

**THE MISADVENTURES OF
MARGARET**

PRESS KIT

THE MISADVENTURES OF MARGARET

THE CAST

MARGARET	Parker Posey
EDWARD	Jeremy Northam
RICHARD	Craig Chester
TILL	Elizabeth McGovern
LILY	Brooke Shields
ART	Corbin Bernsen
YOUNG GIRL	Justine Waddell
MARTIN	Patrick Bruel
THE PHILOSOPHER	Stéphane Freiss
Dr LIPI	Alexis Denisof
SARAH FROM BRIGHTON	Amy Phillips
YOUNG NUN	Sylvie Testud
RICHARD'S BOYFRIEND	Al MacKenzie
LIBRARIAN	Kerry Shale
MAN AT PARTY	Jeff Harding

THE MISADVENTURES OF MARGARET

THE CREW

DIRECTOR
SCREENPLAY BY
based on the novel "Rameau's Niece" by
PRODUCER
EXECUTIVE PRODUCERS

LINE PRODUCER
FINANCIAL CONTROLLER
CO-PRODUCERS
DIRECTOR OF PHOTOGRAPHY
EDITOR
ORIGINAL MUSIC
PRODUCTION DESIGNER
COSTUME DESIGNER
MAKE UP & HAIR DESIGN
SCRIPT EDITOR
CASTING DIRECTORS

ASSOCIATE PRODUCERS

BRITISH CREW

FIRST ASSISTANT DIRECTOR
SCRIPT SUPERVISOR
SOUND RECORDIST
PRODUCTION CO-ORDINATOR
MUSIC SUPERVISOR
ASSISTANT TO PRODUCER & DIRECTOR
ASSISTANT ACCOUNTANT
PRODUCTION RUNNER
CASTING ASSISTANT
RUNNER
LOCATION MANAGER
UNIT MANAGER
2ND ASSISTANT DIRECTOR
3RD ASSISTANT DIRECTOR
FLOOR RUNNER
ART DIRECTOR
PRODUCTION BUYER
STAND-BY ART DIRECTOR
ART DEPARTMENT RUNNER
FOCUS PULLER
CLAPPER LOADER
GRIP
CAMERA TRAINEE
BOOM OPERATOR

Brian Skeet
Brian Skeet
Cathleen Schine
Ian Benson
Andy Harries
Pippa Cross
Dominique Green
Mark Cooper
Richard Turner
Nicolas Altmayer & Eric Altmayer
Romain Winding a.f.c.
Clare Douglas
St Etienne
Martin Childs
Edi Giguere
Jan Sewell
Christine Langan
Vanessa Pereira
Simone Ireland
Andrew Holmes
Michael Wilson

Simon Moseley
Caroline Sax
Peter Glossop
Fiona Weir
Jackie Lingard
Alice Troughton
Linda Kelso
Neil Stevens
Kate Bulpitt
Josh Hobbins
Roland Caine
Harriet Lawrence
Sallie Hard
Ben Burt
Cleone Clarke
Charlotte Watts
Gill Ducker
Frances Bennett
Claudia McKenna
Kim Seber
Keegan O'Neill
Adrian McCarthy
Jon Beacham
Shaun Mills

SOUND TRAINEE
WARDROBE SUPERVISOR
WARDROBE MISTRESS
WARDROBE ASSISTANT
MAKE-UP & HAIR ARTISTS

MUSIC SEQUENCES EDITOR
2ND ASSISTANT PICTURE EDITOR
POST PRODUCTION RUNNER
TRAINEE
SUPERVISING SOUND EDITOR
DIALOGUE & ADR EDITOR
FOLEY EDITOR
ASSISTANT SOUND EDITOR
SOUND RE-RECORDING MIXERS

FILM GRADER
MAIN TITLES DESIGN
OPTICALS & CREDIT SUPERVISOR
STILLS PHOTOGRAPHER
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STAND-BY PROP
PROPS DRIVER
CONSTRUCTION MANAGERS

SCULPTOR
S/BY CARPENTER
S/BY RIGGER
S/BY PAINTER
S/BY STAGEHAND
WIREMAN
GAFFER
BEST BOY
ELECTRICIANS

CATERING
UNIT DRIVERS

CAMERA CAR DRIVER
WARDROBE TRUCK DRIVER
MAKE-UP TRUCK DRIVER
S/BY PROP DRIVER
S/BY CONSTRUCTION DRIVER
HONEYWAGON DRIVER

Gethin Aldous
Sue Honeyborne
Anna Kot
Dominic Young
Darren Phillips
Elizabeth Yianni-Georgiou
Mark Gravil
Daniel Roberts
Richard J Ward
Sarah Marklew
Mark Auguste
Tim Hands
Mike Feinberg
Sam Auguste
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Rob Fowle
Jeff Derby
Steve Hammick
Bill Clare
Tony Wise
Jim Coutts

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John Clark

FRENCH CREW

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PRODUCTION ACCOUNTANT
CO-ORDINATOR
PRODUCTION SECRETARY
RUNNER
LOCATION MANAGER
ASSISTANT LOCATION MANAGER
LOCATION SCOUT
LOCATION RUNNERS

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Anne Serrié
Marie Kerhoas
Cathy Dutheil
Melanie Weigl
Isabelle Arnal
Nicolas Goddet
Marie Eve Dural
Jean-Noel Betzler
Gertrude Dodart
Marjorie Huvelle
Matthieu Waarter
Pierre Schott
Didier Naert
Bernard Clercq-Roques
Thomas le Chevallier
George Mougine
Claude Caldironi
Dominique Delany
Christophe Barbier
Sandra Dalle
David Llueza
Solange Marquis
Paula Marshall
Philippe de L Epitre
Nicolas Rousslau
Jackie Reynal
Catherine Leblanc
Antoine Gueugneau
Pierre Bec
Isabelle Dumas
Patrick Robineau
Philippe Dailier
Jean François Garreau
Bruno Lecardonnel
Gilles Bucher
Jean-Loup Afchain
Samuel Cohen
François Morucci
Jean-Marie Leroy
Jacques Philipponneau
Joël Spinola
Ludovic Caron
Simon Berard
Guillaume Leturgie
Hervé Bijonneau

ART DIRECTOR
ASSISTANT ART DIRECTOR
ART DEPARTMENT TRAINEE
DRAPERSMAN
RIGGER
FIRST ASSISTANT DIRECTOR
SECOND ASSISTANT DIRECTOR

THIRD ASSISTANT DIRECTOR
ADDITIONAL CONTINUITY
DIALOGUE COACH - Stéphane Freiss
CROWD CASTING DIRECTOR
ASSISTANT
MAKE-UP ARTIST
HAIRDRESSER
CLAPPER/LOADER
SECOND UNIT LIGHTING CAMERAMAN
SECOND UNIT FOCUS PULLER
LOW LOADER & CAMERA CAR

KEY GRIP
GRIPS

BOOM OPERATOR
SOUND TRAINEE
STILLS PHOTOGRAPHY
GAFFER
ELECTRICIANS

GENERATOR OPERATOR
CONSTRUCTION MANAGER
HEAD CARPENTER
CARPENTERS

RIGGER
HEAD PAINTER
PAINTERS

CATERING

US CREW

PRODUCTION MANAGERS

PRODUCTION SUPERVISOR
FIRST ASSISTANT DIRECTOR
SECOND ASSISTANT DIRECTOR
SECOND SECOND ASSISTANT DIRECTOR
ART DIRECTOR
SET DECORATOR
LEAD PERSON
PROPERTY MASTER
FIRST ASSISTANT CAMERA
SECOND ASSISTANT CAMERA
CAMERA LOADER
KEY GRIP
BEST BOY GRIP
GRIPS

GAFFER
BEST BOY ELECTRIC
ELECTRICIANS

WARDROBE ASSISTANT
BOOM OPERATOR
CABLE PERSON
ADDITIONAL MAKE-UP/HAIR PERSON
PRODUCTION OFFICE COORDINATOR
ASSISTANT COORDINATOR
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SET PAs

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Thomas Vichy
Diwezha le Goarnig
Christian Dossat
Joël Kieffer
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PRODUCTION ACCOUNTANT
ACCOUNTING CONSULTANT
EXTRAS CASTING
LOCATION MANAGER
ASSISTANT LOCATION MANAGER
LOCATION ASSISTANT
LOCATION INTERN
PARING COORDINATORr
STILLS PHOTOGRAPHER
CRAFT SERVICE

CATERING
TRANSPORTATION CAPTAIN
DRIVERS

CASTING
PUBLICITY, INTERNATIONAL
PUBLICITY, FRANCE
SOUND RE-RECORDED AT

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TELECINE
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THE MISADVENTURES OF MARGARET

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SYNOPSIS

THE MISADVENTURES OF MARGARET is a romantic comedy set in two time frames. Contemporary New York and eighteenth century France.

It tells the story of a young American academic, Margaret Nathan (Parker Posey) whose ordered, safe existence and seven year-old marriage to English professor Edward (Jeremy Northam) starts to fall apart when she begins to adapt a French diary, written by a dashing but pompous eighteenth century man of letters, known simply as The Philosopher (Stéphane Freiss).

The diary relates the seduction by the Philosopher of a Young Girl (Justine Waddell), newly arrived from England, and her subsequent undermining of his dearly-held opinions regarding life and love.

As Margaret continues to adapt the diary, she begins to question not only her marriage but also her philosophy of life. Her vivid imagination catapults her into a series of encounters that include her handsome, but rather dim, dentist Dr Lipi (Alexis Denisof), the charmingly earnest sound engineer Martin (Patrick Bruel) and her bi-sexual friend Lily (Brooke Shields). At the same time, she forces her sister Till Turner (Elizabeth McGovern) to re-evaluate her own relationship with her womanising novelist husband Art (Corbin Bernsen).

When Margaret begins to suspect that Edward is having an affair with one of his young students, the terribly determined Sarah from Brighton (Amy Phillips), she moves in with her gay best friend and cynical publisher, Richard Lane (Craig Chester) in order, as she says, "to throw her last scruple to the wind".

Will Margaret's marriage survive her 'misadventures'? Will she? Based on Cathleen Schine's acclaimed comic novel, *Rameau's Niece*, **THE MISADVENTURES OF MARGARET** is a very contemporary film with a knowing nod to Hollywood's Golden Age of comedy.

INTRODUCTION

THE MISADVENTURES OF MARGARET is a sophisticated romantic comedy about temptation, folly and marital infidelity in Manhattan. The Anglo-French production marks the feature debut of British writer/director Brian Skeet and his producer, Ian Benson, who assembled an outstanding cast for the film.

One of America's most exciting young actresses Parker Posey stars as Margaret, alongside rising British actor Jeremy Northam as Edward. The ensemble cast also features Elizabeth McGovern as Till, Corbin Bernsen as Art, Brooke Shields as Lily, Craig Chester as Richard, Patrick Bruel as Martin, Stéphane Freiss as the Philosopher and Justine Waddell as the young girl.

"When I first read 'Rameau's Niece', I felt it was a delicious combination of a rather broad satire of the New York cultural elite and eighteenth century erotic farce." says Brian Skeet, who adapted the screenplay from Cathleen Schine's novel. "I was struck by how much it reminded me of the screwball comedies of the 1930s and 40s - films which had wit, humour and strong female protagonists who were glamorous and sexy and intelligent and independent."

Eager to create a film which would combine comedy and glamour, Skeet and his producing partner Ian Benson brought on board French director of photography Romain Winding, award-winning production designer Martin Childs and costume designer Edi Giguere to conjure up the sophisticated milieu of Manhattan literary circles and the refined beauty of eighteenth century France. The film's behind the scenes collaborators also include editor Clare Douglas and the sophisticated make-up and hair design of Jan Sewell. The Executive Producers are Andy Harries, Pippa Cross and Dominique Green.

Shooting began in early June 1997 on the sound stages of London's Ealing Studios and the Abbaye de Chaalis, an eighteenth century chateau outside Paris with exterior location shooting in New York.

"One of the things that has struck me about contemporary films," says Skeet, "is that serious, intelligent issues are too often dealt with in a serious, intelligent way. THE MISADVENTURES OF MARGARET deals with very real issues - love, sex, relationships and commitment - within a framework of - I hope - witty, stylish modern comedy."

ABOUT THE PRODUCTION

When Brian Skeet was travelling to New York to interview writer and columnist Cathleen Schine for a documentary he was making for BBC TV about The Wizard of Oz in 1993, he began reading her acclaimed third novel "Rameau's Niece". This hilarious tale, of a brilliant young writer who finds herself seduced by the lascivious eighteenth century diary she is working on, had been enthusiastically received by critics. "A zestful satire...a brainy romantic comedy with dilemmas of lust and learning" said the Chicago Tribune. "A novel of ideas dressed up as a Manhattan marital comedy...a [deceptively] witty book...dealing with the tricky contours of identity and authenticity" enthused the Los Angeles Times. Skeet was immediately seduced by the novel's charms.

"I read the novel from cover to cover and laughed my head off," says Skeet. "I loved the way it satirised New York intellectuals but also mixed that very successfully with eighteenth century farce. At the same time it poked fun at period drama, in the way it had the Philosopher using philosophy to seduce a young girl, and then juxtaposing that with this rather unhappy New York woman wanting to seduce everyone she meets because she feels she's missed out on life, having married in her early twenties.

"That winning combination of smart, witty dialogue and broad slapstick also made me think of the classic screwball comedies of the 1930s and 40s," he continues.

"Films like *The Awful Truth* and *Mr and Mrs Smith*, in which a couple who are in love have to go through a whole series of events to work out what it was they fell in love with in the first place. Those films also all had very strong female characters. Stars like Irene Dunne, Carole Lombard, Katharine Hepburn, Jean Arthur, Claudette Colbert and Barbara Stanwyck all played independent, feisty women who were sexually aware and often sexually predatory and were surrounded by men who were often rather unexciting, weak, professorial types.

"I realised that those female characters had exactly the same sorts of problems that Margaret is facing in the novel and that many of my female friends in relationships are dealing with now - women in their late twenties or early thirties are going through early mid-life crises. They are all asking themselves the same questions: should we get married? should we get divorced? should we have children? It made the story so real and believable that I knew it would give the film a very contemporary resonance."

When Skeet approached Cathleen Schine about optioning *Rameau's Niece*, she was swayed by his enthusiasm for her story. Despite its obvious cinematic potential, the novel had not found a buyer in Hollywood. Its combined themes of a woman's sexual awakening, her bi-sexuality and her relationship with eighteenth century philosophical thought were just too unusual.

"What inspired me to write the novel" says Schine, " was reading about the Enlightenment and realising the close relationship between the desire for knowledge and physical desire. It soon became clear that you don't need to tinker too much with some of the writings of that period to make them almost pornographic. That's what provoked me to create an erotic pastiche of eighteenth century philosophy. Brian really understood and appreciated that and I knew I could trust him to do the book justice on the screen."

Skeet then began working on the draft with his producing partner Ian Benson with whom he had first collaborated on the acclaimed short film *The*

Boy Who Fell in Love which has screened at several international film festivals. After gently tweaking the original novel's narrative structure and rechristening the film (because, as Skeet recalls, one Hollywood executive thought it was called "Rambo's Nice"), the filmmakers sent the screenplay to American agencies. Interest from talent across the Atlantic in Skeet's screenplay was enthusiastic and Benson was confident of raising the money.

Despite a couple of false starts with production companies in America, Benson knew it was just a matter of time. "We always had such strong interest in the script from every actor we sent it to that we never lost faith in the project," he recalls. "Then in late 1996 I approached British Screen, (the Government-funded finance body based in London), whose chief Simon Perry introduced me to Dominique Green at French broadcaster TF1. At the same time, the screenplay was sent to Andy Harries (Controller of Entertainment and Comedy at British channel Granada Television)."

The three partners quickly agreed that THE MISADVENTURES OF MARGARET would make the perfect UK-French feature film co-production and, as Benson points out, "In an ironic twist, this very New York romantic comedy was financed totally from European sources".

With a production date set for early summer, the next step was assembling the cast. Skeet had already decided on the actress he wanted for Margaret: Parker Posey, whose performances in such critically-acclaimed films as *Party Girl*, *Suburbia* and *House of Yes* have sealed her reputation as the It girl of American independent film-making.

"I have loved Parker since I saw her in *Party Girl*, a movie she really holds together by sheer force of personality, charm and humour," says Skeet. "It's almost as if the characters played by Katharine Hepburn and Cary Grant in *Bringing Up Baby* had had a daughter who grew up to be Parker! She has the physicality, the wit, the beauty of both those two stars. Here she's bringing together all the elements of her

previous work: there's the drama of *House of Yes* and the comedy of *Clockwatchers* and *Party Girl*. It's a Parker Posey we haven't seen on screen."

It was an offer Posey couldn't refuse. "The best comedy is informed by something serious," says Posey. "This film is smart, ironic and witty but ridiculous at the same time, because it's about intelligent, educated people acting in the silliest ways. But it also has a serious undercurrent; it's about two people whose marriage is disintegrating and who are forced to rediscover the love that brought them together. There's a real ambivalence in their relationship: Margaret and Edward suddenly find they have grown apart in the seven years they've been married and, while Margaret can confide in her friends about her worries, she can't open up to her husband. And with her writing, she undergoes an extraordinary sexual awakening which her friends encourage. I loved the fact that it was so romantic, it really celebrates romance, while not being afraid to poke fun at it sometimes in the gentlest, most affectionate way."

For the role of Edward, Margaret's emotionally stifled husband, Skeet approached Jeremy Northam, the British actor whose performance in *Emma* opposite Gwyneth Paltrow had marked him out as a star in the making.

"Jeremy has a real movie star quality," says Skeet. "I've never seen him give a bad performance, there's something incredibly effortless about the way he acts. I knew he would make a perfect Edward but what he really brought to the role was a ruggedness and roughness that wasn't there before. Yes, Edward is still quite stuffy and pompous, but Jeremy suggested that the character should be a bit more aware, socially and culturally, than the stereotypical English professor, as though he'd spent most of his life within academia, but he'd also grown up listening to the Sex Pistols. It was a terrific suggestion, because it gave a much more contemporary spin to the character and his relationship with Margaret."

THE MISADVENTURES OF MARGARET/PRESS KIT

Northam first read the script while filming the horror film *Mimic* in which he was starring opposite Mira Sorvino and was pleasantly surprised when Skeet approached him several months later to take the role of Edward.

"I thought the film had disappeared," recalls the actor, "so when Brian sent me the final draft in the spring I was overjoyed. It's not a genre I've tackled before and I'm always keen to try new roles. The fact that it was a very contemporary comedy of manners, with a very real sense of modern life and relationships, but had a passing acknowledgement to those old movies of the 30s and 40s really appealed to me. I also found the juxtaposing of the modern world and the eighteenth century in Margaret's imagination delightfully unexpected and highly original."

Alongside Posey and Northam, the filmmakers assembled a supporting cast of actors from America and France that will take audiences by surprise.

Elizabeth McGovern plays Till, Margaret's cynical older sister. She describes her character as "a kind of has-been writer, struggling to recapture the initial energy that got her started in her youth. She is constantly re-writing the same play about a small group of women stuck in a large moving vehicle!" McGovern had first worked with Brian Skeet on his documentary about *The Wizard of Oz* and had provided constant support during the three and a half years it took to get *The Misadventures of Margaret* off the ground.

Brooke Shields was chosen to play the wildly vivacious and voracious Lily. "One of the things I love about Lily", says Shields, "is that she never just enters a scene - she makes dramatic entrances and exits every time. I couldn't resist her and I've had great fun playing her."

Corbin Bernsen, best known as the charming attorney in *LA Law*, was cast as Till's womanising husband Art and Craig Chester, star of the acclaimed *Swoon* and *Kiss Me, Guido*, stepped into the shoes of Margaret's gay best friend and editor Richard.

Meanwhile from France, actor and singing superstar Patrick Bruel took on the role of the sound engineer Martin and Stéphane Freiss was chosen to play the seductive Philosopher. Newcomers Justine Waddell and Amy Phillips were cast as the young girl of Margaret's imagination and Sarah from Brighton respectively.

"There were times during filming where I felt like pinching myself; I couldn't believe we'd brought together a group of actors of such calibre," laughs Skeet. "One of the great things about all those movies from the Thirties and Forties is that all the characters are complete. We were very keen to ensure that even those supporting roles had definition, a very real identity. With the likes of Elizabeth McGovern and Brooke Shields, there's no danger that those supporting characters will be anything other than very memorable and identifiable.

"Contemporary film comedy has a tendency to mimic that rather glib humour that works so well in sitcoms but doesn't sustain a feature film," continues the director. "On film, you can't just have characters saying witty and barbed one-liners; there must be an emotional resonance. That's why this cast works so well: they are all actors who can recognise the relationship between comedy and tragedy and play with that, so you're laughing at them but also being touched by what they say and do."

After a two-week rehearsal period, THE MISADVENTURES OF MARGARET began filming in early June for one month at London's renowned Ealing Studios, from where the film moved to the magnificent eighteenth century Abbaye de Chaalis, a chateau on the outskirts of Paris, for just over two weeks, followed by a final week of exterior shooting in New York.

LOCATIONS, SETS AND COSTUMES

The team Skeet and Benson assembled to create the look of the film were director of photography Romain Winding, production designer Martin Childs, costume designer Edi Giguere and award-winning hair and make-up designer Jan Sewell. Apart from the task of recreating contemporary New York and the sophisticated literary milieu of the film on the sound stages of London's Ealing Studios, the behind-the-scenes collaborators also had to conjure up the eighteenth century world of Margaret's feverish imagination. It was a challenge all of them took on with relish.

Inspired once again by those movies of the 1930s and 1940s, Skeet was very single-minded about the look he wanted to create. "I was very keen to give the film a sense of luxury that informed those old films," he explains. "We had a fabulously photogenic cast and we felt it was only fitting that the design and setting of the film matched their looks. The film really had to have glamour and gloss and polish."

The man charged with capturing the look of the film was French director of photography Romain Winding who arrived on set armed with his tools of the trade. For all the interior sets, Winding filled the room with Chinese lanterns rather than the standard studio lights to give the actors' faces a soft, warm glow. To reduce the contrast between light and dark, he fitted Christian Dior stockings behind the lens. The result is a sophisticated visual elegance rarely seen in contemporary British films.

Working alongside Winding was production designer Martin Childs, whose credits include *Mrs Brown* and who had served as art director on *The Madness of King George* which won the Academy Award for Best Production Design and Art Direction in 1996.

"Brian's brief was not to be afraid of being too bold, of not holding back," says Childs. "I really got a sense of what the look should be on reading the description

of Lily's art pieces: when you have a film that includes knitted sculptures of Spider Woman and She-Hulk, you know you can put away the beige and grey paint! All the sets are very real, but these people all move in a very intellectual and artistic milieu and their homes should reflect that."

Recreating New York interiors on Ealing Studios stages required careful planning and meticulous attention to detail.

"Once I had visited New York apartments and got to grips with the differences in layout and window shapes, the really important things were the details. Things like door handles, security locks and bags and packaging - those are the things that make a New York apartment and those were the things we became very obsessive about. Thankfully, my props buyers had about a month to find and ship over those items from New York."

As a playful reference to the movies of the 30s and 40s, and at Skeet's suggestion, Childs adorned Margaret and Edward's apartment walls with posters from movies such as *I Married a Witch*, *The Awful Truth* and *My Man Godfrey*. "We wanted the audience to understand that we were all too aware of the heritage of the 'screwball comedies' on which we were drawing", says Skeet. "Right at the beginning of the film, Margaret gets the idea of going to France to find a husband by watching Claudette Colbert's *I Met Him in Paris*, a classic of the genre."

For the eighteenth century scenes of Margaret's imagination, which feature the erotic encounters between the Philosopher and his young student, Childs referred to the paintings of Jean-Honoré Fragonard, the eighteenth century artist famous for his erotic canvasses such as "The Swing" and "The Progress of Love". The setting for those scenes - and the scenes in which Margaret visits the chateau of the diary - was the stunning Abbaye de Chaalis, situated a few miles outside Paris. This sumptuously elegant eighteenth century chateau was built on the ruins of a medieval abbey and contains a perfectly-preserved walled garden whose flowers were in full bloom during the shoot, providing the perfect setting for the two lovers'

amorous trysts. Childs was also pleasantly surprised to discover a store of pre-Revolutionary furniture and furnishings hidden in the attic of the building to which he was given free access.

But Childs was also free to play with historical accuracy for those period scenes: "Brian was very keen for the eighteenth century scenes not to be slavishly authentic," he says. "It is very much an eighteenth century of Margaret's imagination so it made perfect sense to introduce the occasional contemporary item of clothing or modern gadget: for example, the young girl wears trainers, the Philosopher is seen writing on a lap top and wears a watch we've seen Edward wear in a previous scene. It also gives a sense of continuity between the two time frames."

This freedom to stray from period authenticity extended to costume designer Edi Giguere's contribution to the film. Giguere also referred to the paintings of Fragonard for inspiration when designing the period costumes, as well as visits to museums in London and Paris.

"We found that they used a lot of very vibrant colours in the eighteenth century - bright greens, rose pinks and yellows," says Giguere. "It was important to get the basic shapes correct but we were able to play with them and punch up the colours. We also were keen to provide a visual link between the period costumes and the modern dress. Some eighteenth century fabrics were influenced by Japanese and Oriental designs, which we were able to use in the Philosopher's costumes. It also ran through some of the outfits Margaret wears when she comes back from France."

Giguere's greatest pleasure, however, was devising the contemporary costumes. Inspired by the glamour of the pre-war Hollywood movies, Giguere came up with a series of outfits chosen for their elegance and style. These included original makes, hires from costume houses and outfits borrowed

from fashion designers including Gianfranco Ferré, Agnes B., Paul Smith and Gianni Versace.

For Margaret, Giguere made up a wardrobe of chic trouser suits, stylish dresses and glamorous evening wear that change from mustards and light golds in the pre-France sequences to brighter, more vibrant designs to reflect Margaret's growing sexual confidence on her return. Says Giguere: "Parker has the kind of body that looks great in anything, but she's become very well known for the thrift shop look. We were very eager to get as far from that quirky, girlish, make-shift look as possible. Here, she dresses like a fabulously elegant modern woman. It's going to be quite a surprise for her fans."

While she had fun creating looks for all the characters - "It's so rare that you are really able to make everyone look sensational all the time!" - she really went to town dressing Brooke Shields and Craig Chester.

"Brooke's character Lily is the confident, outrageous one of the group," she laughs. "Lily is a 'more is more' kind of gal. We really got a kick out of putting her in incredibly flamboyant, kooky clothes in the brightest, boldest colours, like her bright red gold embroidered Chinese evening dress with the pink boa cuffs. For Craig, we thought it would work if his character, Richard, was very aware of 1940s fashions. Almost all his clothes were pre-war originals. He dresses in high-waisted trousers, has a watch fob, a period morning suit and starched vest for evenings, and is always impeccably dressed."

Parker Posey sums up the feelings of the cast about their clothes when she says: "Finding the key to a character comes so much more easily if you are surrounded by appropriate props and the costumes here helped enormously. There was one cream satin gown that made me feel like Joan Crawford the minute I put it on. It made me feel instantly bigger, more dramatic, more feminine."

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Hair and make-up designer Jan Sewell, whose distinctive talents were responsible for the look of the hit TV show *Absolutely Fabulous* and the Academy Award winning *Antonia's Line*, brought a particular glamour to the film. "I don't think that any of the female cast have ever looked more beautiful", says Skeet with pride. "Those old film stars never had a hair out of place, the women were always perfectly made up, even when they'd just got out of bed. Of course, that would be unrealistic now, but at the same time, in one scene we had Margaret go to bed fully made-up because she is so desperate to look alluring for her husband whom she thinks has lost interest in her.

"We modelled Parker on Katharine Hepburn in *Bringing Up Baby* and George Cukor's *Holiday*; Jeremy a little on Robert Montgomery in Hitchcock's *Mr and Mrs Smith*; Elizabeth on Constance Bennett in *Topper* ; Craig on Lew Ayres in *Holiday* and on Montgomery Clift, whom he resembles, and Brooke on Veronica Lake in *I Married a Witch*."

THE MUSIC

While still shooting *The Misadventures of Margaret*, Brian Skeet asked the film's music supervisor, Jackie Lingard, to contact Sarah Cracknell, the lead singer of the band St Etienne as he was a huge fan of her solo album, *Lipslide*. He already had his eye on two of her songs, *Ready or Not* and *Anymore*, for the soundtrack.

Sarah visited the set and responded very enthusiastically to the film. Skeet and his team were taken aback by her total confidence around film sets and around the technical peculiarities of the film-making process. They subsequently discovered that her father had been on one of the UK's most celebrated first assistant directors, Derek Cracknell and she had practically grown up on film sets.

During post-production, when Skeet and Benson were considering who should score the movie, they listened to St Etienne's album, *Continental*. Its mixture of

atmospheric ambient music and sweet voiced vocals seemed the perfect combination for *The Misadventures of Margaret*. They were delighted to accept the challenge of scoring their first film, an ambition they had long been nurturing.

Eight original songs have been recorded for the film as well as a very modern cover version of Françoise Hardy's classic Find Me A Boy. As a closing number, Parker Posey and Sarah Cracknell sing together on a revamped version of Doris Day's Secret Love which Parker also sings in the movie.

"Music by St Etienne, combined with licensed tracks sung by women, seemed the perfect combination for a film that features such a plethora of wonderful actresses" says Skeet.

ABOUT THE CAST

PARKER POSEY plays Margaret Nathan, the disenchanted heroine who finds a new lease of life through an eighteenth century French diary.

Working with first-time director Brian Skeet was a collaborative process she relished: "It's exciting working with first-timers because you really get involved in the creative process," she says. "Brian was always open to suggestion even though he knew the film inside out and knew how he wanted it to look. There's always a lot more collaborative energy and creative vibrancy with newcomers; quite often directors lose that by the time they've directed their third or fourth film."

Parker Posey has established herself as America's leading independent actress, having notched up a slew of critical successes with the most exciting young filmmakers that have won awards across the world. Born in Laurel, Mississippi, the 27-year-old actress studied drama at SUNY Purchase in New York and before graduating, landed a key role in the CBS daytime

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drama *As the World Turns*. She debuted as a film actress in Richard Linklater's acclaimed *Dazed And Confused*, where she played tyrannical high school senior Darla, and went on to star in Gregg Araki's *The Doom Generation*, Rory Kelly's *Sleep With Me*, Noah Baumbach's *Kicking And Screaming*, Hal Hartley's *Amateur* and *Party Girl*, which took the Sundance Film Festival by storm, Greg Mottola's *The Daytrippers*, Christopher Guest's *Waiting For Guffman* and Richard Linklater's *Suburbia*. She was most recently seen in Peter Cohn's *Drunks*, Mark Water's *House Of Yes*, for which she won the Special Jury Prize for her performance at the Sundance Film Festival (1997) and the ensemble comedy *Clockwatchers* opposite Lisa Kudrow and Toni Collette. Parker has just completed her first screenplay, *Dumb In Love*, co-written with Rory Kelly and a supporting role in the British film "What Rats Won't Do".

JEREMY NORTHAM plays Edward Nathan, Margaret's professor husband, who has drifted away from his wife and towards temptation with one of his young students.

"Edward is older than Margaret, a little more sophisticated and cultured when they first meet and she is overawed by him," says Northam. "But seven years later, he's become very wrapped up in his teaching and he's forgotten why he fell in love with her. He's turned into a man who is unable to express his emotions, not only for his wife but about his own feelings and desires; he finds it easier to hide behind quotations from other people."

Jeremy Northam has become one of the select group of young British talents to watch. He shot into the international spotlight opposite Gwyneth Paltrow in Doug McGrath's acclaimed adaptation of Jane Austen's *Emma* which brought him success in America and a co-starring role opposite Mira Sorvino in Guillermo Del Toro's horror thriller *Mimic*, his second Hollywood movie

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after *The Net* with Sandra Bullock. His other film credits include Stephen Poliakoff's modern urban thriller *The Tribe* alongside Joely Richardson and Anna Friel, *Carrington* with Emma Thompson and Jonathan Pryce, *Wuthering Heights* with Ralph Fiennes and Juliette Binoche and Steven Spielberg's *Amistad*. Following completion of THE MISADVENTURES OF MARGARET, he was cast opposite Sharon Stone in Sidney Lumet's *Gloria*.

Northam's television credits include *A Village Affair*, *Fatal Inversion*, *House Of Glass* and *Journey's End*.

Trained at the Bristol Old Vic, Northam was named Best Newcomer at the 1989 Olivier Awards and has appeared in numerous theatre productions including *The Country Wife*, *Love's Labours Lost* and *The Gift Of The Gorgon*, all with the Royal Shakespeare Company, *Way Of The World* and *La Bete* both at the Lyric Hammersmith, and four plays with the National Theatre - *School For Scandal*, *The Shaughraun*, *Hamlet* and *Voysey Inheritance*.

CRAIG CHESTER plays Richard Lane, Margaret's long-suffering editor and best friend.

"When Margaret gets into trouble, Richard is there to get her back together," says Chester, who came to the film when his best friend Parker Posey suggested him to Brian Skeet. "He's level-headed, sensible and obsessive which means he won't take chances. He encourages Margaret to go out into the world and experiment with life so he can live vicariously through her. Although the film has a healthy dose of screwball comedy and lots of wit, there's a very strong foundation of reality about love and commitment."

Since his acclaimed performance in Tom Kalin's *Swoon*, for which he won an IFP Spirit Best Actor Award nomination in 1993, Craig Chester has become one of America's foremost independent film actors. He has starred in a string of often uncompromising films, including Richard Glatzer's *Grief*,

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Todd Verow's *Frisk*, Mary Haron's *I Shot Andy Warhol*, M Night Shyamalan's *Wide Awake* and, most recently, Tony Vitale's *Kiss Me, Guido*. His television appearances include *Out Of Darkness* for ABC and the documentary *Everybody Stay Calm* for Bravo.

On stage, Chester has starred in *Plato*, *The Lover* and *Moose Murders*.

ELIZABETH McGOVERN plays Till Turner, Margaret's cynical older sister.

"Till is Margaret's sister, confidante and sometime enemy, in the way sisters can be," jokes McGovern. "Till lives a very luxurious life-style and is always ready with an acerbic comment, but she's lost the energy and faith she had when she was younger. Her creative juices have dried up - she keeps rewriting the same play but in a different setting - and it's made her bitter about herself but also about her marriage.

"When I read the screenplay, I found it dealt with a subject that is endlessly fascinating," continues the actress. "It's about the ebb and flow of relationships, about what keeps couples together and what splits them up, and of course it's very funny and chic."

Elizabeth McGovern made her film debut in Robert Redford's Academy Award-winning *Ordinary People*, and since then has worked with some of the world's leading film directors, including Sergio Leone *Once Upon A Time In America* opposite Robert De Niro, Milos Forman *Ragtime*, Volker Schlöndorff *A Handmaid's Tale*, Steven Soderberg *King Of The Hill* and Jean Jacques Annaud *Wings Of Courage*. She has also starred in Marshall Brickman's *Love Sick*, Richard Benjamin's *Racing With The Moon*, John Hughes' *She's Having A Baby*, Jon Amiel's *Tune In Tomorrow*, Don Scardino's *Me & Veronica* and Iain Softley's *The Wings Of The Dove*.

McGovern's television work includes *If Not For You*, *Faerie Tale Theatre: Snow White*, *The Man In The Brooks Brothers Shirt*, *Tales From Hollywood*, *The Changeling*, *Tales From The Crypt* and *Broken Glass*. She has also appeared in several stage plays both in London and America, most recently *Hurly Burly* and *The Misanthrope*.

She is married to a British TV director and producer and lives in London.

BROOKE SHIELDS plays Lily, the vivacious bisexual artist and academic.

"If Lily was asked to define herself, she'd get instantly claustrophobic and would have to change that definition just as soon as she had made it," laughs Shields. "She's the light that comes into any scene; even though she may not have many lines, you're always aware of her. She's the philosopher of the piece, although her philosophy is quite eccentric. The beauty of her is that she's not pretentious or judgemental, there's nothing malicious about her. She loves young boys, she loves women and everything that's female, and she was great to play!"

For Brian Skeet, Shields brought an extra dimension to the role: "Most people were shocked when we said we'd cast Brooke in the role of the bisexual New York academic!" says the director. "But she reveals what a fantastic comedienne she really is. When she read the script, she immediately recognised the reference points to the screwball comedies, and knew instinctively how to pull off the comic timing. But she also brought a real warmth and sweetness to a role that could have been very arch."

Brooke Shields became a star when she starred as the pre-teen prostitute in Louis Malle's controversial *Pretty Baby*. Since then, she has become an international star of film and television as well as a cover girl and top model. She has appeared on the cover of Life magazine three times, and was named "Face of the Eighties" by Time magazine. Her most recent success has been the hit television series *Suddenly Susan*.

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On film, Shields has starred in *Freeway*, *Running Wild*, *The Seventh Floor*, *Freaked*, *Backstreet Dreams*, *Speedzone*, *Brenda Starr*, *The Muppets Take Manhattan*, *Sahara*, *Just You And Me Kid*, *King Of The Gypsies*, *Tilt*, *Endless Love* and *The Blue Lagoon*.

Her television credits include *The Almost Perfect Bank Robbery*, *Nothing Lasts Forever*, *Tales From The Crypt: Came From The Dawn*, *I Can Make You Love Me: The Story Of Laura Black*, *Legends Of The West*, *The Diamond Trap*, *Wet Gold*, *The Prince Of Central Park* and *After The Fall*.

She has also starred in several hit theatre productions, including *The Eden Cinema* at the UBU Repertory Theatre, *Love Letters*, and the 1994 Broadway revival of *Grease*, in which she played Rizzo, leader of the Pink Ladies.

CORBIN BERNSEN plays Art Turner, Till's fortysomething has-been novelist husband and was the instant choice of Skeet and his casting consultant Alice Troughton as soon as they met with him.

"Art is one of those guys in the literary New York world who has been to the top but has definitely slipped a few rungs," says Bernsen. "He thinks he's still got what it takes, particularly when it comes to women, but he's considered a bit of a lecherous old has-been. He's a symbol of those society people who talk a lot but don't really act upon their words."

For Bernsen, it was the calibre of the cast as well as the quality of the screenplay that proved a major draw: "Although Margaret and Edward's relationship is the focus of the film, that relationship has profound effects on the rest of the characters. What was great was the wonderful chemistry we created on the set. It was incredibly exciting seeing all those actors, whose styles and experiences are so different, come together."

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Corbin Bernsen became an international sex symbol with his performance as the unscrupulous but charming divorce attorney in the hit television series *LA Law*, for which he was nominated for both the Emmy and Golden Globe Best Actor awards. On film, Bernsen has starred in Spike Lee's *Tales From The Hood*, *Radio Murders*, *The New Age*, *Savage Land*, *Major League* and *Major League II*, *Shattered*, *Bert Rigby... You're A Fool!*, *Disorganised Crime* and *Hello Again*.

His television work includes *A Whole New Ballgame*, *Line Of Fire: The Morris Dees Story*, *Breaking Point*, *Grass Roots*, *Love Can Be Murder*, *Appointment For A Killing* and *Dangerous Intentions*. In 1991, he launched Theatre of the Night, a touring company dedicated to classic stage productions for which he directed and starred in *The Typist* and *The Tiger*. It continued a relationship with the stage that began when he studied at UCLA's Theatre Arts Department where he acted, wrote, directed and produced several student productions.

Bernsen recently moved to England with his wife Amanda Pays and their three children.

JUSTINE WADDELL plays the young eighteenth century girl.

Justine Waddell shot into the spotlight when she starred opposite Ralph Fiennes in the Almeida Theatre's acclaimed production of *Ivanov*. A founder member of the Dark Secret Theatre Company, Waddell has also starred as Joan of Arc in Anouilh's *The Lark* at the Edinburgh Fringe in 1995.

On film, Waddell has appeared in *Woman In White*, *Free Falling* and *Anna Karenina*. Her television roles include Tess in LWT's lavish *Tess of the D'Urbervilles* and the lead in Catherine Cookson's *The Moth*.

"Justine had the perfect combination of innocence, naughtiness and seriousness" recalls Skeet, "and an understanding of the comedy in the text that was remarkable for such a young actress. I had been lucky enough to see her in *Ivanov* and was very impressed by the way she held her own against one of our most celebrated actors at such an early stage of her career."

PATRICK BRUEL plays Martin, the sound engineer who falls for Margaret on her trip to France.

Patrick Bruel is one of France's most famous stars, both as an actor but more significantly as a singer. He has had a string of hits, which has made him a heartthrob to a generation of French women.

Bruel was most recently seen in Sydney Pollack's remake of *Sabrina*, in which he starred alongside Harrison Ford and Julia Ormond and in Alexandre Arcady's "K". Other French language films include two films for Claude Lelouch, *Attention Bandits* and *Il y a Des Jours et Des Lunes* as well as Jolivet's *Force Majeure* and Veber's *Le Jaguar*.

STEPHANE FREISS plays The Philosopher.

Stéphane Freiss is one of France's most exciting actors. He has starred in several feature films including *Gueules D'Amour*, *Les Rois*, *La Tribu*, *Les Mille Et Une Nuits*, *La Putain Du Roi*, *Les Bois Noirs*, *Chouans* and Agnes Varda's *Vagabond (Sans Toit Ni Loi)*.

His television credits include *La Derniere Fete*, *Pecheur D'Islande*, *Farinet*, *L'Amour En Prime Time*, *Mauvais Instincts* and *Does That Mean We Are Married*.

AMY PHILLIPS plays Sarah from Brighton.

Newcomer Amy Phillips makes her film debut in *THE MISADVENTURES OF MARGARET*, but she has appeared in numerous television productions, including *Knight School*, *A Dance To The Music Of Time*, *Dear Dilemma*, *Kavanagh QC*, *Shopping With The Enemy* and three series of the popular television drama *Grange Hill*.

"Amy came in to read for a different role" notes Skeet, "but we were all so taken with her that we decided to re-write the part of Sarah for her. The character had originally been from Boston but, with a few minor changes, we were able to change Boston to Brighton and to make Sarah's Britishness an added threat to Margaret's marriage. Not only is Edward's newest student beautiful, intelligent and funny, she also speaks with the same accent! I am confident that Amy is going to be a very big star indeed."

ABOUT THE FILM-MAKERS

Writer-director **BRIAN SKEET** began his career in film working as a documentary maker at the BBC. He produced and directed a number of award-winning films on such diverse subjects as the L Frank Baum Oz Stories, John Malkovich, Ridley Scott and Walt Disney. His acclaimed Larry Kramer documentary *Kramer Versus Kramer* was named Best Documentary at the New York Festivals in 1994.

He worked as an assistant director to Simon Curtis on two BBC dramas - *Old Times*, starring John Malkovich, Kate Nelligan and Miranda Richardson, and *Nona* starring Jane Horrocks and Jim Broadbent. Curtis (who is married to Elizabeth McGovern) was thus responsible for giving Skeet his first break in the world of drama.

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In 1994, Skeet wrote and directed the critically acclaimed short *The Boy Who Fell In Love*, which began his creative collaboration with producer Ian Benson.

He is currently developing several projects including *The Weekend*, *Death Comes for Peter Pan* and *The Witches' Hammer* with Benson.

THE MISADVENTURES OF MARGARET is his first feature film.

Producer **IAN BENSON** studied stage production and drama at the Court Theatre Training Company, after having worked for a number of years in the fashion and music industries. He began freelancing on a number of BBC documentaries, including *Kramer Versus Kramer*, where he met Brian Skeet. Their first collaboration was the critically-acclaimed short *The Boy Who Fell In Love*, in which Benson also starred, and they are now developing several projects together. Benson recently joined UK film and television company Holmes Associates as a consultant-producer.

THE MISADVENTURES OF MARGARET is his first feature.

CATHLEEN SCHINE had written two previous novels, *Alice in Bed* and *To The Birdhouse*. Following *Rameau's Niece* she wrote *The Love Letter*, which has recently been optioned by Kate Capshaw, and is a regular contributor to The New York Times magazine. She lives in Manhattan with her husband, the critic David Denby, and their two children.

Executive producer **ANDY HARRIES** was appointed Controller of Entertainment and Comedy at Granada Television in 1994, where he has executive produced several award-winning productions including *The Mrs Merton Show*, which won the BAFTA for Best Talkshow in 1997 and the BAFTA for Best Light Entertainment in 1996, *Cold Feet*, which won the Golden Rose of Montreux and Rose d'Or for Best

Comedy awards, *The Grimleys*, *Perfect Match*, *An Evening With Gary Lineker*, which won a Special Commendation at the Prix Italia, *Rik Mayall Presents Series II*, *September Song Series II & III* and *The World Of Lee Evans*. As Head of Comedy at Granada between 1992 and 1994, he produced *Rik Mayall Presents Series I* and executive produced the first series of *September Song* as well as *Watching*, *Surgical Spirit* and *Up The Garden Path*.

Before he joined Granada, he executive produced, produced and/or directed a number of award-winning television documentaries including *Viva Elvis* about Elvis impersonators, *For One Week Only* about directors David Lynch, Pedro Almodovar, Aki Kaurismaki and Alexander Jodorowsky, *The Incredibly Strange Film Show* and its sequel *The Son Of The Incredibly Strange Film Show* about cult directors, several *South Bank Shows*, *Arena: Martin Chambi*, *Heirs Of The Incas*, *World About Us: Our God The Condor*, and *Africa: History Of A Continent*.

Executive producer **PIPPA CROSS** worked as Production Executive on Jim Sheridan's first two features, *My Left Foot* and *The Field* for Granada before being appointed Head of Film at Granada Film. She produced Tim Sullivan's *Jack and Sarah*, starring Richard E Grant and Anthony Hopkins' directorial debut, *August*.

She was Executive Producer of Julian Jarrold's television drama *Some Kind of Loving*, which was nominated for BAFTA Best Single Drama. Recent projects include *Up On the Roof*, *Girls Night* starring Julie Walters and Brenda Blethyn, *Heart* - Jimmy McGovern's first work for the big screen and *An Inch Over the Horizon*, starring Bob Hoskins.

Executive producer **DOMINIQUE GREEN** spent twelve years in the British film industry as a distributor and exhibitor, including five years as Head of Distribution with Virgin Vision for whom she was responsible for the acquisition and marketing of a wide range of international films including Rosi's *Carmen*, Kurosawa's *Ran*,

Blier's *Tenue de Soirée* and Oliver Stone's *Salvador*. Prior to forming her own production company, Greenlight Productions, Green was Managing Director of Comic Relief (1988-90), responsible for the business and legal affairs of a major charity fund raising event and live, 7-hour television broadcast, which raised in excess of £26 million. She was Press and Marketing Executive on Bernardo Bertolucci's *Little Buddha* before moving to Paris to become Deputy Director of ACE (Atelier du Cinema Européen), a development service for European producers. In 1995, she was appointed Development and Acquisition Executive to TF1 Films Production. Her film credits as Production Executive for TF1 include Carlos Saura's *Taxi* and *Pajarico*. In 1997 she was also Associate Producer on Francesco Rosi's *The Truce*, starring John Turturro.

Director of photography **ROMAIN WINDING** is one of France's leading cameramen. His credits include *Elle-Même*, *Mon Prince Charmant*, *The Revengers' Comedies*, *Vicious Circles*, *Les Liens Du Coeur*, *Pigeon Vole*, *Unlimited Edition*, *Sur La Route*, *Le Reve D'Esther*, *Consentement Mutuel*, *La Corruptrice*, *L'Ange Noir*, *Le Chasseur De La Nuit*, *Lettre Pour L...*, *Elissa Rais*, *Andre* and *Celine*.

Production designer **MARTIN CHILDS** has worked on some of Britain's most acclaimed feature films. He production designed John Madden's *Mrs Brown* and was supervising art director on Nicholas Hytner's *The Madness Of King George*, which won the Academy Award for Best Production Design and Art Direction in 1996, *Mary Shelley's Frankenstein*, directed by Kenneth Branagh which won a BAFTA nomination for Best Production Design, and Jane Campion's *The Portrait Of A Lady*. He was art director on *Much Ado About Nothing*, *Peter's Friends* and *Henry V*, all directed by Kenneth Branagh, and served as set decorator on Neil Jordan's *The Crying Game*. His television credits include *True Tilda*, *Press Gang*, *To Be The Best*, *Coins In The Fountain*, *Spymaker*, *Voice Of The Heart*, *Fortunes Of War*, *Double Image* and *Bleak House*.

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Costume designer **EDI GIGUERE** has worked with Parker Posey on two previous films, the acclaimed *House Of Yes* and *Clockwatchers*. Her credits include *Six Ways To Sunday*, *Walking And Talking*, *Denise Calls Up*, *Barcelona* and the short films *Fishing With George* and *The Hairy Bird*. Her television credits include *Science Of The Body*, *The Adventures Of Pete And Pete*, *The Sunset Gang*, *Largo Desolato*, *Private Contentment* and *How To Be A Perfect Person In Just 3 Days*.

Editor **CLARE DOUGLAS'** credits include the television series *Family Money*, *Karaoke* and *Cold Lazarus*, *Kavanagh QC*, *Chandler And Co*, *Midnight Movie*, *Lipstick On Your Collar*, *Secret Friends*, *For The Greater Good*, *Needle*, *Blackeyes*, *Christabel*, *Bleak House*, *Smiley's People*, *Tinker, Tailor, Soldier Spy* and *Sons And Lovers*. She has also edited several documentaries including *Arena: Joe Orton*, *Omnibus: Jane Fonda*, *The Honourable Rebel* and *Tongues Of Man*.

Make-up designer **JAN SEWELL** has won awards (from BAFTA and the Royal Television Society) for her outstanding work on one of the UK's most successful comedy shows *French and Saunders* in which she created a wealth of different make-up looks for Dawn French and Jennifer Saunders. She was also responsible for the make-up design on three series of the unforgettable *Absolutely Fabulous*. Her film credits include Terry Jones' *The Wind in the Willows*, the Academy Award winning *Antonia's Line*, Angela Pope's *Captives* and Robert Young's upcoming *An Inch Over the Horizon*.

ST ETIENNE, who composed the original music on the film's soundtrack, are three highly talented British musicians - Bob Stanley, Pete Wiggs and Sarah Cracknell. Formed in 1990, the band have released a number of impressive albums including *Foxbase Alpha* (nominated for the Mercury Music Prize), *So Tough*, *You Need a Mess of Help To Stand Alone*, *I Love to Paint*, *Tiger Bay*, *Too Young to Die*, *Casino Classics* and Sarah Cracknell's solo album *Lipslide*. In 1994, St Etienne toured as the support band to Oasis. A new album, *Saint Etienne in Good Humor* will be released in the Spring of 1998. Their score for THE MISADVENTURES OF MARGARET is the band's first feature film work.

TF1 INTERNATIONAL is the worldwide distribution and acquisition arm of the TF1 Group, the leading television station in France. Led by Didier Sapaut, CEO, and Perrine Tézé, Managing Director International Sales, the Sales Department is made up of a dedicated multinational team of 35 individuals, speaking 10 different languages. The company specializes in providing sales, marketing and technical services to all their clients and production entities.