The Full Monty," directed by Peter Cattaneo. That same year, she designed the costumes for the period drama "The Mill on the Floss," for which she received a BAFTA Award nomination. Taylor's additional film credits include two films for director Peter Howitt, "Sliding Doors" and "Johnny

English,” as well as “Two Men Went to War,” “The One and Only,” “Last Orders,” “Crush,” “Born Romantic,” “Purely Belter,” “Elephant Juice,” “This Year’s Love,” and “Priest.”

For television, she has served as the costume designer on the miniseries “The 10<sup>th</sup> Kingdom” and the telefilms “After Miss Julie,” “Killing Me Softly” and “Safe.”

**JULIET TAYLOR** (Casting Director) has worked with some of the most honored directors of our time, including Steven Spielberg, Mike Nichols, Woody Allen, Louis Malle, Martin Scorsese, Sydney Pollack, Alan Parker, Roland Joffe, John Schlesinger, James L. Brooks, Stephen Frears, Nora Ephron, Neil Jordan and Martin Brest. In 2004, Taylor won an Emmy Award for her casting of the acclaimed HBO miniseries “Angels in America.” She was previously Emmy nominated for her work on the HBO movie “Wit.”

In a career spanning more than 30 years, Taylor has cast close to 100 film and television projects, including the Oscar<sup>®</sup>-winning Best Pictures “Schindler’s List,” for director Steven Spielberg; James L. Brooks’ “Terms of Endearment” and Woody Allen’s “Annie Hall.” Her collaboration with Woody Allen dates back to her work on “Love and Death” in 1975, followed by all of the director’s subsequent films, including “Manhattan,” “Interiors,” “Hannah and Her Sisters,” “Crimes and Misdemeanors,” “Husbands and Wives,” “Bullets Over Broadway,” “Mighty Aphrodite,” “Everyone Says I Love You,” and, most recently, the upcoming “Scoop.”

Taylor’s long list of film credits also includes “Taxi Driver,” “Network,” “Julia,” “Close Encounters of the Third Kind,” “Pretty Baby,” “Arthur,” “The Killing Fields,” “The Mission,” “Mississippi Burning,” “Dangerous Liaisons,” “Working Girl,” “Sleepless in Seattle,” “Interview With the Vampire,” “The Birdcage,” “Primary Colors,” “The Interpreter,” and the upcoming “The Departed,” to name only a portion.

**GAIL STEVENS** (Casting Director) has been one of the U.K.’s busiest casting directors for over two decades, encompassing film, television and theatrical projects. Most recently, she served as a casting director on Andrew Adamson’s much-anticipated fantasy “The Chronicles of Narnia: The Lion, The Witch and the Wardrobe,” and the upcoming films “Colour Me Kubrick,” “Cargo,” “Severence” and “Wilderness.” She also rejoined Juliet Taylor to cast Woody Allen’s “Scoop.”

Stevens has worked repeatedly with director Danny Boyle, beginning when she was a casting director for London’s Royal Court Theatre between 1981 and 1984. Since then, she has collaborated with Boyle on his films “Trainspotting,” “The Beach,” “...28 Days Later,” “Millions” and his upcoming untitled project. Her other film work includes “Revolver,” “The Descent,” “On a Clear Day,” “The Prince & Me,” “Being Julia,” “Calendar Girls,” “The One and Only,” “Some Voices,” “Saving Grace,” “Hold Back the Night,” “Mansfield Park,” “Still Crazy,” “The Slab Boys,” “Captives” and “The Lair of the White Worm,” among other titles.

Stevens has also cast extensively for television, including such longform projects as “Child of Mine,” “Bloodlines,” “Dinosaur Hunters,” “Goodbye, Mr. Chips,” “White Teeth,” “Crime and Punishment,” “All the King’s Men,” “Painted Lady,” “Great Expectations,” “Truth or

Dare” and “Our Friends in the North.” In addition, she cast for the series “Cracker,” “Touching Evil” and “Spooks.”

**PATRICIA KERRIGAN DICERTO** (Casting Director) recently served as a casting director on Woody Allen’s next film, “Scoop,” starring Scarlett Johansson and Hugh Jackman, and the upcoming independent romantic drama “Flannel Pajamas.” She also cast such independent features as “Eulogy,” starring Ray Romano and Debra Winger; “Marie and Bruce,” starring Julianne Moore and Matthew Broderick; “Bought & Sold”; and “No Exit.”

In addition, DiCerto has worked alongside a number of the industry’s top casting directors, including a longtime association with Juliet Taylor. As a casting associate, DiCerto has been involved in the casting of ten Woody Allen films, as well as such projects as “The Interpreter,” “The Life of David Gale,” “Angels in America,” “Angela’s Ashes,” “You’ve Got Mail,” “Meet Joe Black” and “Primary Colors.” She also worked as a casting associate on the upcoming features “The Devil Wears Prada,” starring Meryl Streep, and Martin Scorsese’s “The Departed,” starring Leonardo DiCaprio and Matt Damon.

DREAMWORKS PICTURES  
Presents  
in association with  
BBC FILMS AND THEMA PRODUCTION SA  
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# Match Point

**CAST**  
(in order of appearance)

Chris Wilton.....	Jonathan Rhys Meyers
Mr. Townsend.....	Alexander Armstrong
Estate Agent.....	Paul Kaye
Tom Hewett.....	Matthew Goode
Alec Hewett.....	Brian Cox
Eleanor Hewett.....	Penelope Wilton
Chloe Hewett Wilton.....	Emily Mortimer
“La Traviata” Performers.....	Janis Kelly, Alan Oke
Ping-Pong Player.....	Mark Gatiss
Nola Rice.....	Scarlett Johansson
Waiter.....	Philip Mansfield
Rod Carver.....	Simon Kunz
Alan Sinclair.....	Geoffrey Streatfeild
“Rigoletto” Performer.....	Mary Hegarty
John the Chauffeur.....	John Fortune
Henry.....	Rupert Penry-Jones
Telephone Operator.....	Patricia Whymark
Custodian.....	Anthony O’Donnell
Heather.....	Miranda Raison
Carol.....	Rose Keegan
Samantha.....	Zoe Telford
Mrs. Eastby.....	Margaret Tyzack
Hewetts’ Friends.....	Scott Handy, Emily Gilchrist
Margaret.....	Selina Cadell
Nola’s Co-Worker.....	Georgina Chapman
Ian.....	Colin Salmon
Policeman.....	Toby Kebbell
Detective Parry.....	Steve Pemberton
Inspector Dowd.....	Ewen Bremner
Detective Banner.....	James Nesbitt
Stand-Ins.....	Nikki Inwood, Steve Morphew

**FILMMAKERS**

Written and Directed by.....	Woody Allen
Produced by.....	Letty Aronson
	Gareth Wiley
	Lucy Darwin

Co-Producers .....	Helen Robin Nicky Kentish Barnes
Executive Producer .....	Stephen Tenenbaum
Co-Executive Producers.....	Jack Rollins Charles H. Joffe
Director of Photography .....	Remi Adefarasin, B.S.C.
Production Designer .....	Jim Clay
Editor .....	Alisa Lepselter
Costume Designer.....	Jill Taylor
Casting.....	Juliet Taylor Gail Stevens, C.D.G. Patricia Kerrigan DiCerto
Unit Production Manager.....	Tori Parry
First Assistant Director .....	Chris Newman
Second Assistant Director.....	Richard Goodwin
Production Coordinator.....	Francesca Dowd
Post-Production Coordinator.....	Scott Kordish
Assistant Production Coordinator .....	Carrie-Ann Banner
Production Office Runner .....	Alexander MacIlwaine
Assistant to Mr. Allen.....	Sarah Allentuch
Production Accountant.....	Louise O'Malley
Post-Production Accountant .....	Pietro Lorino, Jr.
Assistant Production Accountant .....	Kerry Smith
Cashier.....	Michelle Binieda
Clearance Coordinator .....	Jake Bogert
Script Supervisor.....	Kim Armitage
Location Managers .....	Sue Quinn, Michael Harm
Unit Location Manager .....	Martin Joy
Assistant Location Managers.....	Lee Robertson, Joseph Jayawardena, Aurelia Thomas
Location Coordinator .....	Lucy Foulds
Location Assistants .....	Finlay Pile, Molly Tudhope
Art Directors .....	Diane Dancklefsen, Jan Spoczynski
Assistant Art Director .....	Oliver Goodier
Art Department Assistant.....	Sarah Forbes
Set Decorator .....	Caroline Smith
Props Buyer .....	Gill Ducker
Assistant Set Dresser .....	Nicola Barnes
Property Master .....	Philip McDonald
Prop Storeman .....	Les Benson
Chargehand Dressing Prop .....	Neil Murrum
Dressing Props .....	Eddie Baker, Roy O'Connor
Chargehand Standby Prop.....	Stephen McDonald
Standby Prop.....	Steve Conway
Standby Carpenter.....	Dave Williamson
Standby Painter.....	Nick Pearce
Standby Rigger .....	Robert Hooker
Standby Stagehand.....	Glenn Lewis
Construction Manager.....	Steve Bohan
Supervising Carpenters .....	Dave Lowery, John McGee, Eamon McLoughlin
Camera Operator.....	Remi Adefarasin
Focus Puller .....	Dave Cozens
Clapper Loader .....	Johnny Adefarasin
Grip.....	John Arnold
Camera Trainees .....	Marcus Ayshford Sanford, David Lee
Still Photographer .....	Clive Coote
Gaffer.....	Jimmy Wilson
Rigging Gaffer .....	Ian Franklin
Best Boy .....	Mark Funnell
Electricians .....	Tony Burnes, Dennis Holliday
Electrician/Supply Truck .....	Rob Rabson
Genny Operator .....	Ray Bateman
Rigging Electricians.....	David (Jim) Wall, Ben Wilson, Brian Sullivan
Assistant Costume Designer .....	Charlotte Sewell
Wardrobe Master .....	Martin Chitty
Wardrobe Assistants .....	Ella Hastings, David Wootton

Assistant Costume Buyer .....	Nadia Dunn-Hill
Make-up & Hair Designer .....	Sallie Jaye
Make-up Artist .....	Carmel Jackson
Hairdresser .....	Paul Mooney
Production Sound Mixer .....	Peter Glossop
Boom Operator .....	Shaun Mills
Sound Assistant .....	Stephane Malenfant
FT2 Sound Trainee .....	Matthew McDonnell
Dolby Sound Consultant .....	Thomas Kodros
Re-Recording Mixer .....	Lee Dichter
First Assistant Editor .....	Sound One Corp. Morgan A. Neville
Assistant Editor .....	Katy Fisher
Apprentice Editor .....	Kate Rose Itzkowitz
Dailies Assistant Editor .....	Steve Mercer
FT2 Trainee Assistant Editor .....	Ravi Desai
Supervising Sound Editor .....	Robert Hein
Sound Editor .....	David Wahnon
Assistant Sound Editor .....	Akil Wilson
Dialogue Editor .....	Sylvia Menno
Sound Effects Editor .....	Coll Anderson
Foley Recording Engineer .....	Ryan Collison
Foley Artist .....	Nancy Cabrera
Third Assistant Director .....	Tom Glaisyer
Floor Runners .....	Catherine Tyler, Max Roeg
Unit Nurse .....	Carrie Johnson
Publicity Assistant .....	Antonia De Barton-Watson
Casting Associate .....	Claire Saunders
Casting Assistants .....	Will Davies, David Wheal, Julie Schubert
Unit Drivers .....	Waseem Barlas, Patrick Sands, Steve Mitchard Ron Narduzzo, Darren Thackeray, Simon Saunders
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For Thema Production SA

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Production Executive .....	Michael Wood
Legal and Business Affairs Manager .....	Livy Sandler
Production and Finance Coordinator .....	Sarah Best

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“Una furtiva lagrima”  
from “L’Elisir d’Amore”  
Composed by Gaetano Donizetti  
Performed by Enrico Caruso  
Courtesy of Sony BMG Entertainment Inc.  
Licensed by Sony BMG Special Markets

“Un dì felice, eterea”  
from “La Traviata”  
Composed by Giuseppe Verdi  
Vocal – Alan Oke  
Piano – Tim Lole  
Arranged and conducted by Tim Lole

“Mal reggendo all’ aspro assalto”  
from “Il Trovatore”  
Composed by Giuseppe Verdi  
Performed by Enrico Caruso  
Courtesy of Sony BMG Entertainment Inc.  
Licensed by Sony BMG Special Markets

“Mia piccirella”  
from “Salvator Rosa”  
Composed by Carlos Gomes  
Performed by Enrico Caruso  
Courtesy of Sony BMG Entertainment Inc.  
Licensed by Sony BMG Special Markets

“Mi par d’udir ancora”  
from “I Pescatori di Perle”  
Composed by Georges Bizet  
Performed by Enrico Caruso  
Licensed courtesy of EMI Records Limited

“Gaultier Malde!...Caro nome”  
from “Rigoletto”  
Composed by Giuseppe Verdi  
Vocal – Mary Hegarty  
Piano – Tim Lole  
Arranged and conducted by Tim Lole

“Arresta”  
from “Guglielmo Tell”  
Composed by Gioacchino Rossini  
Performed by Janez Lotric & Igor Morozov  
Courtesy of Naxos of America

“Desdemona”  
from “Otello”  
Composed by Giuseppe Verdi  
Performed by Janez Lotric & Igor  
Morozov Courtesy of Naxos of America

“I Believe My Heart”  
from “The Woman in White”  
Music by Andrew Lloyd Webber  
Lyrics by David Zippel  
Performed by Martin Crewes  
Courtesy of EMI Records under license from  
EMI Film & Television Music

“O figli, o figli miei!”  
from “Macbeth”  
Composed by Giuseppe Verdi  
Performed by Enrico Caruso  
Courtesy of Sony BMG Entertainment Inc.  
Licensed by Sony BMG Special Markets

Audio Clip of “Du Rififi Chez Les Hommes”  
Directed by Jules Dassin  
©1955 Gaumont

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and wish to thank the following for their assistance:

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DREAMWORKS

RATED “R”  
For some sexuality

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